FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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3-D KEYS NEW ROADSHOW PIX BIZ

Death of Private Eye Snarls Secret Probe of N.Y. Legit Tix

Death last week of Harold L. Groves, a private investigator who was conducting a secret ticket probe for the League of N. Y. Theatres, has presented a dilemma for the managerial organization. No decision has been reached on what to do with the evidence complied, reportedly implicating 25 brokers and numerous boxoffice men on charges of ticket code violations.

Groves, who had been a film theatre checker for some years, was engaged by attorney Arthur Garfield Hays, representing the code authority of the League, to investigate reports of widespread ticket abuses on the part of Broadway brokers and b.o. men. In an effort to keep the probe secret, the League board of governors was not informed of the scheme.

Word of the investigation gradually began to get around among brokers and theatre treasurers, however, and there was considerable resentment expressed at "entrapment" methods used. Members of the League board who heard of the situation apparently took varying views of the situation, in some cases being critical, on the ground that as usual only the small fry were being caught on infractions and that no evidence was being obtained involving higher-ups.

Decision on whether to drop the whole probe, at least for the present, or whether to proceed on the basis of progress so far, or even to hire a new top investigator and start anew, is up to the code authority, in which the League and Actors Equity are represented.

Same Prices Since '17!

Chicago, March 31.

Despite lifting of controls and rising prices, there is one indie house that refuses to take advantage of the situation.

New Strand Theatre, owned by Clarence Leider and John Nainick, which has just been redecorated, has had the same admission price since 1917; 20c for adults and 9c for children.

500G TV Package With Name Talent In 17-City Swing

A widescale show biz operation, designed to sell live name-star TV programs to local and regional advertisers in 17 cities, is being teed off this week by four N. Y. radio-TV ad agency execs.

Development, which looms as something approximating a TV-era Keith-Albee circuit, is backed by an estimated $500,000 and a closed corporation, TV Roadshows, Inc. Novel concept involves packaging name star shows in N. Y., and sending them on two-week tours to TV stations. At a talent cost of $6,300 to $12,900 per stanza, depending on the number of TV sets in the area, local advertisers win the merchandising and ballyhoo prestige of bankrolling their own live glamor program once every four weeks.

While no contracts have yet been

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Dusk-to-Dawn Ozoners ('Passion Pits With Pix') K.O.d by San Antone Clergy

San Antonio, March 31.

Following a blast by local clergymen, "moviethons" at a number of ozoners here, in which film showings continue into the early hours of Sunday morning, have been discontinued. Churchmen complained that young people attending the shows stayed out so late they could not attend Sunday school or other Sunday morning church services.

According to one minister, some of the outdoor theatres were showing their main feature twice after midnight "and teenagers are not interested in seeing the same picture twice just for the sake of seeing a movie."

Five drive-ins out of a total of 12 in this area had been operating on a dusk-to-dawn policy. Ops of the ozoners not following the all-

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N.Y.-TO-D.C. TOUR-JETE FOR DARVAS & JULIA

Darvas & Julia will be doing a long-distance bicycling act starting next Tuesday (7). Duo will double between the Palace Theatre, N. Y., and the Shoreham Hotel, Washington.

Dancers had been booked for the Shoreham date last November before their current date with the Danny Kaye show had been set. With steady extensions of the Palace date, terpers claim they couldn't get out of the Shoreham commitment. Thus they'll catch a plane at the conclusion of their Palace show at 9:30 p. m. and hope to get in Washington in time to do the 11:45 show at the hotel.

'ELITE' HOUSES' 1ST RUN THREAT

While still in the blueprint stages, emergence of a "hierarchy" of super-deluxe roadshow houses specializing in widescreen offerings is intriguing observers.

Development, which takes on the character of an industry within an industry, could seriously affect the current exhibition pattern whereby many of the majors now draw some 80% of their revenue from 1,000 to 1,500 first-runs.

"Elite" circuit is shaping with (1) the gradual expansion of Cinerama, which plans to limit strictly number of theatres where it will play, and (2) deliberate confining of Magna Theatre Corp.'s new 65m Todd-AO widescreen process to no more than 500 showcases controlled in the main by the Joseph M. Schenck-George Skouras interests in Magna.

Distrib execs agree that, for a while at least, this may make for an unhealthy situation, with widescreen showcases drawing the cream of the available biz and other houses suffering. Growth in the total of these special houses also may affect distrib revenues, as

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Hurok May Run Monte Carlo Deal

Negotiations are pending between Sol Hurok, N. Y. concert-legit impresario, and Aristotle S. Onassis, Greek shipping magnate who controls the Casino and Opera House setup at Monte Carlo, for Hurok to take over the directorship of the Riviera resort's show biz activities.

Onassis, who recently bought control of the Societe des Bains de Mer, which owns most of the resort activities, is anxious to revive the cultural prestige and draw of Monte Carlo, which has suffered from competition of other resorts and festival areas in recent sea-

(Continued on page 90)

Christine on TV

Christine Jorgensen will make her first TV guest appearance Sunday (5) on the "Arthur Murray Show" over DuMont.

She'll make a two-minute pitch on behalf of the Damon Runyon Fund and the American Cancer Society. On Walter Winchell's TVer recently she was shown in the audience.

ABC-TV Quest for Major Stars Sparks Battle of Webs for Talent

Zukor Biopic?

Paramount apparently is considering an Adolph Zukor biopic. Outfit has registered the title "Mr. Motion Pictures," listed as an original feature, with the Motion Picture Assn. of America.

That's the title conferred upon Zukor, who was recently feted on his 80th birthday and 50th year in the film business.

With a rejuvenated ABC-TV network (offshoot of the United Paramount Theatre merger) serving notice that "the sky and the stars are the limit" in its bid for preeminence in show business, a new inter-network battle for talent control is taking shape.

Until now ABC has been running a poor third in the coast-to-coast web rivalry, but with its acquisition of valuable properties in recent weeks, topped by the Danny Thomas-Ray Bolger-George Jessel pacts, the "full speed ahead" signs are posted.

That NBC-TV is already alerted to the ABC "Grand Opening" scheduled for the fall is evident from the fact that Frank White & Co., despite previous indications of curbing excessive talent demands, are moving in to strengthen the NBC talent roster.

That NBC is agitated over the ABC eagerness to grab off top talent availabilities is gleaned from its acquisition this week of Tom Ewell, with a deal imminent for the pacting of Betty Hutton.

Ewell, star of the Broadway hit, "Seven Year Itch," has a long-term radio-TV exclusive which will permit him to do plays and films. First deal will be a half-hour situation comedy filmed in New York.

Miss Hutton, arriving in New

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Berle's Play 2, Lay Off 1' Sked For Gen. Motors

General Motors has placed a tentative order with NBC-TV, via the Kudner agency, for an alternate-week sponsorship of the Milton Berle Tuesday night TV show, which Texaco is relinquishing. GM has been sponsoring the "Buick Circus Hour" on an every-fourth-week basis during the past season, but this will be dropped.

Meanwhile, efforts are still being made to wrap up a second client for the Berle stanza, which will have an approximate $70,000 talent-production nut next season (plus the $60,000 charge for a full hour of time).

It's reported that Berle may increase his layoffs next season from once every four weeks to every third week, which would pose the problem again of finding the alternate 8 to 9 attraction, as in the case of "Circus Hour."

IKE DINING GOLDWYN; LATTER'S 'GUYS' TALKS

Samuel Goldwyn has a dinner date tonight (Wed.) with President Eisenhower at the White House. It's an informal session which has its origin in the filmmaker's support of Eisenhower during the presidential sweepstakes last November.

Goldwyn will return to N. Y. following the D. C. conclave and still has plans to embark on a European trip April 21. Monday (30) in Gotham the producer had an informal luncheon-session with newspaper critics. He revealed he's negotiating for the rights to "Guys and Dolls" with co-author Frank Loesser.

Shubert the Younger Orders Lopoff of All Hired Hands Over 65

Expressing a long-standing managerial gripe that many veteran stagehands are too old to do satisfactory work in legit, theatre owner-producer J. J. Shubert last week ordered the dismissal of all employees over the age of 65, including not only grips in the Shubert houses, but those working in the firm's costume, scenic and service departments.

Edict is figured likely to have little or no effect, as stagehands are not hired individually but are assigned by the union, while employees in the costume and scenic shops and storehouses are covered by seniority contracts with their respective unions.

Informed of the Shubert order, a representative of the stagehands' New York local suggested that any 65-year limit also apply to members of the League of N. Y. Theatres. According to Who's Who in the Theatre, J. J. Shubert is 73 and his brother Lee is 78, but both are generally believed to be several years older than that.

JOE E. LEWIS' 30th ANNIVERSARY
(Pages 32 to 55)

Paris '53 Baedeker to the Bistros; New Fun, Same Slogan: Bring Money

By GENE MOSKOWITZ

Paris, March 31.

Biz not so hot is the verdict of the Syndicat Des Cabarets here. This strictly voluntarily joined and obeyed union has most of the boites here under its emblem, which adorns the walls of most of its members. Plaque, giving the name of the org in bold face, is supposed to insure customers and tourists that clippo practices are not followed here and that the average cabaret charge is adhered to without sleight-of-hand tactics in re half-filled champagne bottles, etc.

Average price for a bottle of champagne for two should not come to more than 4,600 francs ($11.50) according to the Syndicat prexy. He adds that prices are about the same as last year though costs have risen. He says this is due to shaky nitery biz, and the desire of owners not to antagonize the clientele. Object of the Syndicat is "to do away with overcharging and be able to convince foreign patrons," he continued, that Gallic cabarets are out to entertain rather than fleece customers.

Syndicat's topper finishes with fact that not all boites fall into the desired category and the biggies, of course, charge more due to the size of floorshow and overhead. However, he feels that most of the members stick to the unbinding code.

Nachat Martini, Pigalle nitery entrepreneur, is back here after dropping a wad in his try at purveying Gallic nitery fare to the New Yorkers. He dropped a chunk at the French Casino (old Billy Rose's Diamond Horseshoe, off Times Square) and is now here sticking to his two nudey boites in Montmartre — Le Pigalles and

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Big Show Biz Flavor To N.Y.'s 'April in Paris' Ball

Jose Ferrer, Zsa Zsa Gabor and French imports Suzy Delair and Renee Jeanmaire are among the entertainers slated to appear at the second "April in Paris" Ball set for April 20 at the Waldorf-Astoria, N. Y. A total of seven tableaux will be presented at the ball with socialites and professional performers handling the thesping chores. Legit producer Gilbert Miller and Barbara Warner, daughter of Jack L. Warner, are also scheduled to take part in individual tableau productions.

Ferrer and Miss Gabor, along with a group of Can-Can girls, will present scenes from the film "Moulin Rouge," in which they both appear. Miss Gabor will also do her songs from the pic. Miss Delair, chanteuse and actress, due in from Paris April 8, will offer a program of songs. French dramatist Marcel Achard is writing a sketch for Miss Jeanmaire, in which she'll sing and dance. Henri Sauguet, French composer, will also appear in a tableau written by him and choreographed by Mme. Yvonne Frank, of the Paris Opera. Costumes will be provided by leading Parisian couturiers.

Claude C. Philippe, veepee of the Waldorf-Astoria Corp., is secretary and sparkplug of the Ball committee. Elsa Maxwell is chairman of the entertainment committee.

Festive Birthday Party For 'Okla.'s' 10th Anni

Washington, March 31.

National Theatre is setting tonight (Tues.) for a festive birthday party for "Oklahoma," which opened exactly 10 years ago at the St. James in New York. Scheduled to be here for celebration are one of the play's authors, Oscar Hammerstein, 2d. Co-author Richard Rodgers has a bad leg and can't come. This marks the 10th year of their collaboration.

Others scheduled to be here are Theresa Helburn and fellow Theatre Guild producer Lawrence Langner, and associate producer Armina Marshall; Agnes De Mille, who composed "Oklahoma's" ballets; Alfred Drake, Bambi Linn and Rod Alexander of the original cast; Richard Aldrich, Richard Myers and Louis Lotito, operators of the National, and other Broadway notables.

Party is to be held in the National's new lounge, which opens tonight.

Nitery Tax Receipts Up 610G for 8 Months; Amus. Biz Skids by $19,500,000

Washington, March 31.

General admissions tax collections for the first eight months of the U. S. fiscal year, commencing July 1, 1952, were approximately $19,500,000 back of figures for the comparable period of a year earlier, according to Bureau of Internal Revenue figures just announced. It's estimated that 75 to 80% of the tax take comes from motion picture theatres.

Thus the drop largely reflects a decline in film theatre attendance. At the same time, there has been a booming market in the sale of radios, TV sets, and phonographs. For the eight-month period, the U. S. excise tax take in this category zoomed by $22,235,000. Large bulk of this undoubtedly came from tele receivers. Phonographs helped the category very little, because there was a drop in the tax receipts on records.

February admissions tax receipts (for the last of the eight months) were down no less than $3,250,000 from the same month in 1952. February figures generally reflect January at the b.o. Month's take came to only $20,636,600. However, unlike the tax bite on general admissions, the 20% levy on nitery checks has held its own. For the eight-month period, this tax yielded $31,634,000, which was $610,000 over the preceding year. In the month of February, the receipts of $4,248,000, ran about $300,000 ahead of the same month in 1952.

In New York's 3rd Internal Revenue District—all of Manhattan above 23rd St.—the general admissions tax brought $3,728,000, which was $150,000 back of figures for the previous month. However, the sock $861,000 nitery tax receipts ran double the figures for the previous month.

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Urge Film Biz To B.R. Oscars on TV

While pleased with the impact of the televised Oscar awards show March 19, exhibs are nevertheless divided on whether or not it would be wiser for the industry to go ahead and sponsor the presentations itself on TV next year.

It's generally conceded that, despite minor production flaws, the show was the public relations job of the decade, spotlighting in the public's eye the glamor and the excitement that goes with Hollywood and its personalities.

At the same time, there are some who feel that an added advantage could be gained from keeping the entire event "in the family." It's felt that this would create an opportunity to plug the pic biz more forcefully and directly rather than by indirection through the awards themselves.

There were a number of comments pointing to the advisability of building the televised Oscars strictly around the glamor and production side of the industry and of finding time to dramatize happenings beyond the element of suspense about who would get an award. It's pointed out that, from

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BBC Chief Show Biz Loser On Queen Mary's Death; No Change in Coronation

London, March 31.

There was no general shutdown of entertainment as result of the death of Queen Mary, but all legit and picture theatres will stay dark until 6 p.m. today (Tues.), day of the funeral, as a mark of respect.

At the passing of King George VI last year, all branches of show biz turned out the lights day of his death, with partial closing also during the period of the funeral.

There has, however, been some modification of arrangements. The London preem of "Stalag 17," which had been set for last Thursday (26), has been postponed until next Saturday (4). This was a joint decision by Jack Hylton and Sam Byrd, who are co-presenting the play at the Princes.

Prince Phillip had to cancel arrangements to be chief guest at the world preem of "The Cruel Sea," proceeds of which were handed over to a naval charity. Cabarets are carrying on as usual in hotels and restaurants, although many of

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Shufflin' Shirley

Shirley Booth took the spotlight twice at the American Theatre Wing's Antoinette Perry award dinner at the Waldorf Astoria, N. Y., Sunday (29) — once for her thesping ability and again for her terp agility. Actress copped a Tony for her starring performance in "The Time of the Cuckoo" and later on in the evening took over the dancefloor in a jitterbug session.

Actually, she's an old hand at the Lindy-hop, having rubberlegged it with the visiting servicemen when she was a hostess at the Wing's N. Y. canteen during World War II.

Floorshows Not 'Frenchy Enough,' Paris' Lido Acts Now Only 50% Yank

Pierre Louis-Guerin, g.m. of Paris' Club Lido and also the Empire Theatre, flew back to France last week after a three-month scouting tour of Havana, Miami Beach, Hollywood, Las Vegas and New York. Rene Fraday, who produces his shows, departs on Friday (3), to be followed by the U. S. talent, sailing April 24 on the Mauretania for the new Lido "Voila," which opens May 28.

It will again be a mixed ice- and regular floorshow, but Fraday, this year, intends to put more accent on the French components. About 50% of the personnel will be Yank talent, where heretofore it was 80% which, while liked by the natives, has been criticized by American and British tourists visiting the Continent as not being "Frenchy enough."

For the first time, for instance, a native can-can troupe of dancers will be part of the Lido, which is on the Champs-Elysees, now that the Bal Tabarin, dark for some time, will veer more to a vaudery, a la the Moulin Rouge, also in the Montmartre sector. The Bal may revert to its traditional pattern, when its new show next December goes in rehearsal, that being more for the French provincial audiences it usually attracts.

The terping Cabots, two men and a girl, recently at the Versailles, N. Y., the acro-dancing Lane Bros. (2), and Romayne & Brent, adagio iceskaters recently at the Roxy, head the Yank acts. The boy skating-dancing line will also be from New York, but the eight dancing girls will again be from England, as will the showgirls and nudes from Paris, numbering 24 in all, it's the biggest femme line to date at Le Lido. Donn Arden, assisted by David Nilo will again stage the dances; last year Arden had Ron Fletcher with him, but the latter has since stepped out on his own with TV chorus lines and specialists.

Sinatra in June

Per usual, an occasional name will further punctuate the Lido proceedings, as with Yma Sumac, Carmen Miranda and Lena Horne in seasons past. Frank Sinatra will probably officiate this season in like manner, at least for a week in June, during the peak post-Coronation influx.

Marionettes Lafeyn, from the Quatre Saisons nitery in intimate Left Bank boite, will be the featured French act along with a native magico named Danny Raye (sic!). Lafeyn's act comprises five people, and utilizes life-size puppets. He has been mentioned for the London Palladium, but Fraday states that Lafeyn is tied to the Lido for a solid year.

Lido Show's U. S. Tour

Paris, March 31.

The William Morris agency is trying to set a U. S. tour of an "official" Lido Club show starting next December, but there's nothing specific yet.

Plan calls for one month's booking in Havana, three months in Miami Beach, and two months between Reno and Las Vegas. Accent would be even more on the Gallic talent, a reverse on the Lido's inclination towards U. S. acts.

D.C. Helps Mary Pickford Launch Her Bond Drive

Washington, March 31.

Mary Pickford came to town yesterday (Mon.) to repeat a patriotic role she played 35 years ago when she embarked on a tour for Uncle Sam to sell Liberty Bonds. This time, she is taking to the road for six weeks to push a Bond-A-Month plan among professional and other self-employed people. She will speak to some 10,000 women's club leaders in 13 states.

In launching her campaign, Miss Pickford, now nearing 60, spoke from the Capitol steps, attended a luncheon given in her honor by House Speaker Joseph Martin and was guest at a tea given by Mamie Eisenhower. At the White House affair, attended by wives of Supreme Court justices and Cabinet members, guests were shown a "Mary Pickford Cavalcade" containing scenes from the star's silent films.

Tour, arranged by Jacob Mobelever of the Treasury Dept.'s Bond Division, winds up May 13 in San Francisco.

Cry Guy's Drummer Barred At Palladium Bow; Union Objects to 'Wandering'

London, March 31.

Three hours before Johnnie Ray made his British debut on the stage of the London Palladium last Monday (23), the Musicians Union informed the management that they could not grant permission for his American drummer, Sammy Fede, to appear with him.

The Cry Guy, who is partly deaf, relies upon his accompanying drummer to give out with a strong beat, and the MU's pronunciamento was regarded so seriously that, at one time, there was even talk of the theatre closing rather than give way.

Palladium boss Val Parnell went so far as to suggest, in a press interview, that MU probably expected Ray would be unable to appear without his own drummer. Union called this suggestion "scandalous," and said: "The management told us that the theatre might have to close."

Fede has a working permit granted by the British Ministry of Labour, in view of the special circumstances regarding his usefulness to Ray, but MU has its own ideas. During afternoon rehearsal for the first show, it squawked about Fede playing on the drumkit belonging to the resident drummer of the Skyrockets' Orchestra (Palladium house band). Another kit was sent for.

A few hours later, the decree forbidding Fede from playing at all was issued.

During the first house, the Skyrockets' drummer accompanied Ray while Fede (garbed in a cerise jacket like all the other band-members) sat by his side, whispering instructions to him as Ray changed the tempos or switched his program. Union allowed this for one performance only.

The MU statment on the subject says, "We will not have it assumed that foreign musicians can wander into a British orchestra freely. A British drummer would not be allowed, under similar circumstances, to play in the United States."

It was pointed out to the MU that, among others, Danny Kaye brought pianist Sam Prager to the Palladium with him; Frankie Laine brought Carl Fischer; Billy Daniels brought Benny Payne, and that an American drummer was actually allowed to accompany Jimmy Durante at the Palladium. Other accompanists have been allowed in from time to time.

MU replied: "Where the union has been satisfied that the foreign musician is an integral part of an act, his appearance has been approved. Where such permission is given, we cannot accept an obligation to justify our action to anybody but our own members."

'Grassroots' Editors Now In USSR for 'Town Hall'

Nine U. S. "grassroots" editors now visiting Russia were tapped over the weekend by ABC and Town Hall, producer of "America's Town Meeting," to participate in an exclusive radio-TV discussion program on their return from Moscow.

Deal was arranged by Town Hall radio-TV topper William R. Traum in a trans-Atlantic phone call to James Wick, publisher of several U. S. dailies, who is now heading a junket of 25 editors through Europe and the Middle East.

Nine members, selected by lot, got an okay from the Russian Embassy in London to penetrate the Iron Curtain—first such group the Soviet Union has admitted in many years. Among them are John Biddle of WCPA, Clearfield, Pa.; Rebecca Gross, Look Haven, Pa.; Martha Hoiles, WFAH, Alliance, O.; Bennett Knudson, KATE; and other news reporters.

EXHIBS' $110,000,000 GAMBLE

Magna to Bow With Super-Roadshow Musical; One-Year B'way Run Seen

Magna Theatre Corp. will launch its new Todd-AO widescreen system with a musical extravaganza in color and budgeted at from $3,000,000 to $4,000,000. Cameras should roll in July or by Aug. 1 at the latest, and the super-roadshow attraction is skedded to preem at New York's Rivoli Theatre during January, 1954. "It is hoped it will be a Rodgers & Hammerstein property, is the cautious statement.

For the present, Magna plans call for only one picture to be produced. It's expected to be good for a one-year run on Broadway. During 1954 it'll also be roadshown in 24 to 28 leased houses, most if not all of them a part of United Artists Theatres, which has a 40% interest in Magna.

Joseph M. Schenck, Magna board chairman, and showman Mike Todd, who along with the American Optical Co. gave the new system its name, last week (26) clarified some of the questions about the process which has been developed in great secrecy. Trade and press demonstration showings are skedded for May or June at a theatre which Todd said would definitely be outside New York and near one of the American Optical plants.

The Todd-AO method breaks down into two parts. One involves application of 65m film, a special lens and use of a wide screen made of radically new material. The other, still under wraps since patents on it have just been filed,

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R&H's Optional Out

Unless there is an effective demonstration of Magna Theatre Corp.'s Todd-AO widescreen system by Aug. 1 at the latest, Richard Rodgers and Oscar Hammerstein 2d have the right to withdraw from the setup. Both are on the Magna board and are investors in the company.

Under their agreement with Magna's board chairman Joseph M. Schenck, the Rodgers & Hammerstein team will produce musical pix exclusively for Magna distribution. Rodgers said Monday (30) that there had been no decision re the first Magna production and that there could be no R & H participation in one until their new musical, "Me and Juliet," was launched.

Exhibs Gotta Join in 3-D Trial-&-Error

Hesitancy on the part of theatre owners to equip themselves for 3-D or one of the large-screen processes is being rapped by distrib execs, despite the obvious dilemma which exhibs are facing over which system to choose. Film officials are plugging the systems endorsed by their own companies, respectively, of course, but the point they emphasize is that the exhibs, regardless of the hazards involved, must make the 3-D plunge in some form in order to give the public the opportunity to decide which is best.

A distrib v.p. was riled last week at comment by a prominent circuit operator after seeing 20th-Fox's CinemaScope; Warners' 3-D'er, "House of Wax," and Paramount's method of giving 2-D pix the "feel" of third dimension via wide-screen projection. Chain owner said: "These Hollywood boys ought to get together so we'll know which way to turn."

Observation riles distribs for the reason that, they feel, it reflects that many exhibs "are asking to be taken by the hand through the 3-D confusion instead of acting on their own and coming up with some of the answers as a result of their own experiences."

It's clear that thousands of theatremen are keeping up with the times either with plans to equip for 20th's CinemaScope or adjust for the 3-D pix such as "Wax." It's also apparent that numerous others are holding back on any decision with the hope that the "right" system will present itself eventually and, in the meantime, they'll not be risking an investment in a 3-D approach which may prove non-productive.

PAR PROFITS STEADY; $5,500,000 FOR '52

Paramount's profits are holding steady, figured at about $5,500,000 for 1952, or about the same as in 1951, on the basis of comments made by president Barney Balaban in a report to stockholders. Chief exec's letter accompanied checks for 50c per common share, representing the first quarter's (1953) dividend.

Par's annual report for 1952 will be published within the next few weeks, said Balaban.

Topper also disclosed that the Palm Springs, Cal., demonstration of Telemeter, home subscription TV system in which Par has a 50% interest, is now skedded "within the next few months." It had been planned for this spring but more time is required to wire a sufficient number of homes in the Palm Springs area for the special hookup.

Century's Schwartz Eyes RKO Theatres Stock

Fred J. Schwartz, head of Century Theatres, N. Y., admits he's interested in possibly taking over control of RKO Theatres via stock deal with Howard Hughes, but adds there's nothing "solid" in the way of negotiations at this time. Several groups are pitching for the RKO chain, in the belief that Hughes is willing to unload his 24% ownership, but so far Hughes hasn't talked specific terms with any bidders.

On another front, Schwartz relates he has a survey underway of the physical dimensions of all Century locations and plans to install 20th-Fox's CinemaScope facilities where adaptable.

R. Lehman's Stock Moves

Robert Lehman, member of the 20th-Fox directorate and partner in Lehman Bros., N. Y., investment bankers, and some Wall St. associates, have been active purchasers of the 20th common stock issue over a recent period, according to financial sources.

In February, Lehman himself bought 2,500 shares, according to the latest N. Y. Stock Exchange report.

Got Goldstein-Fox Job, Sez Ferry in 75G Suit

Hollywood, March 31.

Felix Ferry agency filed suit in Superior Court against 20th-Fox producer Leonard Goldstein Monday (30), seeking $75,000 "reasonable compensation" for allegedly wangling a 20th pact for the producer.

Ferry contends Goldstein, while at Universal-International, told him he wanted to ankle UI for 20th. He promised compensation if Ferry got him the job. Ferry claims he told Goldstein he had contacts at 20th, and "might be able to do Goldstein some good, providing (Darryl F.) Zanuck was approached at proper time."

Ferry alleges he worked on the deal three months and "paved the way" for negotiations resulting in Goldstein's getting a seven-year, $2,000-a-week pact last September.

3-D CONVERSION COSTS HEAVY

By FRED HIFT

Race to bring 3-D and widescreen advancements to the public during the next couple of years stands to cost American exhibs in the neighborhood of $110,000,000 in new equipment.

Figure, based on the conservative assumption that only about 12,000 houses will convert to new projection systems, could mushroom into a much larger windfall for the equipment manufacturers should the public whim force a parallel development of three dimension and large screens.

Provided the 3-D bubble doesn't burst—and observers point out that the majors' accelerating pace of tri-dimensional production should act as a brace against any sudden b.o. reversal — the larger part of the country's theatres will have to outfit themselves for the new age. In that case the overall exhibition bill may well top the $200,000,000 spent by theatres in the late '20s and early '30s in converting to sound.

Exhibition's $110,000,000 outlay for 3-D and panoramic screen systems during the next three to five years breaks down something like this: 5,000 houses with 3-D, $6,000,000; 3,000 houses with 3-D and stereophonic sound, $36,000,000; 3,000 with CinemaScope, $57,000,000, and 1,000 with miscellaneous systems, $5,000,000.

In addition, there are other factors, such as the possible overlap

(Continued on page 27)

SCHARY SHORT TO PACE ANTI-20% TAX DRIVE

Hollywood, March 31.

Film industry's pitch to combat the 20% Federal admission tax will be spearheaded by a 22-minute short produced by Dore Schary at the request of COMPO. It will be shown at Congressional hearings on the tax problem.

Picture, scripted by Herman Hoffman, shows actual figures demonstrating the plight of motion picture theatres throughout the country. After the showing in Washington, the pictures will be made available to theatre circuits.

Backstage Moves on Several Fronts To Unseat Pix Mgts.; Stock Deals Big

Power to control several film biz corporations is at stake via new backstage maneuvers taking place on a variety of fronts The intrigue on the part of new interests, seeking to unseat present managements, clearly is at least partially responsible for recent heavy trading on the New York Stock Exchange.

Principally involved are RKO Pictures, RKO Theatres and 20th-Fox. The outcome of the stock buyups and an assortment of proposed deals conceivably could affect the future course of each corporation via liquidations and pic sales to TV, in addition to exec personnel makeup.

To what extent any group has a chance of upsetting the corporate status quo is a matter of conjecture at this time. But so far as the RKO circuit is concerned an overhaul appears definitely threatened by David J. Greene, according to one of his Wall St. associates. As a result of his proxy battle with management last year, Greene now holds two seats on the six-man board.

Financial source linked with Greene said that Greene and investors aligned with him now own 750,000 shares of the RKO Theatres common issue. This is still short of Hughes' controlling block of 929,020 shares, which are trusteed, but it's pointed out that any further full-scale proxy solicitation

(Continued on page 24)

Loew's Leads Divvies

New yearbook published by the N. Y. Stock Exchange, listing corporations which have paid dividends consecutively for 20 years or more, shows that Loew's has the top spot among film companies.

Outfit has been sending out checks to stockholders uninterruptedly since 1923. In the related field, Eastman Kodak has the lead, with divvies dating back to 1902.

Oldies' 'New Look' Via Par Process Cues Re-Run Kick

Race for technological improvements in projection techniques may lead to a spate of reissued films via adaptation of Paramount's new widescreen system, which is designed to give added values to standard 2-D films.

Process, available to all studios, at first was touted as "protecting" the backlogs of new product. It was to give the recently-made 2-Ds the "feel" of depth dimension with the widescreen approach. The 2-Ds would thus be on a competitive footing with 3-D-ers.

Par plan, additionally, is now being appraised for its application for bolstering old pix, mainly those of large production scope which lend themselves to the expanded-screen treatment. First commercial test of the system may be with Par's "Greatest Show on Earth," skedded for full-scale reissue within the next couple of months. If this goes through in click fashion, it's regarded as a certainty that numerous oldies will be dusted off for rehandling.

Process, as demonstrated at the Par studio March 21, involves changes in the aspect ratio of theatre screens. The conventional

(Continued on page 27)

FINNISH OLYMPIC PIC READY FOR U.S. DISTRIB

Official feature-length version of the 1952 Olympic Games in Helsinki, Finland, has finally reached New York. The seven-reel pic, all in black-and-white, was put together for the Finnish government by Suomi Filmi Oi.

Herman Lippsett, who on past occasions has flacked for the Finnish government, is rep on the pic. He's seeking theatrical distribution but is also considering sale to TV.

National Boxoffice Survey

Exhibs Mark Time Awaiting Easter; 'Peter Pan' Back in 1st Place; 'Sheba,' 'Hans' Next

With many exhibitors just marking time before bringing in fresh, strong product for Easter, current session is offish. Reports from key cities covered by VARIETY show that the films doing strong or sock trade are the exception with even the moderately stout pix lagging. Moderate weather and heavy rains in numerous keys are proving a big handicap to the pre-Easter week.

"Peter Pan" (RKO-Disney) moved back into first place after being edged out of No. 1 spot last week by "Come Back, Little Sheba" (Par). "Sheba" is winding up second. "Hans Christian Andersen" (RKO-Goldwyn) is third, same as a week ago.

"Moulin Rouge" (UA) is climbing to fourth position, being big to smash in most locations. "I Confess" (WB), which was fourth a week ago, finished fifth. "Naked Spur" (M-G) again is sixth, same as last week. "Blue Gardenia" (WB), a newcomer, is capturing seventh spot, mainly by dint of some 10 playdates.

"Kettles on Vacation" (U) is pushing up to eighth place, pic just being launched to any extent this week. "I Love Melvin" (M-G) is managing to land ninth position while "Jeopardy" (M-G) rounds out the Big 10.

"City Beneath Sea" (U) and "Destination Gobi" (20th) are runner-up pix in that sequence.

Of the new strong fare, some of it just starting out this stanza, "Call Me Madam" (20th) and "Salome" (Col) seem to show the greatest potential. "Madam" is great on opening week at the N.Y. Roxy, smash in Philly, where it's the ace new pic, and smart in L.A. "Salome" is socko in its preem week at N.Y. Rivoli.

"Hitch-Hiker" (RKO), okay in Toronto, shapes as stout in L. A. where it's outstanding. "Off Limits" (Par) also looms nice, being neat in Washington and fine in N.Y. on initial dates. "By Light of Silvery Moon" (WB) looks very good on first session at the N.Y. Music Hall.

"Down Among Sheltering Palms" (20th) is disappointing on three dates this stanza. "Sombrero" (M-G), also new, light in K.C. and Buffalo, is okay in Frisco and trim in Philly. "Lady Wants Mink" (Rep) looms oke in Denver.

"Androcles and Lion" (RKO) is rated fair in Boston. "The Star" (20th) okay in Frisco, is slow in Indianapolis and Cincy. "Clown" (M-G) shapes strong in Balto.

"High Noon" (UA), back to cash in on its Oscar, is fine in Portland, fancy in Minneapolis and Washington but mild in Detroit. "Stars Are Singing" (Par) looms okay in Omaha and St. Louis.

"Seminole" (U), nice in Toronto, is rated fairish in L.A. "Battle Circus" (M-G) is mild in Pitt.

(Complete Boxoffice Reports on Pages 13-15)

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a Year. $20 Foreign

'Peter Pan' March B.O. Champ; 'Hans' 2d, 'Rouge' 3d, 'Sheba' 4th

Generally a sluggish month at film theatres because of Lent and Federal income tax headaches, March this year proved as desultory as ever at the nation's boxoffice. Trade at first-run theatres obtained a nice boost from the Academy Awards near the end of the month. But otherwise, only the hardiest grossers made much headway during the month.

"Peter Pan" (RKO-Disney) copped first place at the boxoffice, soaring from third place in February to a dominating position in the last 31 days. It wound up with nearly $200,000 better than the nearest b.o. rival in four weeks. "Pan" was the only pic to come near the $1,000,000 mark in that period.

"Hans Christian Andersen" (RKO-Goldwyn), fourth in the preceding month, finished second in March. Danny Kaye starrer held in second slot nearly every week in the month.

"Moulin Rouge" (UA), with a lift from the Oscar awards, nabbed third position by a narrow margin. "Little Sheba" (Par) was a close fourth, with Shirley Booth, star of the film, winning the Academy best actress award. Academy hypo was sufficient to boost the pic to its highest level at end of the month. Prior to that upsurge, it never rose above fourth position.

"I Confess" (WB), new Hitchcock meller with Canadian background, won fifth money, although a bit spotty some weeks. "The Stooge" (Par), February boxoffice winner, wound up sixth. The fact that it had completed most of its first-run

(Continued on page 20)

March's Top 12

1. "Peter Pan" (RKO)
2. "Hans Andersen" (RKO)
3. "Moulin Rouge" (UA)
4. "Little Sheba" (Par)
5. "I Confess" (WB)
6. "The Stooge" (Par)
7. "Bwana Devil" (UA)
8. "Naked Spur" (M-G)
9. "The Star" (20th)
10. "Jeopardy" (M-G)
11. "City 'Neath Sea" (U)
12. "Niagara" (20th).

20th-Fox Pix Rentals Up 17.6% in '53; $93,166,603 Take Registered in '52

World-wide film rentals of 20th-Fox for the first 10 weeks of 1953 are 17.6% ahead of the same period in 1952, according to 20th prexy, Spyros P. Skouras' report to the stockholders last week. Film rentals in 1952 came to $93,166,603, compared with $92,489,357 in 1951.

Company and its subsidiaries showed a consolidated net of $4,747,587 for the year ended Dec. 27, 1952, representing an improvement of $439,156 over 1951. Two factors, however, preclude accurate comparison between the two years.

1. The 1952 net includes $1,077,755 as a special credit, representing an adjustment of accounting procedures to bring foreign earnings to the same date as domestic operations. Previously they had lagged behind by five weeks.

2. 1962 results include only 39 weeks of earnings of domestic theatre subsidiaries, totaling $1,491,715. Theatres in 1951 netted Fox $2,180,192 for a full 52-weeks' op-

(Continued on page 24)

Stereo Sound Seen 3-D Bonus by U's Rackmil

Stereophonic sound is emerging as one of the bonuses from the current 3-D and widescreen excitement, Milton R. Rackmil, Universal prexy, said in N. Y. yesterday (Tues.), following his return from the Coast.

Stressing that U is gearing itself to compete in all the various dimensions while not neglecting its 2-D output, Rackmil disclosed that his studio too is at work on a widescreen process. Rackmil returned from the studio over the weekend with U exec v.p. Alfred E. Daff and Charles Feldman, U general sales manager. They had been to the Coast to discuss production, in the light of 3-D developments, and to set releases through the rest of the year. U has one stereo pic, "It Came From Out of Space," completed and another in the works.

Arriving in N. Y. Monday (30) were William Goetz, U production chief, and Al Horwits, studio adpub topper. Goetz, who had seen 20th-Fox's CinemaScope on the Coast and is enthusiastic over it, commented that it was a mistake to try and compare Cinerama and CinemaScope. He expects to leave next week with his wife Edith for a two-week cruise aboard a yacht in the Caribbean.

RKO Ad Dept. Cuts Cue More Lopoffs

Virtually clean sweep of the advertising department at the RKO homeoffice is regarded by persons close to the operation as the forerunner to other personnel changes in the interest of economy. James R. Grainger, RKO prez, is bent on cutting administrative costs in the face of continued red-ink entries on the books, it's said.

Decision was made some time ago to switch the ad department to the studio. However, it was also said that a limited staff would be kept on in N. Y. Let-out of eight persons last Friday (27) consequently came as a surprise and had reps of indie producers releasing through RKO doing a burn. Their concern centers on problems which they'll now encounter in preparing a quick ad for, perhaps, trade papers in the absence of artists at the film company.

Only persons remaining at the h.o. are Ben Grim, ad manager, and Lou Gaudreau, who has handled the business end of the department. Released were Carl Moss, Stanley Sherwin, Jack McCarter, Hal Sloan, Frank Samfelippo, Lucy Robinson, Muriel James and Vivian Moses.

In another switch, Milton Mohr has been named RKO's assistant publicity manager in N. Y., effective April 6, moving from the Paramount h.o. flackery staff. He'll work under eastern publicity head Mervin Hauser.

Spot was left open when Fred Goldberg exited two weeks ago to become publicity director of Italian Films Export. New IFE setup, incidentally, now has Bernard Lewis as coordinator of promotion for Italian pic production and distribution.

Rep. Heller Joins 'Repeal 20% Admish Bite' Solons

Washington, March 31.

Still another bill to repeal the 20% admissions bite was dropped in the hopper of the House of Representatives last week by Rep. Louis B. Heller (D., N. Y.).

In an accompanying statement, Heller said the tax was "a wartime measure which still remains on our law books, although it was to have been automatically repealed six months after the conclusion of World War II."

Heller said the Federal yield from the admish tax has "declined from $505,000,000 to only $312,000,000 in 1952—a decrease of nearly 40% within six years." He said the tax was responsible for the shutting down of many theatres.

Coyne's N.Y.-D.C. Bicycle Routine on COMPO Biz

Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, is spending more time in Washington than at his New York headquarters lately. He returned to home base over the weekend after another in his series of stays in the nation's capital, and expects to be off to D. C. again shortly.

In addition to work on the industry campaign for repeal of the Federal 20% admissions tax, Coyne is on the lookout for opportunities for the film trade to lend its cooperation to the Eisenhower Administration, such as the defense effort, U. S. bond campaigns, etc.

Col's 247G 6-Mo. Net

Columbia yesterday (Tues.) disclosed estimated consolidated net earnings of $247,000 for the 26 weeks ended last Dec. 27 in a sharp drop from the corresponding period a year previous. Profit was equal to 17c. per common share.

Final 26 weeks of 1951 brought a net of $437,000, equal to 45c. per share.

N.Y. Court Ruling Eases Proxy Stockholder Dip Into Pix Corp. Treasury

A recent N. Y. court ruling, pertaining to a stockholder-corporate relations, is seen by industry attorneys as having a far-reaching effect on film companies. The decision follows, in essence, a 1950 Delaware ruling, which stipulates that successful insurgents in a proxy fight for the election of directors could pay their expenses out of the corporate treasury. Major film companies are incorporated either in New York or Delaware.

With film stockholders increasingly needling management (especially at 20th-Fox where a serious challenge to the present regime will be made at a May meeting) the N. Y. and Delaware corporate laws could make serious inroads on corporate funds. In addition, it's believed that chance of recovering expenses may induce a larger number of shareholders to challenge management policies.

N. Y. decision stems from a case involving Fairchild Engine & Airplane Co. A principal stockholder felt that an employment contract between the corporation and one of the directors was unfair to the corporation. When an attempt to get the corporation to modify the pact failed, he formed an insurgent stockholder committee which proposed its own slate of directors.

Both management and insurgents undertook an expensive campaign to present their arguments to the stockholders, with management shelling out $33,968 and the insurgents $127,556. The insurgents won; the disputed contract was cancelled, and the expenses of both groups were paid out of the corporate treasury.

WHO WILL 'SADIE' GET: YUL, CHARLTON OR JOSE?

It's a tossup among Yul Brynner, star of the Broadway hit, "The King and I," Charlton Heston and Jose Ferrer for the role of Rev. Davidson in Columbia's "Miss Sadie Thompson," 3-D musical version of Somerset Maugham's "Rain."

Brynner takes leave of the Broadway musical shortly and reportedly can have the role if he wants it. Col execs were highly pleased with his tests.

Starring Rita Hayworth, the Jerry Wald production will be filmed on location on the island of Kauai in the South Seas. Shipping of equipment will start almost immediately, with the majority of the cast and crew being flown to the location site. Curtis Bernhardt is set to direct.

Ontario Drops Age on Kids Attending Films to 14

Toronto, March 31.

Amendment to the Theatres Act has reduced from 16 to 14 years the minimum age whereby children in Ontario may attend film showings without an adult after 6 p.m.

Plan whereby the 14-year-olds and under may attend Saturday or legal holiday matinees is unchanged.

N.Y. Film Trade to Assist On Catholic Charities

Total of 55 film tradesters in N. Y. have been named to serve as part of the Cardinal's Committee of the Laity in the 1953 Catholic Charities drive, John J. O'Connor, Universal v.p. and chairman of the motion picture committee, announced.

George J. Schaefer, indie producer's rep, is treasurer of the drive and L. Douglas Netter, Jr., of Altec Service, is v.p.

Two Sides to Upped-Scale Hassle

Furore over the increasing number of films sold at rental terms which lead to advancing admission prices—exhibs say they must up ticket prices when distribs insist upon top percentage—serves to spotlight the arguments advanced on both sides. It's a hassle that began years ago and seemingly is unending, for the producers adamantly reject theatremen's reasoning re tilted scales and the exhibs, in turn, with equal vigor brand as invalid the position taken by the producer-distribs.

Exhibs say that a policy of steady admission prices is the only sound one; a fluctuating admission range confuses the public. Further, it conveys that the pic for which advanced prices are charged is a worthwhile entertainment and that the pic bringing the standard tariff rate is so-so. Also, it's asked, why should the companies collect a percentage greater than standard with above-standard pix when they don't accept a cut lower than standard with sub-standard product?

The distrib side is—in any other field the "quality" commodity brings top money; why not films? Any hard and fast rule against upped scales would discourage the production of important, expensive pix. The returns are in on numerous films—"Quo Vadis," "Greatest Show on Earth,"—establishing that the public will not balk at increased prices.

This, of course, is all apart from the legalistics involved. Distribs are enjoined from forcing advanced scales.

'Forgotten' Theatre TV Still Stirring; Eyeing B'way Musicals, Ballgames

Flock of Screens

Flock of new screens, especially designed to meet 2-D, 3-D and widescreen projection requirements, is being offered by manufacturers. RCA Victor announced one using a silvered surface last week, and so did the Trans-Lux Corp., which indicated the cost of its screen is "substantially higher" than ordinary screens.

Sol Lesser Productions has acquired U. S. distribution rights for the British-developed Stableford screen, which will be manufactured by Donford Corp. of Kansas City and is concave in shape.

Almost forgotten during the advent of the 3-D and widescreen era, theatre television still has a hard core of advocates. However, even among this group, serious concern is developing since not a single closed-circuit event has been offered to exhibs since last December's telecast of the Met-opera's "Carmen," excepting a cuffo educational event in three New York theatres.

With none of the so-called theatre TV promoters, such as Theatre Network Television, Tele-Conference and Closed-Circuit Theatre Television, putting forth an attraction, exhib forces, sparked by S. H. (Si) Fabian, are attempting to line up presentations on their own. Leo Rosen, of the Fabian org, is spending full-time on closed circuit activities.

Rosen has a file full of proposed events, both of the entertainment variety and ones geared for presentation during off-hours. The difficulty in finalizing pacts, based mainly on cost factors and salaries for union help, has seriously delayed advancement of the medium. Both Rosen and the theatre TV entrepreneurs have discovered that producers of events being considered for telecast have an exaggerated opinion on the value of their attractions. Complaint is that they are demanding astronomical figures, forgetting that they are pricing the show out of the reach of the ordinary theatre-goer.

Rosen has been bullish on a proposed telecast of a Broadway musi-

(Continued on page 20)

Spec Lack Balks British 'Bwana'

London, March 31.

There is a feeling of frustration at London h.q. of United Artists, as prospects of a record gross for "Bwana Devil" are being thwarted by inability to provide polaroid viewers for audiences. There are enough spectacles in the country to service the four theatres where the 3-D film is now playing, but no prospects of adding to the stock for some time to come.

If the picture could be given normal distribution, UA reckons, its British gross could amount to over $1,300,000, but that figure could only be attained so long as it is able to exploit a novelty. Once that aspect is lost, the film's potential gross will doubtless be affected.

Since its opening a week ago in four key Rank theatres in London, Birmingham, Leeds and Glasgow, "Bwana" has been playing to record biz. In London the Odeon Marble Arch is likely to gross as much as $17,000 in the first stanza; with four performances a day, it has been playing to 3½ capacity houses daily, while both Sunday shows were at SRO level. This business has been repeated in other situations with the exception of Glas-

(Continued on page 29)

N. Y. to L. A.

James R. Grainger
Otto Preminger
Joseph M. Schenck
Sam Taylor
Mike Todd

Europe to N. Y.

Ned Clark
Katherine Dunham
Louis Hayward
Samuel Matlowsky

N. Y. to Europe

Art Buchwald
Virginia Bolen
Arthur Freed
Zsa Zsa Gabor
Jascha Heifetz
Edward G. Robinson
Sam Spiegel
Lana Turner
Robert Whitehead

L. A. to N. Y.

Anne Baxter
Milton Berle
Earl Blackwell
Bernard Charman
Charles Coburn
Al Daff
Arlene Dahl
Brad Dexter
Howard Dietz
Dan Duryea
Tennessee Ernie
Charles Feldman
Roger Ferri
Gracie Fields
William Goetz
Paul Gregory
Milton Grossman
Al Horwits
David Jacobson
Lamont Johnson
Robert Kintner
Lisa Kirk
Fernando Lamas
Karl Malden
Joseph L. Mankiewicz
Gene Markey
Robert O'Brien
Norman Panama
Buddy Pepper
Jerry Pickman
Vincent Price
Milton R. Rackmil
Edward G. Robinson
George Rosenberg
James L. Saphier
Joseph Schildkraut
A. W. Schwalberg
Spyros P. Skouras
Alexis Smith
Jan Sterling
Robert Wagner
Jack L. Warner
Edward Walter
Cara Williams
Joseph Vogel

CENSORS ON THE MARCH AGAIN

Set % Deals With Exhibs On Marciano-Walcott 3-D Bookings

Advance bookings by United Artists on 3-D pix of the Rocky Marciano-Jersey Joe Walcott heavyweight championship fight are being set on a percentage basis. Exhibs signing up for the film have indicated they intend to play it in conjunction with a feature picture which they'll get at a flat rental.

Meanwhile, preparation for shooting the film, being produced by Nate Halpern for UA release, got under way yesterday (Tues.) with the first units from Hollywood arriving at Marciano's Holland, Mich., training camp to film prebout activities. The unit moves to Chicago today (Wed.) to obtain Walcott footage. Former champ also pulls into Chi today for windup training prior to the April 10 bout in the Windy City.

Pic, to be filmed in the Stereo-Cine process, will be shot by Hollywood cameramen. It's believed to be the first time that a Coast crew has ever covered a bout, the shooting usually being done by the newsreel photogs. John Boyle will serve as director of photography and Leslie Winik as production supervisor. Both recently worked on Sol Lesser's "3-D Follies," also filmed in the Stero-Cine process. Camera crew will employ nine cameras to record the bout, with two cameras operating from ringside positions. Permission from the promoters, the International Boxing Club, has been received to work from the ringside stations.

UA expects to have the film in theatres two or three days following the tussle. Key city houses can expect the footage on April 13, company indicated. Unique aspect of the film is that it is causing newsreel theatres to install 3-D equipment.

B'way's 3-D Race

Columbia yesterday (Tues.) closed the deal by which it will beat Warner Bros. with the first Broadway opening of a 3-D pic from a major studio.

Col's "Man in the Dark," Edmond O'Brien-Audrey Totter costarrer, was pacted to preem at Harry Brandt's Globe Theatre next Wednesday (8). WB's "House of Wax," with Phyllis Kirk and Vincent Price in the leads, is skedded to bow at the Paramount the following Friday (10).

Quickie Stripix In Fast Returns

With a minimum of coin outlay, hefty returns are being realized by producers of quickie exploitation-type pix, with films dealing with burlesque proving among the most successful. Most concrete example is the experience of the appropriately-named Sensational Films which, in five days, turned out a 74-minute bump-and-grind feature film.

Brought in at $16,000, it's figured the film can gross between $80,000 and $100,000. This estimate is based on the experience of producers who have made similar pictures in the past. Sensational's "Strip-Tease Holdup" is currently in its sixth week at the Times Sq. Theatre, one of the three theatres in N. Y. handling this type of product. House gave the distributor, Union Films, a $2,000 guarantee against a 20 to 25% arrangement.

Similar deals, involving guarantees and percentages, can also be made with other theatres, it's claimed. It's estimated that there are approximately 1,000 houses in

(Continued on page 29)

Hassle Looms Again On SWG's Dues Bite

Hollywood, March 31.

Retention by the Screen Writers Guild of 1% dues, being voted on at a special membership meeting April 22, appears likely to precipitate much controversy, in an echo of last year's attempt by Leonard Spigelgass to cut the bite to one-half of 1%. Spigelgass attempted to have a ceiling put on dues, first of $200, then $300, but was beaten. Understanding is that a pitch may be made again for a ceiling.

At the same meeting, an agreement between the exec board and producers will be voted on, and a proposed operational plan of SWG's TV writers.

RKO Has Its Own Sweepstakes: 2 Pix Pushing $8,000,000

In a unique situation for any distributor, and particularly RKO in view of its unsettled condition of recent past, the Howard Hughes outfit has two films on its own releasing sked competing for the tallest coin among all current pix in circulation. On the basis of returns so far, Samuel Goldwyn's "Hans Christian Andersen" and Walt Disney's "Peter Pan" will bring in domestic distribution revenue of about $8,000,000 each.

Goldwyn figures "Hans" at $7,000,000 to $8,000,000, the latter amount being the more likely if the production holds to its current sock b.o. pace. On the Disney side, it's said that $8,000,000 for "Pan" is a "conservative estimate," that the cartoon entry could go well beyond that level.

The two films are selling at advanced admission price scales generally via 60-40 deals with exhibs, that is, 60% of the gross going to the distrib.

Incidentally, it's claimed that a study so far of the audience division with "Pan" shows a 65-35 adult-children ratio. Greater percentage of adult admissions is important for the obvious reason that the youngsters pay 50c at the b.o. whereas the tab for grown-ups runs to about $1.20 or higher.

General Precision In 100% Net Profit Hike; $54,326,849 in Sales

With its sales volume up 82% to $54,326,849 in 1952, General Precision Equipment Corp. and subsidiaries yesterday (Tues.) disclosed a more than 100% increase in net profit, from $596,546 in 1951 to $1,255,278 in 1952.

Company's annual report further showed that the number of directors on the board last month had been increased from 17 to 21, with the resulting vacancies to be filled at the annual stockholders meet April 28.

General Precision prexy and board chairman Herman G. Place said overall sales had been boosted despite the fact that sales of motion picture equipment and supplies had dropped from $14,721,000 in 1951 to $13,728,000 last year.

Major portion of the sales gain stemmed from increased activities of several subsidiaries operating in the fields of mechanics, optics, hydraulics, electricity and electronics, essentially for the Armed Services and heavy industry. The backlog of orders at the close of 1952 was $106,900,000 compared with $32,000,000 in 1951.

The $1,255,278 net in 1952 equalled $1.88 per common share, compared with 99c. per common share earnings in 1951. Profit before taxes was $3,130,578 as against $1,055,969 in 1951.

PIXERS ALERTED TO NEW MOVES

With the industry preoccupied with technical changes, the censors are on the march again, according to informed filmites. Although the sound of snipping shears hasn't reached nationwide proportions, there have been indications of renewed blue-pencil activity in various communities. The censors, consisting of either officially-backed boards or local pressure groups, are not only aiming their scissors at films but are also attacking books, with the pocketbook edition receiving the main barrage.

With the scissors wielders again flexing their muscles, serious concern is being expressed in film and publishing circles. Chairmanned by playwright Elmer Rice, the National Council on Freedom from Censorship, an affiliate of the American Civil Liberties, Union meets tonight (Wed.) to map a program in an effort to halt the march of the censors. According to a reliable source, the confab will make specific mention of censorship problems confronting films.

Indication of the renewed activity is a bill before the New Jersey legislature empowering communities to set up local censoring boards. This is the first new measure involving film censorship to be introduced in a state in the past 22 years. Exhib forces in New Jersey, sparked by the Allied Theatre Owners of N. J., are marshalling their forces to defeat the bill, with appeals being made to both the lawmakers and to Gov. Driscoll.

Maryland Revise

In Maryland, where films have often run into censor difficulty, a revised measure pointing to a tightening of censorship in the state has been introduced in the assembly. Bill has the approval of Sydney Traub, chairman of the State Board of Censors. Adding the word "profane" as a reason for re-

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Arnall Asks Data On Italo-U.S. Pic Pact; Seeks Indies' Own Bank Acc'ts

Charge of "discrimination" was leveled against the Italian government Monday (30) by Gov. Ellis Arnall, Society of Independent Motion Picture Producers prexy. His criticism was based on the Italians' refusal to make establishment of separate bank accounts for the indies part of any new Italo-U. S. film deal.

Arnall is in Washington this week sounding out the State Dept. on "what would happen if we didn't go along with the proposed agreement." He said SIMPP was "bitterly disappointed," since the org had been given to understand by the Italians that there would be separate bank accounts.

He said he was "puzzled" by several aspects of the pact negotiated in Rome last week by Motion Picture Assn. of America prexy Eric Johnston and the Italian industry. One point Arnall would like clarified is whether the new "loan," amounting to 10% of American earnings in Italy, should be considered a subsidy, and if not, why not. SIMPP has taken a resolute stand against any subsidies, and has stated that it will not go along with any agreement that provides for them.

In announcing reduction of financial aid to the Italians from 12½% to 10%, Johnston said, in Rome, that the arrangement was being continued "although a majority of the American companies oppose the program."

SIMPP's plans for establishing a foreign department, with a rep headquartering in N. Y., are taking shape and were discussed in N. Y. last week, according to Arnall. He expects to go to the Coast next week to further explore the project with SIMPP members and also to look around for someone with a suitable background to fill the post.

Italo-U.S. Pact May Pour $6,000,000 In U.S. Pix Purse, Hamstring IFE

Re-Discovered

It apparently takes acclaim in a Broadway show for a film star to receive special recognition. Rosalind Russell's marquee value has been upped because of her performance in the musical hit, "Wonderful Town."

Terrace Theatre, on New York's West 23d St., bills star as "Broadway's Newest Sensation." House is showing a revival of "My Sister Eileen," film version of yarn on which the legituner is based.

TOA Gets Senate Bid to Discuss Distrib 'Abuses'

Theatre Owners of America has received an invitation from the Senate Small Business Committee for officials of the exhib org to make an appearance before the group when hearings open in Washington later this month on alleged distrib trade practice abuses. Whether TOA will accept the invite, based on voluntary acceptance, is a matter for the board of directors of the exhib outfit to determine. Board action, it's indicated, will not be set until the return from a European trip of TOA prexy Alfred Starr. Latter is due back about April 15, almost coinciding with the time set for the opening of the Senate probe.

TOA's policy, as expressed in the past by Starr and other TOA toppers, has been to avoid seeking Government intervention in intra-trade disputes. Starr has frequently declared publicly that "we have no plans to call in the cops." However, an indication that TOA might be changing its tune was a recent blast issued by Starr and executive veepee Walter Reade, Jr., condemning the recent trend in film rentals and the increase in the issuance of pre-release pictures. While not stating so specifically, there was an intimation in their charges that individual members of TOA might seek relief from the Dept. of Justice. The invitation to TOA was

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WB Out to Overcome Beefs Re Early 3D-ers, Bills 'Wax' as 'First'

In view of some public resentment brought about by early films in the 3-D medium, WB is labeling its introduction of "House of Wax" as a "first." Aimed to overcome any resistance, the company is spotlighting new techniques in its first 3-D effort, including the Warnerphonic sound system.

With the knowledge that the Warner film may have far-reaching effects on the future course of the company as well as the industry, WB's technical staff is keeping a careful eye on installations, espepially as regards the sound equipment. In some quarters, the introduction of stereophonic sound, although overshadowed by the new sight effects, is regarded almost of equal importance. It's felt that despite the outcome of the 3-D versus widescreen race, stereo sound will become standard equipment for all theatres.

Meanwhile, theatres set to play "Wax" are proceeding with the sound installations. In New York, technicians are working round-the-clock to ready the Paramount for April 10 preem of the picture. Technical staff moves into the theatre immediately following the last show and works until the house opens its doors for the early trade.

Indie distribs in N.Y. this week expressed satisfaction over the new 14-month Italy-U.S. film deal which specifically bars use of American funds in Italy for subsidized distribution of Italian pix in this country.

Proposed pact ups dollar remittances from the former 37½% to 40% of American distrib earnings. It is seen as a possible blow to Italian Films Export, which distributes as well as promotes Italo product here. Under the former deal, 12½%—now reduced to 10%—of U.S. earnings went to maintain IFE. The current pact expires June 30.

New deal agreed on in Rome last Friday (27) between Motion Picture Assn. of America prexy Eric Johnston and the Italian producers group, gives U.S. distribs more money; imports are retained at the 225-pix-a-year level, with additional permits for the Society of Independent Motion Picture Producers. Also, 50% of American earnings remain frozen, as in the past, but can be channeled into "wider uses" which, Johnston commented, "we think will be beneficial to the Italian industry, people and government."

Agreement, which runs to Aug. 31, 1954, is still subject to Italian government approval which, according to an MPAA spokesman in N.Y., is expected to be forthcom-

(Continued on page 20)

British Exhibs Go Slowly on 3-D

London, March 31.

An appeal for all-industry talks, including policy discussions with Hollywood, to probe the possibilities of 3-D standardization before exhibitors become involved in a permanent installation, is made in a confidential memorandum being circulated among British exhibs. Feature of the memo is an analysis of the known 3-D systems by the Cinematograph Exhibitors Assn. technical expert, L. Knopp, plus some practical observations on questions of policy and application.

The current stampede in America, it is suggested, may be characteristic of that country. With the conflict of systems, the report urges an immediate approach on standardization. As a tentative suggestion it is proposed that this standardization should determine the practical maximum width of screen in conjunction with stereoscopic projection and a suitable projection.

It is pointed out that very few British theatres could accept a screen of the proportions being adopted by Cinerama and CinemaScope without most unsatisfactory reduction in screen height. Another aspect of the excessive screen width is the loss of seating accommodation which would involve the removal of some seats.

In his summing up, the CEA's Kopp argues that since both stereoscopic and larger screen presentation represent a considerable advance in picture technique, future progress and standardization should aim at welding these two into a single system.

Landy Victor in % Suit Vs. Small Agency

Hollywood, March 31.

Paul Small Artists was ordered to pay literary agent George Landy a percentage of commissions collected from writer Laslo Vadnay as long as Vadnay is with the agency. Order favoring Landy, who sued Small, was made by Bevhills Judge Henry Draeger.

Landy had contended his pact with the agency called for continued payment for pacting Vadnay, even though he had exited the office.

Man on a Tightrope

Taut "chase," about a troupe escaping from the Iron Curtain, with topical politics and circus overtones.

20th-Fox release of Robert L. Jacks (Gerd Oswald, associate) production. Stars Fredric March, Terry Moore, Gloria Grahame, Cameron Mitchell. Directed by Elia Kazan. Screenplay, Robert E. Sherwood from story by Neil Paterson; music, Franz Waxman; camera, Georg Krause; editor, Dorothy Spencer; orchestrations, Earle Hagen; asst. director, Hans Tost. Tradeshown N. Y., March 27, '53. Running time, 105 MINS.

Karel Cernik	Fredric March
Tereza Cernik	Terry Moore
Zama Cernik	Gloria Grahame
Joe Vosdek	Cameron Mitchell
Pesker	Adolphe Menjou
Barovic	Robert Beatty
Rudolph	Alex D'Arcy
Krofta	Richard Boone
Konradin	Pat Henning
Jaremir	Paul Hartman
The Chief	John Dehner
Cirkus Cernik	The Brumbach Circus
Duchess	Dorothea Wieck
The Sergeant	Philip Kenneally
Vina Konradin	Edelweiss Malchin
Captain	William Castello
Mrs. Jaromir	Margaret Slezak

"Man On a Tightrope" is a taut "chase" for OK b.o. in all situations. The chase, in this instance, is an entire circus, a shabby enough troupe but, nonetheless, a burdensome commodity to "sneak" across any Iron Curtain frontier. But Fredric March does achieve this as he maneuvers his one-ring circus from Czechslovakia into the Western Zone and freedom.

The political overtones are underplayed but the manner in which police state obligation is thrust upon even an itinerant group of mountebanks has been graphically scripted by Robert E. Sherwood. It depicts the last remnants of a once great circus until "the people and the state" took over its technical ownership, and permitted March to manage and operate it under governmental sufferance.

Director Elia Kazan has limned his characters with proper mood and shade, as the red-tape of the Reds becomes mountingly obstructive. He has projected beaucoup romance against the general background, including a willful daughter (Terry Moore) and a flirtatious second wife (Gloria Grahame), until the return to the spirited man that March once was renews her affection for the reinvigorated husband whom she thought too solemn for happier domestic relations.

Terry Moore is equally volatile in her affections for Cameron Mitchell, an itinerant deckhand whom March suspects as the spy for the Czech secret police until it is revealed that he is, in actuality, an American GI, caught behind the Iron Curtain by freak of circumstance.

There is effective suspense in Adolphe Menjou's interrogation, as an officious propaganda ministry attache whom John Oehner and Phillip Kenneally resent for overstepping his authority in their domain of secret police probings.

Robert Beatty, as a rival circus owner who seemingly enjoys greater elan with the Commie authorities, emerges as the showman first, in a capitally staged fight scene with March as a cover-up for the spy or spies within March's own circus. The renegade turns out to be Richard Boone, the seemingly loyal bossman of the equipment.

The bold daylight manner in which the circus, in full calliope style, parades right by the auxiliary frontier guards and plans its diversion tactics for escape into the American zone, has been plausibly staged by Kazan. Much of this footage was shot in Austria and Germany and bespeaks authentic flavor

Every detail of the freedom-hungry troupers in their coup is plausibly performed and presented. Even the side byplay of the Czech sentries and the Yank counterparts come across in the right key, never overdone yet maintaining the proper pitch and excitement. All the components, from March, who is capital as the proud owner of a once proud circus, through the rest of the cast, along with the Robert L. Jacks-Gerd Oswald production auspices, are big league.

Abel.

Coast Paramount to 3-D; 'Wax,' 'Fort Ti' Lead Off

Hollywood, March 31.

Fanchon & Marco's Hollywood Paramount, a 1,430-seater on Hollywood Blvd., is the first major first-run theatre in this sector to adopt an exclusive 3-D policy. House has Warners' "House of Wax" and Columbia's "Fort Ti" booked through June 17.

Hollywood Blvd., now has two major theatres exclusively devoted to new process pictures. The Warner Hollywood, currently remodeling for Cinerama, will open late in April with "This Is Cinerama."

Down Among the Sheltering Palms
(SONGS-COLOR)

Mild little service comedy with music, Technicolor, best suited for upper or lowercase program bookings generally.

Hollywood, March 27.

20th-Fox release of Fred Kohlmar production. Stars William Lundigan, Jane Greer, Mitzi Gaynor, David Wayne, Gloria De Haven; features Gene Lockhart, Jack Paar, Alvin Greeman, Billy Gilbert, Henry Kulky. Directed by Edmund Goulding. Screenplay, Claude Binyon, Albert Lewin, Burt Styler; based on a story by Edward Hope; camera (Technicolor), Leon Shamroy; editor, Louis Loeffler; musical direction, Lionel Newman; songs, Harold Arlen, Ralph Blane. Previewed March 25, '53. Running time, 86 MINS.

Capt. Bill Willoby	William Lundigan
Diana Forrester	Jane Greer
Rozoulla	Mitzi Gaynor
Lt. Carl O. Schmidt	David Wayne
Angela Toland	Gloria De Haven
Rev. Edgett	Gene Lockhart
Lt. Mike Sloan	Jack Paar
Corp. Kolta	Alvin Greenman
King Mkouli	Billy Gilbert
Sgt. Sergeant	Henry Kulky
Major Curwin	Lyle Talbot
Lt. Everly	Ray Montgomery
Lt. Homer Briggs	George Nader
Radio Operator	Charles Tannen
Woolawai	Claude Allister
Mrs. Edgett	Edith Evanson
Col. Parker	Fay Roope
Witch Doctor	David Ahdar
Tozmi	Sialofi Jerry Talo
Aide to Colonel	Clinton Bagwell

The smaller, more general runs offer the best chances for "Down Among the Sheltering Palms," a mild little service comedy with music that features so-so tunes and hit-and-miss humor. As a program booking it can go either top or bottom of the bill.

The cast, while willing and competent enough, is more or less wasted in the weak, dated material dished out in the script. Edmund Goulding's direction doesn't help the unfoldment much. Fred Kohlmar's production uses Technicolor tints to dress up the presentation of a story about a tropical island paradise, where occupation troops, eager to woo willing native girls, are hamstrung by non-fraternization rules. The script, by Claude Binyon, Albert Lewin and Burt Styler, from a story by Edward Hope, is very lightweight, but does manage to get a few titters here and there in contrived situations.

William Lundigan commands a troop of GIs sent to occupy the island of Midi in the South Pacific at the close of World War II. Because of the non-fraternization regulations, he tries to set an example for his men by restraining his feelings for Jane Greer, niece of Gene Lockhart, a missionary on the island. Emphasis is on frustration all around and the situation isn't helped any when Gloria De Haven, sexy newspaperwoman, visits the island and has her advances spurned by Lundigan. She reveals in her column that the island king had gifted the commanding officer with a princess played by Mitzi Gaynor, thus stirring up an official investigation and further unrest among the GIs. When the linen has been washed, however, Lundigan is cleared and the non-fraternization rules are abolished so everyone is happy at the fadeout.

Co-starring with Lundigan and the Misses Greer, Gaynor and De Haven, is David Wayne, as a lieutenant. The foursome tries hard but needed a better script and firmer guidance. Lockhart, Jack Paar, Alvin Greenman, an amusing corporal; Billy Gilbert, the native king, and Henry Kulky, a top sarg, are among the featured players.

Harold Arlen and Ralph Blane contributed "I'm a Ruler of a South Sea Island," sung by Lundigan and Wayne; "Who Will It Be When the Time Comes," nicely done by Miss Greer, and "What Make De Difference?," sung by Miss Gaynor. The title tune is reprised several times and Miss De Haven sings the oldie, "All of Me." An unimpressive native dance is terped by Miss Gaynor. Technical credits are okay. *Brog.*

The Lone Hand
(COLOR)

Well-made program western feature in color with Joel McCrea.

Hollywood, March 27.

Universal release of Howard Christie production. Stars Joel McCrea, Barbara Hale, Alex Nicol; features Charles Drake, Jimmy Hunt, Jim Arness, Roy Roberts, Frank Ferguson, Wesley Morgan. Directed by George Sherman. Screenplay, Joseph Hoffman; story, Irving Ravetch; camera, (Technicolor), Maury Gertsman; editor Paul Weatherwax. Previewed March 24, '53. Running time, 79 MINS.

Zachary Hallock	Joel McCrea
Sarah Jane Skaggs	Barbara Hale
Jonah Varden	Alex Nicol
George Hadley	Charles Drake
Joshua	Jimmy Hunt
Gus Varden	Jim Arness
Mr. Skaggs	Roy Roberts
Mr. Dunn	Frank Ferguson
Daniel Skaggs	Wesley Morgan

Joel McCrea heads the cast of this well-made western program feature in Technicolor that makes a direct pitch to the family trade and will be liked by most general audiences outside the top key situations.

The Howard Christie production features fine scenic values, lensed on location near Durango, Colo., and these aid the film's acceptability. Picture is unfolded with interest under George Sherman's direction and, as with most McCrea outdoor starrers, the emphasis is on western authenticity and flavor, rather than helter-skelter oater action. Joseph Hoffman scripted plausibly from a story by Irving Ravetch.

Plot concerns McCrea and his young son, Jimmy Hunt, who come to Timberlane and buy a small farm, obstensibly to make an honest, but meager, living from the soil. They find the community plagued with holdups and killings, but, even after the son has witnessed the killing of a Pinkerton man by outlaws, dad refuses to join a vigilante group that is trying to bring law and order to the town. McCrea teams with the outlaws to rob a stage and with his share of the loot buys things for the farm and marries neighbor Barbara Hale. Soon, however, McCrea's mysterious comings and goings, timed with new robberies, alienate him from his family and it is not until the finale action that his son and wife discover he is an undercover Pinkerton man trying to smoke out the leader of the outlaws. The latter is disclosed as Charles Drake, affable and respected horse rancher who heads the vigilantes.

McCrea takes his starring role in stride and gives a good account of himself. Miss Hale is properly sweet as the bride and young Hunt excellent as the son. Alex Nicol and Jim Arness contribute able skullduggery as Drake's chief henchmen and the latter is a disarming villain. Roy Roberts, Frank Ferguson and young Wesley Morgan are among others doing their share in the plausible plotting.

Maury Gertsman is responsible for the fine scenic values in the lensing. The editing is not quite as smooth as it could be. *Brog.*

Fort Vengeance
(COLOR)

Fair outdoor programmer for smaller situations; formula plotting and presentation.

Hollywood, March 30.

Allied Artists release of Walter Wanger production. Stars James Craig, Rita Moreno, Keith Larsen; features Reginald Denny, Charles Irwin, Morris Ankrum, Guy Kingsford, Michael Granger, Patrick Whyte, Paul Marion, Emory Parnell. Directed by Lesley Selander. Written by Dan Ullman; camera (Cinecolor), Harry Neumann; editor, Walter Hannemann; music, Paul Dunlap. Previewed March 26, '53. Running time, 75 MINS.

Dick	James Craig
Bridget	Rita Moreno
Carey	Keith Larsen
Major Trevett	Reginald Denny
Saxon	Charles Irwin
Crowfoot	Morris Ankrum
MacRea	Guy Kingsford
Sitting Bull	Michael Granger
Harrington	Patrick Whyte
Eagle Heart	Paul Marion
Fitzgibbon	Emory Parnell

This is a rather placidly-paced outdoor programmer for the smaller situations, where its formula plotting and presentation will draw a fair reception.

Lesley Selander directed the Walter Wanger production from a screen story by Dan Ullman. Picture isn't equipped with as much excitement as desirable in this type of yarn and, as a consequence, the footage is inclined to walk more often than it runs. Basically, the story is okay, plot dealing with two brothers, one good and one wild, who flee into Canada from the states after a card-game scrape. James Craig, the good one, talks his brother, Keith Larsen, into joining the Royal Canadian Mounted Police.

Brothers are useful to the Mounties, headed by Reginald Denny, because of their knowledge of Sitting Bull's Sioux Indians, who also are in Canada trying to stir up the peaceful Blackfeet, led by Morris Amkrum. Larsen's wildness continues and, with the aid of a crooked trapper, he steals furs from Ankrum's son, Paul Marion. To prevent exposure, he kills the trapper and Marion is accused. To save Marion and uphold the traditional fairness of the Mounties, Craig goes after his brother. The latter is killed by an arrow from an Indian and Craig brings in the body in the nick of time to save the falsely accused redskin and prevent an Indian uprising.

Performances follow the formula handling. In addition to those named, other principals include Rita Moreno, the Latin-looking daughter of Emory Parnell, Irish trader, Charles Irwin and Guy Kingsford, Mounties, and Michael Granger as Sitting Bull.

Harry Neumann did the lensing, processed in Cinecolor, and the hues are not particularly good. Editing by Walter Hannemann and the music score by Paul Dunlap are okay. *Brog.*

Woman They Almost Lynched
(SONGS)

Lightweight, talky feature for bookings in the lesser situations or as a programmer.

Hollywood, March 30.

Republic release. Stars John Lund, Brian Donlevy, Audrey Totter, Joan Leslie; features Ben Cooper, Nina Varela, Jim Davis, Reed Hadley, Ann Savage, Virginia Christine, Marilyn Lindsey, Nacho Galindo. Directed by Allan Dwan. Screenplay, Steve Fisher; based on Satevepost story by Michael Fessier; camera, Reggie Lanning; editor, Fred Allen; music, Stanley Wilson; songs, Victor Young, Peggy Lee, Sidney Mitchell, Sam Stept. Previewed March 27, '53. Running time, 90 MINS.

Lance Horton	John Lund
Quantrill	Brian Donlevy
Kate Quantrill	Audrey Totter
Sally Maris	Joan Leslie
Jesse James	Ben Cooper
Frank James	James Brown
Delilah Courtney	Nina Varela
1st Woman	Ellen Corby
2nd Woman	Fern Hall
Mrs. Stuart	Minerva Urecal
Cole Younger	Jim Davis
Bitterroot Bill	Reed Hadley
Glenda	Ann Savage
Jenny	Virginia Christine
Rose	Marilyn Lindsey
John Pablo	Nacho Galindo
Captain	Richard Simmons
Sergeant	Gordon Jones
Bartender	Frank Ferguson
Driver	Post Park
Quantrill's Henchman	Tom Monoogh
Soldier	Ted Ryan
Lieutenant	Richard Crane
Hangman	Carl Pitti
Guard	Joe Yrigoyen
Boy	Jimmie Hawkins
Old Man	James Kirkwood
Bill Anderson	Paul Livermore

Lightweight entertainment values are offered in this awkwardly titled costume feature, which is headed for bookings in the lesser situations, or as a lowercase programmer elsewhere, although its 90 minutes of footage is long for that classification. Names are familiar, but will mean little as far as ticket sales are concerned.

Promise of strong action is held out as film opens, but the pace soon peters out into a round of talk that gets nowhere. Allan Dwan's direction is best when dealing with the few brawling action scenes, but can't master the illogical script and excessive dialog that makes up most of the running time. Neither can the four stars, John Lund, Brian Donlevy, Audrey Totter and Joan Leslie, nor the other cast members.

Presentation, without a producer credit, is pretentious to the extreme and a straight plot line is hard to sort out of the welter of story tangents and characters to be found in the Steve Fisher script, which was based on a Satevepost yarn by Michael Fessier. Setting is an Arkansas-Missouri border town which is kept neutral in the War Between States by a lady mayor and lead mine owner, Nina Varela. To Border City comes Miss Leslie on a surprise visit to her brother Reed Hadley, bawdy-house keeper and drunk, the latter because of his lost love for Audrey Totter, now the wife of Donlevy, who is seen as Quantrill, leader of the outlaw gang. Lund's part in all this is that of mine foreman for Miss Varela, but really a Confederate officer smuggling lead to his forces.

Script keeps the characters milling around in an unorganized fashion that makes little sense and the title is drawn from the fact that Miss Leslie to find happiness after Lund, switches suspicion from him to herself and is almost hung for being a Confederate spy. She's saved, however, by Miss Totter, who by now has felt the softening influence of the good girl and is sorry for her past crimes. Donlevy has already fled by the time all this is happening and Miss Totter gets safely away, leaving Lund and Miss Leslie to find happines after the war is over.

Dawn's direction, even though he is dealing with poor material, is very uneven. The staging of the two songs sung by Miss Totter is ludicrous. Numbers are "How Strange" and "All My Life" and the only purpose they serve is to slow down the already slow pace. Reggie Lanning's lensing and the other technical credits are standard. *Brog.*

Fear and Desire

Arty war drama; a natural for art houses, possible companion feature for general bookings.

Joseph Burstyn release of Stanley Kubrick production. Features Frank Silvera, Kenneth Harp, Paul Mazursky, Steve Coit, Virginia Leith, David Allen. Directed, photographed and edited by Kubrick. Screenplay, Howard O. Sackler; music, Gerald Fried; associate producer, Martin Perveler; assistant director, Steve Hahn. Previewed in N.Y., March 26, '53. Running time, 68 MINS.

Mac	Frank Silvera
Corby	Kenneth Harp
Sidney	Paul Mazursky
Fletcher	Steve Coit
Girl	Virginia Leith
Narrator	David Allen

"Fear and Desire" is a literate, unhackneyed war drama, outstanding for its fresh camera treatment and poetic dialog. It's a natural for the art house circuit, and a possible off-beat companion feature for general release.

Pic is work of Stanley Kubrick, 22-year-old ex-Look magazine photographer, who produced, directed, photographed and edited the film on a $100,000 shoestring budget. Film is written by 23-year-old poet Howard O. Sackler, like Kubrick a fairly recent graduate of Taft High School, Bronx, N.Y. He has confected a blend of violence and philosophy; some of it half-baked, and some of it powerfully moving. Individual scenes stand out in impact, but the overall effect is not fully realized.

Story deals with four GIs stranded six miles behind enemy lines and what happens to their moral fibre as they try to escape. Kenneth Harp, presumably representing a glib intellectual, grows weary with his own sophistication. Paul Mazursky, over-sensitive to violence, is a weakling who tries to befriend a captured enemy girl, Miss Leith (a toothsome dish); shoots her, and then goes insane. Steve Coit is a level-headed Southerner who also winds up confused about his values. Frank Silvera plays the one character who fulfills himself—a tough, brave primitive, who purposely draws the fire of the enemy on himself on a river raft, so that Harp and Coit can shoot an enemy general and escape in a captured plane.

Silvera, only vet actor in the cast, offers the most genuinely convincing characterization. But most deserved honors go to Kubrick for his versatile directing and lensing. Kubrick shot the entire 68 minutes of film in the San Gabriel Mts. and at a river at Bakersfield on the Coast, and he uses mists and tree leaves with telling effect.

Music has been interpolated dramatically by Gerald Fried, 24-year-old Juilliard composer. While "Fear and Desire" may contain some pretentiousness and unnecessary interpolations by narrator David Allen, it is definitely out of the potboiler class one would expect from a shoestring budget.

The Cruel Sea
(BRITISH)

London, March 24.

GFD release of Ealing Studios-Michael Balcon production. Stars Jack Hawkins; features Donald Sinden, Denholm Elliott, Virginia McKenna. Directed by Charles Frend. Screenplay, Eric Ambler, from book by Nicholas Monsarrat; camera, Gordon Dines; editor, Peter Tanner; music, Alan Rawsthorne. At Odeon, Leicester Square, London, March 24, '53. Running time, 120 MINS.

Ericson	Jack Hawkins
Lockhart	Donald Sinden
Ferraby	John Stratton
Morell	Denholm Elliott
Bennett	Stanley Baker
Baker	John Warner
Tallow	Bruce Seton
Watts	Liam Redmond
Julie Hallam	Virginia McKenna
Elaine Morell	Moira Lister
Doris Ferraby	June Thorburn
Tallow's Sister	Megs Jenkins
Yeoman Wells	Meredith Edwards
Phillips	Llyn Houston
Tonbridge	Alec McCowan
Wainwright	Leo Phillips
Signalman Rose	Dafydd Havard
Gracey	Fred Griffiths
Sellars	Laurence Hardy
Carslake	Sam Kydd
Gray	John Singer
Broughton	Barry Steele

Chalk up a major credit for a British studio. Ealing has broken from its traditional light comedies to offer a serious, authentic reconstruction of the battle of the Atlantic, based on Nicholas Monsarrat's bestseller. Production, despite its overlong running time and other faults, emerges as a picture of dramatic intensity and authenticity, which should be reflected in hefty b.o. grosses wherever it is shown.

Much of the original novel's ac-

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CHAINS WHITTLE WEAK LINKS

Pact Scribes Lopped to New Low Amid Studio Economy, Uncertainty

Hollywood, March 31.

With the accent on economy, general shearing of contract writers by the majors, an alltime low of 53 pact scribblers now exists, a studio-by-studio survey disclosed yesterday (Mon.). An estimated 156 writers, the majority working on a week-by-week basis, are toiling at the majors, this figure repping another alltime low.

Pact writers got the heaviest axe in the past month at 20th-Fox, where 16 contractees working a month ago slimmed down to eight. There are 35 scribblers at 20th, highest number in town but the new policy there emphasizes writers for weekly or assignment basis, not pacts.

Metro sliced its scribblers from 32 to 26 in the past month, but still leads with pacters, with 19. Warners also is pinkslipping writers, cut from 18 a month ago to 11. Of these, three have producer-writer pacts. Columbia, with a heavy production sked, is going along at an even keel with 26 scribblers employed, only four under pact, and these are producer-writer or writer-director deals. UI has 25 writers, compared to 28 last month, six under contract.

Paramount is holding to 17, five under pact. Republic has none under contract. RKO's three of last month have been cut to two, neither under contract. The figures emphasize the fact that part of the general tightening-belt policy in Hollywood, caused not only by the falling b.o. but by the uncertainty due to 3D and widescreen pictures, the studios are reversing the former policy of stressing termpacts, preferring hiring writers for specific assignments.

Don't Wait, Pard

This week's candidate for the film title most likely to be changed: "If I Don't Come Back, Read This."

Charles K. Feldman listed it as an original feature with the title registration bureau of the Motion Picture Assn. of America.

Whitecollarites Ask Strike Vote

Stalemated in negotiations for a new pact for New York exchange employees, the Motion Picture Homeoffice Employees Union, Local H-63, repping white collarites, has requested permission from the parent organization, the International Alliance of Theatrical Stage Employees, to take strike action. Pending a reply from IA prexy Richard F. Walsh, the union has agreed to hold another confab with the film companies, with Commissioner Louis Stone of the Federal Mediation and Conciliation Service sitting in. Meeting is slated to take place this week.

According to the union, filmeries have completely rejected all demands, including a 37½-hour week, wage hike and three-week vacation after 10 years' employment. Union claims that the only counter-offer made by the film companies is for extension of the recently-expired pact for another two years. Russell Moss, Local H-63 topper, declared that the filmeries did not cite inability to pay but pointed to upcoming difficulties facing the industry. Union contends it is seeking the same con-

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Allied Likes the First Nat'l Drive-In Conv. So Much It'll Go One-a-Year

Milwaukee, March 31.

Highly pleased with its first National Drive-In meeting held here last week in conjunction with the annual convention of the Allied Independent Theatre Owners of Wisconsin, Allied States Assn., the parent body, has determined to hold a separate ozoner parley each year.

Plans are already under way for setting up next year's meeting. Allied's feeling is that its members who operate ozoners require a separate confab to discuss issues pertaining to specifics in the drive-in business.

With more than 700 ozoner ops from every state, in addition to reps from Puerto Rico and Canada, get-together here covered every aspect of ozoner operation, including development of 3-D and widescreen projection.

Herbert Barnett, prexy of the Society of Motion Picture and Television Engineers, told the group that endless problems of 3-D projection remain to be solved prior to 3-D's becoming standard with ozoners.

On the question of trade practices, the ozoners were warned by

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L.A. Fed. Court Denies Injunction Vs. 'Rouge'

Los Angeles, March 31.

Injunction asked by Moulin Rouge Montmartre of Paris to stop distribution of the film, "Moulin Rouge," was denied by Judge Leon R. Yankwich in Federal Court. Plaintiffs were given 30 days to amend their complaint and file again.

Defendants included Jose Ferrer, John Huston, United Artists and others. Judge made his decision after viewing the pic in the courtroom.

Hakim Gets U. S. Rights To British-Made 'Dare'

Former 20th-Fox producer Andre Hakim, who recently organized his own outfit, has acquired the United States sales and distribution rights to the currently-shooting British film, "They Who Dare."

Being produced by the Mayflower Co. (Maxwell Setton and Aubrey Baring) in partnership with Sir Alexander Korda, the film is currently shooting on location in Cyprus with Lewis Milestone directing. A Technicolor production, it concerns the activities of British Commandos in the Mediterranean during World War II.

Company expects to spend 10 weeks in Cyprus and another six weeks in London for interiors. Akim Tamiroff has a leading role in the picture.

SKOURAS SPEEDS UP SUPPLY OF LENSES

Hollywood, March 31.

Increased numbers of lenses for CinemaScope cameras and projectors at an early date were promised by Spyros Skouras at a meeting of the Motion Picture Industry Council. The 20th-Fox prexy also announced that more theatre equipment for CinemaScope than was originally expected will be available this year.

Meanwhile, 20th-Fox will install CinemaScope screens in three sizes for demonstration purposes in theatres in key cities throughout the country. Installations will be in large, middle and small-sized houses.

Zsa Zsa Out of 'Female'

Hollywood, March 31.

Pix producer Albert Zugsmith dropped negotiations with Zsa Zsa Gabor for the starring role in "Female of the Species" because of her demands for choice of a director and leading man.

Lili St. Cyr has been inked for the role instead. Pic rolls in June in Majorca. Victor Stoloff will direct.

NEW ECONOMY PROMPTS SALES

Policy of major theatre chains to lop off marginal houses as a means of enhancing the economic structures of the exhibition companies was further spotlighted within the past week on several fronts. Loew's disposed of a few neighborhood spots; RKO Theatres board has adopted a policy of terminating leases of properties which "do not contribute to the profitable operation of the business," and both United Paramount Theatres and National Theatres similarly have been relinquishing non-money-making houses.

Circuit operators have taken the position in many instances that theatres which operate in the red over any lengthy period are too much of a burden and might just as well be sold or shuttered. Conclusion being drawn is that, as a result of market changes over recent years, it's too difficult, and often impossible, to somehow convert a losing theatre into an in-the-black operation.

Commenting on this in his annual report, UPT president Leonard Goldenson said: "The industry seems to be evolving toward a situation where fewer theatres will exhibit better pictures. Nu-

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Eye Strain & Distortion Of Stereo Lensing Are Eased in New 3-D Camera

A new 3-D camera which can be adjusted to zero inter-ocular separation, and takes the distortion out of stereo photography, was demonstrated in N. Y. Monday (30) by its inventor, Floyd A. Ramsdell, Worcester Film Corp. prexy. Ramsdell on March 10, '53, was issued patent number 2630737 on his camera which actually consists of two Bell & Howells built into a single casing.

Cameras are facing one another at right angles, with a movable mirror mounted between them. One photographs through the mirror, taking a conventional two-dimensional picture, while the other works from the reflected image.

Ramsdell illustrated the problem of obtaining correct inter-ocular. The mirror is adjustable to place the picture to be lensed in its proper relationship to the camera. Where other cameras have a minimum inter-ocular of three-quarters of an inch, his can be moved to absolute zero, Ramsdell showed. Elimination of eye-strain is part of the resultant improvement.

He disclosed he was discussing use of the camera "with several studios," and that he was building others. Arthur DeBra of the Motion Picture Assn. of America has a financial interest in the new device which, it's said, should be of great importance in the developing 3-D field.

Demonstration Monday involved both slides and color film. While the Ramsdell camera is in 35m, test footage shown was in 16m. Various scenes, emphasizing the applicability of the camera for long and medium shots as well as closeups, were screened. Polarized viewers are needed to get the 3-D effect.

Distribs Fete Cravenne

Robert Cravenne, rep of the French Unifrance org which promotes distribution of Gallic product abroad, will be the guest of honor and will deliver a report today (Wed.) at a luncheon thrown for him by the Independent Motion Picture Distributors Assn. at 21 in N. Y.

French film exec, who's here to arrange for a French Film Week in October, is skedded to report on conditions in the French industry and on the production outlook.

Parlay of 2-D, 3-D, Widescreen, TV Seen Potent Hypo for Theatre Biz

With a hassle obviously brewing between studios advocating the wide-screen medium as against those pitching 3-D requiring the use of polaroid specs, one group of industryites is taking the unusual view that there is no need for standardization. The feeling is that both methods offer different values, giving the industry a chance for the first time in its history to offer patrons a variety of entertainment.

By employing polaroid-type 3-D as well as CinemaScope plus conventional flat films and theatre TV, these tradesters maintain that theatres can put forth the most potent array of entertainment ever offered to the public and multiply the reason for theatre attendance. They argue that producers will have to use the utmost discretion in determining which story properties are most suitable for particular medium, be it 2-D, 3-D, CinemaScope or the new Todd-AO process.

It's pointed out that the only standardization necessary would be that involving similar equipment for each particular medium. Under present conditions, these filmites note that most theatres in the U. S. can be equipped for polaroid 3-D because of the comparative low cost. CinemaScope, they maintain, appears to be at present a medium for the larger key houses, although, it's conceded, it could come shortly within the range of the smaller situations.

Despite enthusiastic exhib reception of 20th-Fox's CinemaScope, there was no indication that theatre men would junk the present 3-D systems. In fact, there are

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Color Scheme

"It's easy to spot a film man these days," comments Charles Boasberg. "He's wearing a green glass over one eye and a red one over the other."

RKO sales chief is more concerned over 3-D than ever since eight pix on that outfit's sked are depth pix.

Green Threatens 20th-Fox Via SEC

Impression that Charles Green, chief protagonist in a threatened proxy fight at 20th-Fox, might have called it quits on his announced intention to topple the 20th management was dispelled last week (26) when he told the Customers Brokers Assn. in N. Y. that a proxy letter embodying his complaints against the management would be filed with the Securities and Exchange Commission some time this week.

Green, who didn't appear particularly anxious to talk about 20th at the start, preferring to recall his past proxy battles at the Twin City Rapid Transit Co. in Minneapolis and the United Cigar-Whelan Stores, was quickly drawn into a discussion of his plans re 20th.

Pinpointed by the brokers, he informed them that his group had offered Darryl F. Zanuck, 20th production chief, the company presidency "if he wants it;" that he had a slate of officers for the company all drawn up in case he should win his fight, and that he thought he owned as much stock in the company as its president, Spyros P. Skouras.

Extent of Green's holdings of 20th stock is a matter of considerable speculation since he's been

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Par Process Cleanses 3-D Viewers for Re-Use

Effective means of sterilizing polarized glasses to permit their reuse in viewing 3-D pix has been developed by Paramount. Apparatus, in which Par has no investment, will be distributed by a new company, Steriloptics, Inc.

Outfit is owned by a group of industryites, including Herman Goldstein, prexy of Electro-Aire, which built the apparatus for Par's experiments; Izzy Rappaport, Baltimore exhib, and Joseph P. Kennedy Industries.

Important aspect of sterilization is that insurance cos may refuse to honor liability risks unless viewers are cleansed to avoid eye infections.

Par's purpose in experimenting with germ-killing equipment was to forestall a shortage of polarized viewers. Unit peddled by Steriloptics uses a high concentration of ozone to destroy germs. Method was devised by Dr. Leon Warshaw, Par medical director, according to Par v.p. Paul Raibourn.

Social Maneuvers For 'Titanic' Bow at Norfolk

Bally tying in the world premiere of 20th-Fox's "Titanic" with an amphibious assault landing and a gala ball for Navy Relief is set at the Norfolk, Va., naval base April 11-12. A group of stars from N.Y. and Hollywood will attend, along with mag reps and trade and lay press.

Top-ranking Navy and Army brass are skedded to attend. Among the officers are Admiral W. M. Fechteler, USN, Chief of Naval Operations; Gen. L. C. Shepherd, USMC, Commandant U. S. Marine Corps, and Gen. J. R. Hodge, USA, Chief, Army Field Forces. Pic stars Barbara Stanwyck and Clifton Webb.

AO Expands Its Board But No Mention's Made Of Schenck-Todd Ties

Brief annual stockholders meet of American Optical Co. at South Bridge, Mass. yesterday (Tues.) voted to expand the AO board to 14 members with the addition of four new trustees. Walter A. Stewart was reelected prexy of the optical outfit which is making the equipment for the Todd-AO 65m widescreen process.

Total of 56,000 shares were repped at the meet at which AO's tieup with Magna Theatre Corp. never came up. Trustees elected to the board were John S. Coleman, prexy of the Burroughs Adding Machine Co., Detroit; Dr. Brian O'Brien, American Optical v.p. in charge of research; E. Weldon Schmaucher, v.p. in charge of AO operations, and Donald F. Valley, general v.p. and director of the National Bank of Detroit.

Officers elected with Stewart were George E. Baskie, v.p. for finance and treasurer; Irving W. Wilson, v.p.; Henry S. Woodbridge, v.p. for biz research and biz development; Rodgers Donaldson, secretary and general counsel; John A. Richitelli, comptroller, and E. D. Mitchell and W. H. Rogers, assistant treasurers.

American Optical annual report issued three weeks ago showed net sales for 1952 at $17,000,225 and a net of $2,407,504, equalling $2.96 per common share.

COURT TO DECIDE WHO OWNS 'SECOND FACE' PIC

Los Angeles, March 31.

Suit to establish ownership of the motion picture, "Second Face," formerly titled "Skin Deep," was filed in Superior Court by Sunset Securities Co. Film co-starred Bruce Bennett and Ella Raines.

Defendants are Nassour Studios, ELJ Productions, Eagle Lion Classics, RCA, United Artists, Consolidated Film Industries, Edward J. Leven, Ella Raines, Eugene Vale, Roland D. Markson and H. A. Ginsburg.

Mpls. Scribe Gives Space Gratis To NCA 'Pan' Beef But Paid Ad Snafued

Minneapolis, March 31.

Aiming specifically at "Peter Pan" during its current RKO-Orpheum engagement here, North Central Allied obtained gratis publicity twice in Will Jones' Morning Tribune column mentioning the picture and theatre. Otherwise, however, it had to settle for a Morning Tribune paid display ad which, generalizing, omitted its desired attack on the Disney offering and the RKO showhouse, and simply purported to reveal the alleged harm being done to neighborhood and small town theatres by the current policy of pre-releasing pictures at advanced admissions.

In effect, the newspaper refused to accept the original ad submitted by NCA. That ad called "Peter Pan" a "cartoon;" branded the RKO-Orpheum admission prices "unfair," declared that if the public patronizes "Peter Pan" other companies will be encouraged to boost admissions on pictures; and effect would be to put many small neighborhood theatres out of business. It also claimed "there is absolutely no justification for this huge price increase," and carried the heading, "Why Pay These Prices to See 'Peter Pan'?"

Newspaper advertising department "suggested" changes in the ad's copy that eliminated almost all of the aforegoing and resulted in a much watered-down general statement of the NCA position regarding pre-releases. NCA accepted the "suggestions," and the three column 10-inch ads ran two days after "Peter Pan" opened at the Orpheum.

Cutting 'Pan' Terms?

As result of continued blasts at RKO and Walt Disney for terms demanded on "Peter Pan," exhibs report that the distrib and the producer have shown an indication to come down in their terms in certain situations.

It's reported that RKO has agreed to accept a 35% rental for subsequent runs. Company's original asking price was as high as 70%.

M-G SEEKS LEGITER AS 'CAESAR' N.Y. SHOWCASE

With a two-a-day roadshow policy set for "Julius Caesar," Metro's filmization of the Shakespeare classic, company is reportedly on the prowl for a legit-type theatre for its Broadway showcasing. Negotiations, it's reported, have been held with the Shuberts as well as other legit theatre ops, with a May opening date in view. Talks with the Shuberts also involves houses in other cities.

Presentation of film versions of the Bard's efforts on a roadshow basis have proved successful in the past. Both "Henry V" and "Hamlet" chalked up substantial returns playing to specialized audiences.

Launching of the bally campaign for "Caesar" finds Metro sponsoring a Shakespearian reading contest in the N. Y. metropolitan area, with 46 high schools competing.

Although not yet in release, "Caesar" is already garnering awards. Parents mag will present its "extraordinary award to the picture, third time in 27 years that a film has received the honor. Christian Herald is also readying an accolade.

St. Louis Trade Zone To Get 25 New Ozoners

St. Louis, March 31.

There are 25 new ozoners building or planned in the St. Louis trade area, with possibility of more being readied for the 1953 season. At the end of last year, there were more than 100 ozoners operating in this area. LeRoy Baston and John Kirby, Effingham, Ill., have let a contract for a $75,000 ozoner near Casey, Ill.

Other spots in southern Illinois where new ozoners will be constructed or are about to be started are near Beardstown, McLeansbor, Vienna, Breese, Carlyle, Anna, Belleville, Cobden Mt. Carmel and Jonesboro. In St. Louis county and outside Missouri, 10 or more new ozoners are being built while in northeastern Kentucky, also in St. Louis trade area, plans have been made for five new ozoners.

J. L. Warner Due in N.Y. For Premiere of 'Wax'

Jack L. Warner, Warner Bros. production chief, is due in New York from the Coast Monday (6). Topper will be on hand for advance activities as well as the April 10 Paramount preem of "House of Wax," company's initial 3-D effort.

Following "Wax" unveiling, Warner heads for England for the Coronation.

UPT's Mpls. Divorcement Fling; Nixes Renewal Of 2 Nabe, 2 1st-Run Houses

Minneapolis, March 31.

Apparently embarked on a policy of divorcing itself from a number of its Twin Cities downtown and neighborhood theatres as fast as it can, United Paramount Theatres (Minnesota Amusement Co.) is not renewing its now expiring leases on two important local nabe houses, the Granada and Arion, and a pair of St. Paul shuttered downtown first-runs, the Strand and Tower.

Circuit previously had sold another of its local neighborhood houses for commercial purposes. It's known to be desirous of relinquishing the lease on a closed Minneapolis downtown first-run theatre, the Aster, and it has tried to peddle its lease on still another local loop firstrun house, the Century, on condition the latter be converted to commercial uses.

With dropping of the Granada and Arion, UPT will be left with four neighborhood and a similar number of loop theatres in operation here. In St. Paul it now is operating five neighborhood and two downtown theatres.

Granada and Arion revert to their owners, Abe Kaplan and Charlie Rubenstein, who also own and operate several other of their own Minneapolis and St. Paul neighborhood theatres, one of which latter they recently shuttered and then leased out. They state their plans regarding the Granada and Arion are uncertain, but that both houses will be kept dark in May and June at least.

The Strand and Tower are involved in a suit. In compliance with the consent decree, Paramount sold them to a group which now is suing to have the deal rescinded and to recover the $75,000 of the $150,000 purchase price already paid.

3-D to Dominate 2-Day Confab of Ohio Exhibs

Columbus, March 31.

It'll be a 3-D convention when the Independent Theatre Owners of Ohio gather for their annual two-day meeting April 7 at the Deshler-Wallick Hotel here.

Only a few speakers have been scheduled, says Robert A. Wile, ITO exec secretary, but they'll all talk on the depth technique. Among those to be heard are: Herbert Barnett, Society of Motion Picture Engineers prez; Ralph Heacock, RCA theatre product manager; J. W. Servies, veepee of National Theatre Supply and of SMPE. Martin Quigley, Jr., is also scheduled for a brief talk.

Banquet speaker will be Arthur L. Mayer, author of "Merely Colossal."

Regular film clinics, a feature originated in Ohio, are also scheduled. Drive-in Clinic will be led by T. L. Mendelssohn, of United Booking Service in Indianapolis; Small Town Clinic by William A. Carroll, general manager of Caravan; and Subsequent-Run Clinic by William Snaper, national president.

Metro Delays 'Rope's End'

Hollywood, March 31.

Unable to decide in what process the upcoming "Rope's End" will be shot, Metro postponed start of the film from Thursday (2) to next Monday (6).

Studio is considering Metrovision, the Metro-owned widescreen system, and CinemaScope, 20th-Fox's system offered to all studios.

'Express' to Schaefer

George J. Schaefer, indie producer's rep, has taken over distribution of "The Paris Express," British-American pic lensed in France and Holland with Claude Rains and Marta Toren in the leads. Film was financed by Eros Films, London outfit, which owns the eastern hemisphere rights, and, on the American side, by Ben Schrift and Theodore Tickten.

Latter two own the western hemisphere rights, with the releasing under Schaefer's supervision.

8-Week 'Salome,' 'Rouge,' 'Pan' Runs Pace Loop Bid For Extended Showings

Chicago, March 31.

Number of outlets available for the extended showing of films in the Loop is continuing to grow. While Balaban & Katz houses and the Grand are still limited to two-week showings of releases downtown, this has been almost voided by the granting of extended showings. For example, "Peter Pan" just had a sock eight weeks at the B&K State-Lake, and is being followed by a similar eight-frame grant for "Moulin Rouge." Grand starts an eight-week run of "Salome," with a $1.50 top April 4.

Palace has been showing only two-week bills, but is bidding for extended run product. It also has hopes for an end to the hassle about Cinerama with the motion picture operators' union. Ziegfeld, which has been playing import product, took over "Come Back, Little Sheba" and has been playing close to capacity. Monroe, which had been playing sub run double feature, brought in "Anna" for six excellent weeks and is doing okay with "Androcles and the Lion." "Sombrero" follows after Easter.

Latest possible entry is the McVickers, which has been owned jointly by Balaban & Katz and the Jones, Linick & Schaefer organizations. House has been a double feature policy with A product, but JLS has bought out, for undisclosed sum, the interest of B&K. However, house has 2,200 seats which would make it attractive to producers who wanted large capacity for their long runs. At present, no steps have been taken towards bidding for top products, now that it is not affected by the terms of the Jackson Park decree.

'Captive' Company Labs May Join Indie Group

With the Motion Picture Assn. of America showing interest in the newly incorporated Assn. of Cinema Laboratories, Inc., which brings together indie labs on a national basis for the first time, possibility now looms that the lab group will be widened to include the so-called "captive" or company-affiliated labs.

John Stott, DuArt-TriArt exec and prexy of ACL, disclosed in N.Y. Monday (30) that he's been contacted by both COMPO and the MPAA, and that he expects to meet with Ralph D. Hetzel, MPAA v.p., in N.Y. later this week. MPAA pitch is that there is a natural tie-in between ACL and MPAA aims.

Next ACL meet of the group's 15 charter members is skedded for April 20 in N.Y., when the membership will be asked to approve the association's bylaws. Labs are paying dues of $50 a year. There's to be another meeting in May, possibly in Los Angeles, in conjunction with the Society of Motion Picture and Television Engineers convention, when ACL officers will be elected.

Current slate has Stott as prexy, Russell Holslag as treasurer and Harry Sale as secretary. Indie labs would welcome the entry of the company labs and of Technicolor into their association, since it would strengthen their position vis-a-vis the industry.

210G Finnish Divvy

Film companies are currently in the process of divvying $210,000 of accrued earnings remitted from Finland. Transfer clears out all of the American distribs' frozen funds in that country.

Motion Picture Assn. of America members recently divided a $200,000 melon from Sweden, which also cleared out their balances there.

Inside Stuff—Pictures

Back from the Coast, RCA president Frank M. Folsom details the manner in which Darryl Zanuck, Dore Schary, Charles Brackett, any number of the Hollywood stars and other echelon openly applauded RCA Victor's financial contribution which made possible the Academy Awards telecast over NBC. Not only did it solve the economic stress that faced the Academy of Motion Picture Arts & Sciences on its quarter-century fete (because three of the studios had removed its usual financial assist), but the "national house party" that resulted from some 50,000,000 lookers (estimated), participating in the two-hour Oscar sweepstakes telecast, resulted in pro-Hollywood reaction beyond any anticipated horizons.

While Folsom had instructed NBC's west coast veepee John K. West to bid for the Academy TV rights as a natural move, because he felt this was an important enough "show," the resultant RCA Victor dealer and distributor enthusiasm also parred the Hollywood phase by its large-scale reaction. The dealers felt that events of this scope, size and glamor are "made to order for TV" and was a welcome hypo to the retail trade. Many so expressed themselves in letters to RCA board chairman David Sarnoff, to Folsom and other company execs.

Schary was particularly volatile that "of all the anti-TV companies, little did I think I'd be there on behalf of Metro participating in such a video event," adding, however, that this telecast was "a big plus for the film industry."

Folsom is of the private opinion that the RCA commercials were slightly overdone, although well within the time allocations, and "this would be something I'd be inclined to watch, personally, more closely in the future."

Technicolor is rated as having a "strong industry position" in an analysis made last week by the Wall St. house of White, Weld & Co. Its special report cites the tint firm's stock as offering a "possible three-way play in two-dimensional motion pictures, three-dimensional movies and color television." Traded on the American Stock Exchange, Technicolor common hit a 1952-'53 high last week of 30⅜ following disclosure of healthy profits in the company's annual report for the year ending Dec. 31, 1952.

Due to plant expansion and a rising demand for Technicolor products and services, the White, Weld report opines, anticipated earnings for 1953 will be "substantially" above the $2.19 per share return in 1952. Analysis also expresses the belief that no outside financing will be required in order to carry out company plans to boost print capacity to 750,000,000 feet annually. Other salient advantages indicated in the report stress the fact that Technicolor holds a $7,000,000 contract with Cinerama and it's "contemplated" that 20th-Fox will employ the Techni process in its CinemaScope presentations.

With industry interest at a peak for the use of TV as a means of pitching current films, Demby Productions, packaging outfit, is peddling a 15-minute stanza to video outlets. Titled "What's Playing," show is keyed to local release dates of pictures. Show's format consists of a six-minute clip from one film plus a prepared script for use of local emcees. Package is being offered to one station in each city for local sponsorship. Distrib participation is offered at no cost, with the filmeries providing the clips which Demby cut down to 16m for shipping to stations. Current idea stems from the half-hour stanza presented over WABC-TV in September, 1951 with Maggi McNellis as femcee. Although show ran for 39 weeks, it ran into difficulty in lining up clips, due to distrib resistance at that time.

Statement attributed to RKO sales chief Charles Boasberg has North Central Allied wondering if the company intends to sell a couple of reissues on a roadshow basis. Boasberg's comment, as relayed in an NCA membership bulletin, was that the program of "Fort Apache" and "Blood on the Moon" "will not be available to small towns until it has played the key cities in the proper order of their progression." Replied NCA: "RKO has set some kind of a record by roadshowing a cartoon ('Peter Pan') on a reported 70-30 basis. Is it now going to roadshow reissues?"

Amount involved in the deal by which Paramount bought the rights to Sam Taylor's play, "Sabrina Fair," actually could go higher than the $75,000 purchase price reported last week. That's the minimum sum in the pre-production arrangement. Par is called upon to shell out, additionally, a royalty for every week the play runs on Broadway, plus other coin for every week's run of a touring company. The ceiling price is $200,000.

Columbia is playing up the news, emanating from Sydney, Australia, that a Japanese whaling ship, the Settsu Mara, was crushed in the Antarctic ice pack and abandoned by its crew. The same thing happens in "Hell Below Zero," the Alan Ladd starrer currently filming in London, for Columbia release.

Production stills in 3-D, plugging "The House of Wax," will be made available by Warners to first-run houses for use in their lobbies. Ten panels, each equipped with three viewers, will show 30 different 3-D scenes. Panels will also be made available to merchants for window displays.

A Palisades, N. J., exhib is using 3-D pix as an enticement to bring customers in to see the more prosaic "flats." Every Saturday night the theatreman hands a pair of tix to Cinerama to the holder of a lucky number.

"Forbidden Games," French import, is released by Times Film Corp. and not Arthur Mayer-Edward Kingsley as noted in the VARIETY listing of Oscar winners last week (25).

Lyons, Camera Vision Stock Suit Settled

Hollywood, March 31.

Federal Judge Ernest Tolin yesterday (Mon.) okayed a settlement whereby Arthur S. Lyons gives up some of his shares to Camera Vision Productions, Inc., and waives $15,000 due in divvys, in the suit brought by Mrs. Gilda Dahlberg, N.Y., and Mrs. Rose K. Davis of Hawaii against CVP prexy Lyons and directors Edgar Morris and Edward Flynn.

Women sued, contending they invested $120,000 in the company. They declared that Morris kept incomplete books and demanded an accounting. They accused Lyons of "misappropriating" funds and acting "fraudulently." Corporation was formed to develop a special camera invented by Jack Strauss. Judge Tolin ordered a board of directors meeting April 20.

L. de Rochemont Preps N. H. Documentaries

Concord, N. H., March 31.

Louis de Rochemont of Newington, producer of "Lost Boundaries," "Walk East on Beacon" and other films, has been engaged to make a documentary picture depicting life in New Hampshire as part of the stepped-up "Sell New Hampshire" campaign.

John Brennan, of the State Planning & Development Commission, and Prof. Austin Olney, director of the audio-visual centre at U. of New Hampshire, in Durham, will co-operate in providing material for the film. Some of this material, including wild-life shots from the Fish & Game Dept., is already available.

De Rochemont has also started shooting a short film featuring the Spaulding high school orchestra and band in Rochester, N. H.

. . . . . a **WAVE** to a **WONDERFUL** girl

she's the toast of Broadway!

. . . . . now at the Winter Garden

in **WONDERFUL TOWN**

(BREAKING ALL EXISTING RECORDS)

. . . . . at the Astor, starting April 16

in **NEVER WAVE AT A WAC**

(DOING HOLD-OVER BUSINESS ALL OVER THE U.S.A.)

and the WINNER *of the*
Antoinette Perry Award

ROSALIND RUSSELL

for her distinguished performance
in the musical play,

WONDERFUL TOWN

season 1952 53

RECORD BREAKING RUNS IN

NEW YORK...19TH WEEK!
BOSTON...15TH WEEK!
LOS ANGELES...15TH WEEK!
PHILADELPHIA...9TH WEEK!
CHICAGO...8TH WEEK!
SEATTLE...7TH WEEK!
SAN FRANCISCO...7TH WEEK!
WASHINGTON...7TH WEEK!
LOUISVILLE...4TH WEEK!
MONTREAL...3RD WEEK!
DETROIT...3RD WEEK!
CLEVELAND...3RD WEEK!

...and

SAMUEL GOLDWYN'S

"HANS CHRISTIAN

CITY AFTER CITY AFTER CITY!

still running!

ANDERSEN"

HITCH on to Promotion and HIKE your profits!

Latch on to this exploitation sockeroo the trade press is calling: *"Tops in tension!"* Hollywood Reporter; *"A genuine sleeper... a 'natural'!"* Boxoffice; *"Has out-hitched Hitchcock!"* Showmen's Trade Review. Seven top showmen give you *their* ideas in the show-packed press book. Get it today!

Some of the ads, backed by exploitation, that boomed the RKO Boston's grosses to 18-months' tops!

Chi Loaded With H.O.s; 'Beneath Sea' Ace New Film, Great $14,500, 'Spur' Stout 18G, 'Confess'-Joni 38G, 2d

Chicago, March 31.

Loop picture houses currently are not hit as much as expected although business is off. Most of offsetting influence comes from the strong holdovers, there being only two new entries this week. Both should do fairly well. "City Beneath Sea" and "Gunsmoke" at Roosevelt shapes great $14,500 while "Naked Spur" and "Rogue's March" at United Artists should hit a solid $18,000.

Chicago, with "I Confess" and Joni James and Ralph Marterie onstage should get a smash $38,000 to lead the second-weekers. "Battleground" at the Grand is fine in first holdover round. "I Love Melvin" at the Palace appears slim.

"Come Back Little Sheba" has a sock fourth week at the Ziegfeld in view. "Androcles and Lion" at Monroe shapes fair in third week. "Niagara" at Woods still is okay in third frame. "Peter Pan" ends its eight weeks at the State-Lake with fine total.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"I Confess" (WB) with Joni James and Ralph Marterie orch onstage 2d wk). Sock $38,000. Last week, $55,000.

Grand (RKO) (1,500; 55-98)— "Battleground" (M-G) (reissue) (2d wk). Tall at $9,000. Last week, $17,000. "Salome" (Col) opens April 4.

Monroe (Indie) (1,000; 55-98)— "Androcles and Lion" (RKO) 3d wk. Moderate $4,500. Last week, $8,500.

Oriental (Indie) (3,400; 98-$1.25) —"Hans Christian Andersen" (RKO) (7th wk). Fine $17,000 or near. Last week, $20,000.

Palace (Eitel) (2,500; 98)—"I Love Melvin" (M-G) (2d wk). Lean $9,000. Last week, $14,000.

Roosevelt (B&K) (1,500; 55-98)— "City Beneath Sea" (U) and "Gunsmoke" (U). Great $14,500. Last week, "Girls in Night" (U) and "Dance Hall Girls" (Indie) (2d wk), $10,000.

State-Lake (B&K) (2,700; 98-$1.25)—"Peter Pan" (RKO (8th wk). Ends eight-week stay with hefty $19,000. Last week, $25,000.

Surf (H&E Balaban) (685, 98)— "Member of Wedding" (Col) (3d wk). Smart $4,000. Last week, $4,500.

United Artists (B&K) (1,700; 55-98)—"Naked Spur" and "Rogue's March" (M-G). Fast $18,000. Last week, "Treasure Goldon Condor" (20th) and "Taxi" (20th) 2d wk), $8,000.

Woods (Essaness) (1,073; 98)— "Niagara" (20th 3d wk). Neat $13,-000. Last week, $18,000.

World (Indie) (587; 98)—"Forbidden Games" (Indie) (4th wk). Nice $4,300. Last week, $5,000.

Ziegfeld (Lopert) (485; 98)— "Little Sheba" (Par) (4th wk). Lush $7,000. Last week, same.

'Sheba' Rousing $12,000 In L'ville; 'Face'-'Jekyll' Hot 13G, 'Gunsmoke' 4G

Louisville, March 31.

Current session is bullish, with downtown area teeming with pre-Easter shoppers, despite coolish weather over weekend. Downtown stores report Saturday preceding Palm Sunday as one of the year's biggest days, and film houses shared in upbeat. "Come Back, Little Sheba" at the Rialto, getting benefit of Oscar awards publicity looks sturdy. "Gunsmoke" shapes lively at the Kentucky. "Woman's Face," heading reissue combo at the State, is smash.

Estimates for This Week

Kentucky (Switow) (1,200; 50-75) —"Gunsmoke" (U) and "White Lightning" (AA). Lively $4,000. Last week, "Seminole" (U) and "Girls In Night" (U), $4,500.

Mary Anderson (People's) (1,200; 50-75)—"Blue Gardenia" (WB). Fair $5,000. Last week, "Back On Broadway" (WB) (2d wk), about same.

Rialto (Fourth Avenue) (3,000; 50-75)—"Little Sheba" (Par). Oscar awards helping this one. Sturdy $12,000. "Hans Christian Andersen" (RKO) (2d wk), swell $14,000 at 99c top.

State (Loew's) (3,000; 50-75)— "Woman's Face" (M-G) and "Dr. Jekyll and Mr. Hyde" (M-G) (reissues). Horror combo looks sock $13,000. Very big for oldies. "The Clown" (M-G) and "Battles Chief Pontiac" (Indie), $11,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Madam' Torrid $26,000 in Philly

Philadelphia, March 31.

Combination of Holy Week and Passover is sloughing film biz here to a great extent this stanza. "Call Me Madam" shapes loud in first week at the Fox, with a subsequent upbeat expected. "Blue Gardenia" looms dull at Mastbaum and is being yanked after a week. "Girl Had Everything" faded after a bright start at Randolph. "Cleopatra" is a surprise with a fine session at the Stanton.

Estimates for This Week

Aldine (WB) (1,303; 50-99)— "Sombrero" (M-G). Trim $8,500. Last week, "Quiet Man" (Rep), nice $7,500 on return date.

Arcadia (S&S) (625; 85-$1.30)— "Bad and Beautiful" (M-G) (8th wk). Okay $7,000. Last week, $8,000.

Boyd (WB) (2,360; 99-$1.30)— "Peter Pan" (RKO-Disney) (6th wk). Sturdy $10,000. Last week, $11,000.

Fox (20th) (2,250; 85-$1.30)— "Call Me Madam" (20th). Loud $26,000. Last week, "Silver Whip" (20th), mild $10,000.

Goldman (Goldman) (1,200; 50-99)—"Last Comanches" (Col). Big $12,000. Last week, "Battle Circus" (M-G) (2d wk), $13,000 in 10 days.

Mastbaum (WB) (4,360; 50-99)— "Blue Gardenia" (WB). Drab $10,-000. Last week, "Stars Singing" (Par) (2d wk), $12,000.

Midtown (1,200; 85-$1.50)—"Hans Christian Andersen" (RKO) (8th wk). School holidays helped to big $10,000. Last week, $11,000.

Randolph (Goldman) (2,500; 50-99)—"Girl Who Had Everything" (M-G). So-so $12,500. Last week, "Jeopardy" (M-G) (3d wk), $8,500.

Stanley (WB) (2,900; 50-99)— "Back on Broadway" (WB) (2d wk). Sluggish $7,000. Last week, $10,000.

Stanton (WB) (1,473; 50-99)— "Cleopatra" (Par) (reissue). Fancy $8,500. Last week, "Ride Man Down" (Rep), $6,000.

Trans-Lux (T-L) (500; 90-$1.50)— "Moulin Rouge" (UA) (4th wk). Great $14,000 or near. Last week, $17,000.

'GOBI' MODEST $7,000, PROV.; 'MELVIN' NG 9G

Providence, March 31.

So-so pic fare is levelling biz this week. Loew's State's "I Love Melvin" getting top coin but minor total. "Little Sheba" is still good in second week at Strand. RKO Albee's "Destination Gobi" is fairish while Majestic's "Blue Gardenia" is average.

Estimates for This Week

Albee (RKO) (2,200; 44-65)— "Destination Gobi" (20th) and "Flying Squadron" (Rep). Fairish $7,000. Last week, "The Star" (20th) and "Black Swan" (20th), $8,500.

Majestic (Fay) (2,200; 44-65)— "Blue Gardenia" (WB) and "Daughter of Darkness" (Indie). Average $5,000. Last week, "Lawless Breed" (U) and "Ma, Pa Kettle on Vacation" (U), solid $9,000.

State (Loew) (3,200; 44-65)—"I Love Melvin" (M-G) and "San Antone" (Rep). Slow $9,000. Last week, "Battle Circus" (M-G) and "Old Overland Trail" (Rep), $9,-500.

Strand (Silverman) (2,200; 44-65)—"Little Sheba" (Par) and "Midnight Serenade" (Par) (2d wk). Nice $5,500. First week was socko $12,000.

'A&C TO MARS' LOFTY 14G IN FAIR DENVER

Denver, March 31.

Brightest newcomer here this session is "Abbott-Costello Go to Mars," which is big at Paramount. "Lady Wants Mink" is rated fairly okay in two spots but "Tall Texan" is only fairish in three locations. "Peter Pan" is holding at a fancy figure in second Orpheum week. Heavy snow yesterday (Mon.) put a damper on biz that night.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)— "Tall Texan" (Lip) and "I'll Get You" (Lip). Fair $6,500. Last week, "Bwana Devil" (UA), $6,000.

Denham (Cockrill) (1,750; 50-85)—"Little Sheba" (Par (3d wk). Okay $8,500. Last week, $13,000.

Denver (Fox) (2,525; 50-85)— "Lady Wants Mink" (Rep) and "Ride Man Down" (Rep). Fairish $12,500. Last week, "Seminole" (U), $13,000.

Esquire (Fox) (742; 50-85)— "Lady Wants Mink" (Rep) and "Ride the Man Down" (Rep). Okay $3,500 or near. Last week, "Seminole" (U), $2,800.

Orpheum (RKO) (2,600; 76-$1.20) — "Peter Pan" (RKO) (2d wk). Fancy $17,500. Holding again. Last week, $23,500.

Paramount (Wolfberg) (2,200; 50-85)—"Abbott & Costello Go To Mars" (U) and "Savage Mutiny" (Col). Rousing $14,000 or close. Last week, "City Beneath Sea" (U) and "Girls in Night" (U), $13,500.

Tabor (Fox) (1,967; 50-85)— "Tall Texan" (Lip) and "I'll Get You" (Lip), as Aladdin, Tabor. Fairish $3,000. Last week, on reissues.

Webber (Fox) (750; 50-85)—"Tall Texan" (Lip) and "I'll Get You" (Lip), as Aladdin, Tabor. Fairish $3,000. Last week, on reissues.

'Limits' Lively $12,000, D. C. Ace

Washington, March 31.

Current session is a preview of Holy Week, with lack of sock first-run pix adding to gloom. "Off Limits" at the Warner, by far the sturdiest of the newcomers, is pleasing, but not up to hopes for a Bob Hope starrer. "Down Among the Sheltering Palms" looks sluggish at the Palace. Holdovers are generally off, except for "High Noon" at Lopert's Dupont and "Little Sheba" at the Playhouse, both of which are still riding the crest of the Oscar wave.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)— "K.C. Confidential" (UA) plus vaude. Slow $14,000. Last week, "I Love Melvin" (M-G) plus vaude, $21,000.

Columbia (Loew's) (1,174; 55-80)—"Destination Gobi" (20th) (2d wk). Pleasing $5,000 in 5 days after solid $9,000 last week.

Dupont (Lopert) (372; 55-$1)— "High Noon" (UA) (13th wk). Amazingly sturdy $5,500 after terrific $6,000 last week. Stays on.

Keith's (RKO) (1,939; 90-$1.25)— "Peter Pan" (RKO-Disney) (7th wk). Sturdy $8,000 after $9,000 last week. Stays on to get Easter trade.

Metropolitan (Warner) (1,200; 90-$1.25)—"Hans Christian Andersen" (RKO) (6th wk). Trim $8,000 after $9,000 last week. Holds.

Palace (Loew's) (2,370; 55-85)— "Down Among Sheltering Palms" (20th). Sluggish $12,000. Last week, "President's Lady" (20th), ditto, but way below hopes.

Playhouse (Lopert) (435; 55-$1)— "Little Sheba" (Par) (7th wk). Big $5,500 after last week's $6,000. Stays indefinitely.

Warner (WB) (2,174; 55-85)— "Off Limits" (Par). Neat $12,000, but well below expectancy. Last week, "Blue Gardenia" (WB), $10,-000.

Trans-Lux (T-L) (600; 55-$1)— "Member of Wedding" (Col) (3d wk). So-so $3,500 after $4,000 last week. Holds another round.

'Gardenia' Bright 9G, Buff.; 'B'way' $12,500

Buffalo, March 31.

First-run film trade shapes offish here this week. However, "Blue Gardenia" is heading for solid session at the Center. "Back on Broadway" is rated okay at Paramount while "Sombrero" is slow at the Buffalo.

Estimates for This Week

Buffalo (Loew's) (3,000; 40-70)— "Sombrero" (M-G) and "Confidentially Connie" (M-G). Slow $10,-000. Last week, "Jeopardy" (M-G) and "Hell Is Sold Out" (Indie), $18,000 in 9 days.

Paramount (Par) (3,000; 40-70)— "Back on Broadway" (WB) and

(Continued on page 24)

5 New Entries Brighten B'way; 'Salome' Hot 65G, 'Madam' Wow 96G, 'Moon' Bright 136G, 'Off Limits' 27G

Five new, strong bills are giving Broadway first-run business a nice lift this session despite the Holy Week handicap. Theatres had to contend with steady downpours for two days, with the springlike weather which followed cutting in on trade especially last Sunday (29). Easter Week vacations start for N. Y. schools next Friday (3) but many colleges already have begun their vacation periods.

The outstanding newcomer is "Salome" despite being rained on opening day (Wed.). Initial week at the Rivoli looks like smash $65,-000 or near. The $2 top for week-end night shows is a big help, naturally.

Just about as strong are the Roxy and Music Hall. "Call Me Madam" with iceshow looks giant $96,000 at the former, with rave reviews a hypo. The annual Easter stageshow with "By Light of Silvery Moon" is heading for a very good $136,000 at the Hall with matinees especially big.

"Off Limits" figures to take a nice $27,000 in its initial frame at the Astor. "Naked Spur" hit a fine $24,000 opening week at the State.

"I Confess" with Patti Page, Jerry Wald and Bobby Sargent topping stage bill held at big $63,000 in second week at the Paramount. "Lili" continues its record run at the Trans-Lux 52d Street, landing a very big $13,700 in third session.

"Moulin Rouge" still is holding in smash fashion at the Capitol, being great $38,000 in seventh stanza after $49,000 for sixth week. It is now scheduled to stay at least 10 weeks. "Anna" still is okay with $8,500 for sixth round at the Globe and stays a seventh.

"Come Back, Little Sheba," held at socko $15,500 in 14th frame at the Victoria. In the previous week it had the help of Shirley Booth's Academy Award.

Estimates for This Week

Astor (City Inv.) (1,300; 80-$1.50) —"Off Limits" (Par). Initial week ending next Friday (3) is heading for a nice $27,000 or near. Got good reviews. Holds. In ahead, "Stars Singing" (Par) (2d wk-10 days), $16,000.

Broadway (Cinerama) (1,250; 90-$2.80)—"Cinerama" (Indie) (27th wk). The 26th round ended yesterday (Tues.) held at $39,500, virtually capacity. The 25th week was $40,000.

Baronet (Reade) (430; 90-$1.50) —"Importance of Being Earnest" (U) (15th wk). The 14th stanza ended Sunday (29) was nice $3,700 after $3,500 for 13th week. "I Believe in You" (U) opens in about two weeks.

Capitol (Loew's) (4,820; 70-$1.80) —"Moulin Rouge" (UA) (8th wk). The seventh round ended last night (Tues.) held at $38,000, remarkable in view of length of run. The sixth week was $49,600, way over hopes, with interest in Oscars handed pic pushing it ahead of fifth round's $45,700, both terrific. This is beating "African Queen" (UA) biz here and being topped only by "Quo Vadis" (M-G) which played at upped scale. Stays at least 10 weeks.

Criterion (Moss) (1,700; 85-$2.20) —"Hans Christian Andersen" (RKO) (19th wk). The 18th stanza ended Monday (30) slipped to $8,-500, but still okay for period of longrun. The 17th week was $13,-400, way over expectancy. Stays on until after Easter.

Fine Arts (Davis) (468; 90-$1.80) —"The Promoter" (U) (23d wk). The 22d round ended Monday (30) held at $3,800 after $4,300 for 21st week. Continues on.

Globe (Brandt) (1,500; 60-$1.50) —"Anna" (IFE) (7th wk). Sixth session ended last night (Tues.) continued okay with $8,500 after nice $11,000 for fifth week. "Man in Dark" (Col) due in April 8.

Holiday (Per-Rose) (950; 60-$1.20)—"Thunderbirds" (Rep) (4th wk). Third stanza ended last night (Tues.) was $7,000 after solid $11,-000 for second week. "Lady Wants Mink" (Rep) opens next Saturday (4), limiting fourth round of "Thunderbirds" to three days.

Mayfair (Brandt) (1,736; 70-$1.80) —"Jeopardy" (M-G). Opens Monday (30). In ahead, "Above and Beyond" (M-G) (9th wk-3 days), $7,700 after fancy $12,000 for eighth round. Helped by preview of "Jeopardy" on Sunday (29).

Palace (RKO) (1,700; $1.20-$6)— Danny Kaye and all-vaude bill (11th wk). The 10th session ended Saturday (28) was $50,000 after $52,000 for ninth week. Windup now set for April 26. Steady gait of this vaude lineup is sensational.

Paramount (Par) (3,664; 80-$1.80) — "I Confess" (WB) plus Patti Page, Jerry Wald orch, Bobby Sargent heading stageshow (2d wk). Initial holdover stanza ending next Friday (3) continues very strong at $63,000. Goes a third. First week was big $75,000, slightly below hopes. "House of Wax" (WB), first 3-D pic to play Par flagship, is due in April 10.

Paris (Indie) (568; $1.25-$1.80)— "Hans C. Andersen" (RKO) (19th wk). The 18th frame ended Monday (30) held with $6,100 after $6,500 for 17th week.

Rivoli (UAT) (2,092; 95-$2) — "Salome" (Col) (2d wk). First stanza ended last night (Tues.) soared to a smash $65,000 or near. Hurt by rain opening day just when it started out ahead of "Snows Kilimanjaro" (20th) record-holder here. Looks in for longrun. Opened March 25 after elaborate preem Tuesday (24) night. In ahead, "The Star" (8th wk-6 days), $5,500 but winding up a very nice run here.

Radio City Music Hall (Rockefellers) (5,945; 90-$2.40) — "By Light of Silvery Moon" (M-G) with Easter stageshow. First week ending today (Wed.) is landing a very good $136,000. Matinees so far have been very strong. In for usual run over Easter and subsequent weeks. In ahead, "Story of Three Loves" (M-G) and stageshow (3d wk), $100,000.

Roxy (20th) (5,886; 59-$2.20)— "Call Me Madam" (20th) with iceshow onstage (2d wk). Climbing to giant $96,000 in first session ended last night (Tues.). Rave reviews from most crix helping. Looks set for a run. In ahead, "Peter Pan" (RKO-Disney) and iceshow (6th wk), okay $52,000 to close out a highly successful longrun. "Pan" was the seventh pic in Roxy history to go six weeks. It landed a smash $485,500 total.

State (Loew's) (3,450; 85-$1.80)— "Naked Spur" (M-G) (2d wk). Initial round ended last night (Tues.) hit fine $24,000. In ahead, "City Beneath Sea" (U) (2d wk), $17,000.

Sutton (R&B) (561; 90-$1.50)— "Penny Princess" (U) (2d wk). First frame ended Monday (30) was nice $10,000. In ahead, "Story of Mandy" (U) (4th wk-8 days), $4,000.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Justice Is Done" (Indie) (5th wk). Fourth stanza ended Sunday (29) hit $5,500 after fine $6,600 for third week.

Trans-Lux 52nd St. (T-L) (540; 90-$1.50)—"Lili" (M-G) (4th wk). Third round ended Monday (30) held at big $13,700 after socko $16,200 for second week. In for longrun here.

Victoria (City Inv.) (1,060; 95-$1.80)—"Little Sheba" (Par) (15th wk). The 14th session ended yesterday (Tues.) held at great $15,-500. Added laurels for Shirley Booth, pic's star, via Antoinette Perry legit award sustaining momentum after she was named Academy's best actress for 1952. Latter Oscar boosted this to smash $21,000 in 13th week.

Hub Off; 'Lion' Mildish $17,000, 'Gardenia-Way' $14,500, 'Moulin' 12G, 5th

Boston, March 2.

Usual Holy Week slump prevails this stanza with downtown majors marking time prior to unveiling staunch product the day before Easter. As a result, current pix are holding for nine days. Best newcomer is "Androcles and Lion" at Memorial with "Blue Gardenia" at Paramount and Fenway also fairly nice. "Come Back, Little Sheba" in second round at Met is holding well with "Moulin Rouge" in fifth week at Orpheum also strong.

Estimates for This Week

Astor (B&Q) (1,500; 85-$1.25)— "Hans Christian Andersen" (RKO) (14th wk). Winding nifty 14-week run plus one day with satisfactory $5,000 after $5,800 last week.

Boston (RKO) (3,000; 40-85)— "Great White Hunter" (Lip) and "Capt. Kidd" (Lip) (reissues). Fair $10,500 in 9 days. Last week, "Hitch-Hiker" (RKO) and "Port Sinister" (RKO), $14,800.

Exeter (Indie) (1,300; 60-80)— "Forbidden Games" (Indie) (6th

(Continued on page 24)

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'Bwana' Giant $21,000, K.C.; 'Kettles' Sturdy 16G, 'Sombrero' Light 7½G

Kansas City, March 31.

Trade is spotty this week, being terrific at Paramount with "Bwana Devil," good at the Fox Midwest first-runs with "Kettles on Vacation," but slow at most other spots. With admission boosted to $1.25, "Bwana" is giving the Par one of its biggest sessions. "Kettles" is unusually nice for Holy Week. "Breaking Sound Barrier" continues strong at the little Vogue. "Sombrero" is a major disappointment at the Midland. "Tonight We Sing" is very sluggish at Orpheum. Weather is springlike.

Estimates for This Week

Kimo (Dickinson) (504; 65-85) — "Under Red Sea" (RKO) (2d wk). Pleasant $1,600. Last week, $1,700.

Midland (Loew's) (2,500; 50-75) — "Sombrero" (M-G) and "Confidentially Connie" (M-G). Light $7,500. Last week, "Jeopardy" (M-G) and "Rogue's March" (M-G), $8,500.

Missouri (RKO) (2,650; 50-75) — "Invasion U. S. A." (Col) and "Last Train Bombay" (Col). Dull $4,500. Last week, "I Confess" (WB) and "Savage Mutiny" (Col), $5,000.

Orpheum (Fox Midwest) (1,913; 65-85) — "Tonight We Sing" (20th). Closed out week Thursday (26) with sluggish $5,000. House currently dark.

Paramount (Tri-States) (1,900; 50-$1.25) — "Bwana Devil" (UA). With upped scale heading for one of house's biggest takes, terrif $21,000. Holds. "Little Sheba" (Par) (2d wk), $8,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "Ma, Pa Kettle on Vacation" (U). Stout $16,000. Last week, "Gunsmoke" (U) with "Tangier Incident" (AA) at Tower and Granada, $12,000.

Vogue (Golden) (550; 65-85) — "Breaking Sound Barrier" (UA) (5th wk). Sturdy $2,000. Holds. Last week, same.

Key City Grosses

Estimated Total Gross
This Week $2,212,400
(Based on 24 cities, 205 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,138,200
(Based on 24 cities, and 218 theatres.)

'Clown' Crisp 12G In Drab Balto

Baltimore, March 31.

Biz is mainly dull this session, with big new entries set to come in over the weekend. "The Clown" at Century looms nice, however. "Come Back, Little Sheba" at Playhouse is cashing in on Academy Award publicity, still big in second week. "Down Among Sheltering Palms" looks mild at the New and "Blue Gardenia" is drab at Stanley.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70) — "Clown" (M-G). Nice $12,000 or near. Last week, "Jeopardy" (M-G), $13,000.

Hippodrome (Rappaport) (2,100; 50-$1.25) — "Hans Christian Andersen" (RKO) (6th wk). Nice $14,400 after $17,000 for fifth frame.

Keith's (Schanberger) (2,400; 25-90) — "Tropic Zone" (Par). Slow $5,800. Last week, "Stars Are Singing" (Par) (2d wk), $6,000.

Little (Rappaport) (310; 25-90) — "Song to Remember" (Col) (reissue). Fair $3,700. Last week, "Forza Del Destino" (Indie), $3,500.

Mayfair (Hicks) (980; 20-70) — "Ride Man Down" (Rep). Moderate $4,600. Last week, "Silver Whip" (20th), $4,200.

New (Mechanic) (1,800; 20-70) — "Down Among Sheltering Palms" (20th). Mild $7,200. Last week, "President's Lady" (20th) (2d wk), $7,800.

Playhouse (Schwaber) (420; 50-90) — "Little Sheba" (Par) (2d wk). Hot $7,000, same as second week.

Stanley (WB) (3,280; 50-90) — "Blue Gardenia" (WB). Dim $7,300. Last week, "Back on Broadway" (WB), $7,000.

Town (Rappaport) (1,500; 35-70) — "Invasion U. S. A." (Col). Okay $10,000. Last week, "Last Comanches" (Col), $9,700.

'Stooge' New Record At $24,000, Toronto; 'Sheba' Wow 23G, 'Seminole' 9G

Toronto, March 31.

"The Stooge" is landing top this week with a new record at the Imperial, largest cinema in Canada. Neck and neck on gross is "Come Back, Little Sheba" at two houses for turnaway trade second frame. Newcomers are "Hitch-Hiker" and "Seminole" for nice if not smash.

Estimates for This Week

Eglinton, University (FP) (1,080; 1,556; 40-75) — "Little Sheba" (Par) (2d wk). Capacity $23,000. Last week, same.

Crest, Downtown, Glendale, State (Taylor) (863; 1,059; 955; 698; 35-60) — "Prince of Pirates" (Col) and "Kansas Pacific" (AA). Good $11,000. Last week, "The Savage" (Par) and "Fangs of Arctic" (AA), $10,500.

Imperial (FP) (3,373; 40-75) — "The Stooge" (Par). Smash $24,000. Last week, "Iron Mistress" (WB) (2d wk), $8,000.

Loew's (Loew) (2,096; 40-75) — "Jeopardy" (M-G) (2d wk). Neat $9,500. Last week, $11,500.

Odeon (Rank) (2,390; 30-90) — "Destination Gobi" (20th) (2d wk). Satisfactory $8,000. Last week, $12,000.

Shea's (FP) (2,386; 40-75) — "Hitch-Hiker" (RKO). Okay $9,500. Last week, "The Star" (20th), $9,000.

Uptown (Loew) (2,743; 40-75) — "Seminole" (U). Nice $9,000. Last week, "The Clown" (M-G) (2d wk), $8,000.

'Beneath Sea' Stout 9G, Port.; 'Sheba' Big 8G, 2d

Portland, Ore., March 31.

City is loaded with holdovers and extended-run pictures, making the overall total offish from recent stanzas. Top newcomer is "City Beneath Sea" which is rated good at Broadway. Return date of "High Noon" paired with "Song in Heart" to cash in on Oscar awards is rated tall at Oriental. "Come Back, Little Sheba" still is big in second week at Paramount while "Peter Pan" continues sock in third Orpheum session.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) — "City Beneath Sea" (U) and "Toughest Man in Arizona" (Rep). Good $9,000 or near. Last week, "Back on Broadway" (WB) and "San Antone" (Rep), $8,000.

Guild (Parker) (400; 90-$1.25) — "Four Poster" (Col) (2d wk). Fancy $4,500 to top first week's $4,200.

Liberty (Hamrick) (1,875; 65-90) — "Naked Spur" (M-G) (3d wk). Fine $5,000 in four days. Last week, $8,500.

Oriental (Evergreen) (2,000; 65-90) — "High Noon" (UA) and "With Song in Heart" (20th) (m.o.). Tall $3,000 for return dates for both pix. Last week, "Little Sheba" (Par) and "Never Take No for Answer" (Indie), $6,000.

Orpheum (Evergreen) (1,750; 90-$1.25) — "Peter Pan" (RKO) (3d wk). Sock $9,000. Last week, $14,000.

Paramount (Evergreen) (3,400; 65-90) — "Little Sheba" (Par) and "No for An Answer" (Indie) (2d wk). Big $8,000. Last week, $12,000.

United Artists (Parker) (890; 65-90) — "Tall Texan" (AA) and "I'll Get You" (Indie). So-so $5,500. Last week, "Ivanhoe" (M-G) (2d wk), $4,500.

'CONNIE' OKE $13,000, ST. LOO; 'SHEBA' 12G, 2D

St. Louis, March 31.

Holy Week is exacting a heavy toll at first-runs here this session, and with a heavy rain Monday (30) washing out biz, outlook for a smash week are very dim. "Confidentially Connie" looms as best of newcomers but it's just okay at Loew's. "Come Back, Little Sheba" shapes sturdy in second frame at the Ambassador. "Destination Gobi" shapes sluggish at the Missouri.

Estimates for This Week

Ambassador (F&M) (3,500; 60-75) — "Little Sheba" (Par) and "Face to Face" (RKO) (2d wk). Sturdy $12,000 after $18,000 opener.

Fox (F&M) (5,000; 60-75) — "Man Behind Gun" (WB) and "The System" (WB). Opened today (Tues.). Last week, "Stars Singing" (Par)

(Continued on page 24)

'Peter Pan' Huge $18,000, Seattle; 'A&C Mars' 7G

Seattle, March 31.

"Peter Pan" is standout here this session with a smash week at Paramount. "Abbott-Costello Go to Mars" looms nice at Liberty while "Kansas Pacific" and "Torpedo Alley" look good at Coliseum. "Seminole" is only so-so at Orpheum.

Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90) — "Kansas Pacific" (AA) and "Torpedo Alley" (AA). Good $8,000. Last week, "Sheltering Palms" (20th) and "Homesteaders" (AA), $7,600.

Fifth Avenue (Evergreen) (2,366; 65-90) — "Little Sheba" (Par) and "White Lightning" (AA) (2d wk). Swell $9,500. Last week, $13,800.

Liberty (Hamrick) (1,650; 65-90) — "Abbott & Costello To Mars" (U) and "Gunsmoke" (U). Nice $7,000. Last week, "Naked Spur" (M-G) and "Desperate Search" (M-G) (3d wk-5 days), $4,300.

Music Box (Hamrick) (850; $1-$1.25) — "Andersen" (RKO) (6th wk). Great $5,500. Last week, $6,500.

Music Hall (Hamrick) (2,283; 65-90) — "I Love Melvin" (M-G) (2d wk). Mild $4,500 in 6 days. Last week, $7,200.

Orpheum (Hamrick) (2,600; 65-90) — "Seminole" (U). So-so $7,000. Last week, "Tall Texan" (Lip) and "I'll Get You" (Lip), $6,800.

Paramount (Evergreen) (3,039; 90-$1.25) — "Peter Pan" (RKO) and "Bear Country" (RKO). Huge $18,000. Last week, "Bwana Devil" (UA) (3d wk), $6,200 at $1.25 top.

'Pan' Great 35G Tops Dull Frisco

San Francisco, March 31.

The auto show plus summer weather is sloughing first-run biz here this stanza. However, it does not appear to be hurting "Peter Pan," which is way out ahead of others with a wow session at the Golden Gate. Upped scale of 60c-$1.20 is helping. "Sombrero" looms okay at Warfield while "Blue Gardenia" is in like groove at Paramount. "Moulin Rouge" still is big in sixth round at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95) — "Peter Pan" (RKO). Terrific $35,000 or over. Last week, "Iron Crown" (Indie) and "Port Sinister" (RKO), $9,000.

Fox (FWC) (4,651; 65-95) — "Tall Texan" (Lip) and "I'll Get You" (Lip). Dull $11,000. Last week, "Destination Gobi" (20th) and "Taxi" (20th) (2d wk), $9,500.

Warfield (Loew's) (2,656; 65-95) — "Sombrero" (M-G). Okay $14,500. Last week, "Naked Spur" (M-G) (2d wk), $10,000.

Paramount (Par) (2,646; 65-95) — "Blue Gardenia" (WB) and "San Antonio" (AA). Oke $12,000. Last week, "I Confess" (WB) and "Golden Madonna" (Indie), $8,000.

St. Francis (Par) (1,400; 65-95) — "The Star" (20th) (2d wk). Down to $7,500. Last week, big $13,000.

Orpheum (No. Coast) (2,448; 65-95) — "Ma, Pa Kettle on Vacation" (U) and "Romance and Rhythm" (Rep). Modest $9,000. Last week, "Glass Wall" (Col) and "Jack McCall" (Col), $9,500.

United Artists (No. Coast) (1,207; 80-$1.50) — "Moulin Rouge" (UA) (6th wk). Still big at $10,000. Last week, $12,000.

Stagedoor (A-R) (370; $1.20-$1.80) — "Hans Christian Andersen" (RKO) (6th wk). Great $14,000. Last week, capacity $16,000.

Vogue (S. F. Theatres) (377; 85-$1) — "Casque d'Or" (Indie). Oke $1,900. Last week, "Brandy for Parson" (Indie) (2d wk), $1,200.

L.A. Spotty; 'Gardenia' Limp $14,000, 'Hitch-Hiker' Fast $23,000, 'Palms' Pale 17G, 'Sheba' Strong 14½G, 2d

Los Angeles, March 31.

While most first-runs are benefitting by Easter Week school holiday here, there are only three new bills in current week and only one is doing biz. "Hitch-Hiker," in two theatres, shapes nifty $23,000 or better. "Blue Gardenia" looks only slow $14,000 in two locations while "Down Among Sheltering Palms" is scant $17,000 in four houses.

"Peter Pan," in third week, two spots, looks solid $32,000. "Little Sheba" shapes nice $14,500 for second session, two sites while "Lili" is pleasing $7,500 on second frame at Vogue.

"Moulin Rouge" is holding at sturdy $9,000 or close in 14th week, two situations. School holiday with TV and newspaper ads are helping "Andersen" to oke $6,000 in 14th week at Beverly Hills.

Estimates for This Week

Downtown, Wiltern (WB) (1,757; 2,344; 70-$1.10) — "Blue Gardenia" (WB) and "Thundering Trails" (Indie). Slow $14,000. Last week, "Back on Broadway" (WB) (2d wk), $6,800.

Los Angeles Paramount, El Rey (ABC-PT-FWC) (3,200; 861; 70-$1.10) — "Hitch-Hiker" (RKO) and "Woman They Almost Lynched" (Rep). Stout $23,000. Last week, L. A. Par. only, "Battle Circus" (M-G) and "White Lightning" (AA) (2d wk), $5,200. El Rey, second-run.

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,715; 1,248; 70-$1.10) — "Down Among Sheltering Palms" (20th) and "Face To Face" (RKO). Scant $17,000. Last week, "Destination Gobi" (20th) and "Secret Sharer" (RKO), $26,200.

United Artists, Hollywood Paramount (UATC-F&M) (2,100; 1,430; 70-$1.10) — "Little Sheba" (Par) (2d wk). Nice $14,500. Last week, $21,000.

Orpheum, Egyptian (Metropolitan-UATC) (2,213; 1,538; 60-$1.10) — "I Love Melvin" (M-G) and "Jalopy" (AA) (2d wk). Light $12,000. Last week, $18,000.

Loew's State, Four Star, Hawaii (UATC-G&S) (2,404; 900; 1,106; 60-$1.10) — "Seminole" (U) and "Kansas Pacific" (AA) (2d wk). Fairish $12,000. Last week, $20,000.

Vogue (FWC) (885; 80-$1.20) — "Lili" (M-G) (2d wk). Fancy $7,500. Last week, $8,300.

Hillstreet, Pantages (RKO) (2,752; 2,812; 74-$1.50) — "Peter Pan" (RKO) (3d wk). Solid $32,000. Last week, $35,800.

Ritz (FWC) (1,370; 80-$1.50) — "Call Me Madam" (20th) (4th wk). Smart $11,000. Last week, $11,800.

Fine Arts (FWC) (679; 80-$1.50) — "Four Poster" (Col) (3d wk). Thin $3,000. Last week, $3,700.

Wilshire, Globe (FWC) (2,296; 782; 80-$1.50) — "Moulin Rouge" (UA) (14th wk-Wilshire, 5th wk-Globe). Sturdy $9,000 or near. Last week, $10,400.

Beverly Hills (WT) (1,612; $1.50-$1.80) — "Hans Christian Andersen" (RKO) (14th wk). Okay $6,000. Last week, $5,900.

Broadway Grosses

Estimated Total Gross
This Week $625,500
(Based on 20 theatres)
Last Year $461,400
(Based on 21 theatres)

'Circus' NSG 11G In Sluggish Pitt.

Pittsburgh, March 31.

It is the usual Holy Week story here although Lent has not hurt as much as usual here. "Battle Circus" at Penn looks like best bet, but it is sluggish. "Limelight," which finally got a downtown showing after Loew's passed it up, is dying at the Warner. "Blue Gardenia" at Stanley shapes drab while "Redhead From Wyoming" and "Girls in Night" at Fulton is moderate.

Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Redhead Wyoming" (U) and "Girls in Night" (U). Modest $4,000. Last week, "Hans Christian Andersen" (RKO) (5th wk), $6,000 in 8 days.

Harris (Harris) (2,200; 50-85) — "Gunfighter" (20th) and "Yellow Sky" (20th) (reissues). Oke $5,500. Last week, "City Beneath Sea" (U), fine $9,000 in 9 days.

Penn (Loew's) (3,300; 50-85) — "Battle Circus" (M-G). Sluggish $11,000. Last week, "Little Sheba" (Par), slipped down in stretch after Oscar for Shirley Booth had sent picture off to flying start. Big $16,000 but not figured strong enough to hold. "Sheba" moved to Ritz.

Squirrel Hill (WB) (900; 50-85) — "Face to Face" (RKO). Excellent notices enabling duo drama to get at least $2,500, fine. May hold. Last week, "Importance of Being Earnest" (U) (3d wk), $1,500.

Stanley (WB) (3,800; 50-85) — "Blue Gardenia" (WB). So-so $8,500, if that. Last week, "Angel Face" (RKO), about same.

Warner (WB) (2,000; 50-85) — "Limelight" (UA). Only slight interest in Chaplin pic here apparently. No trouble here, but no business either. Dismal $4,000. Last week, "Peter Pan" (RKO) (6th wk), $6,000.

Mpls. Uneven But 'Pan' Smash $22,000; 'Kettles' Fat 9G, 'Jeopardy' 6G

Minneapolis, March 31.

Sudden wealth of competing attractions is making rough going for films but "Peter Pan" is coming through in major style with smash session at RKO-Orpheum. Stiff outside opposition includes the Shipstad-Johnson "Ice Follies," the annual Sportsmen's Show, "Top Banana" legiter and the Minneapolis Lakers' basketball championship playoff games. Other newcomers doing well are "Ma and Pa Kettle On Vacation" at Radio City, "Love Melvin" at Century and "Jeopardy" at the Gopher.

Estimates for This Week

Century (Par) (1,600; 50-76) — "I Love Melvin" (M-G). Stout $6,500.

(Continued on page 24)

'Cinerama' Huge $29,000, Det.; 'Angel' Fair 14G, 'Sheba' OK $17,000, 2d

Detroit, March 31.

Biz looms slow this week. Combination of "High Noon" and "African Queen" shapes just average at the Fox. "Angel Face" is fair at the Palms. Big exception to offish tone is "Cinerama" which was virtually capacity opening week at Music Hall, 1,145-seat house. Others are holdovers with "Peter Pan" strongest in sixth week at the Madison with sturdy session. "Come Back, Little Sheba" looks okay in second week at the Michigan. "Andersen" still is fast in second round at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) — "High Noon" (UA) and "African Queen" (UA). Barely average $19,000. Last week, "Destination Gobi" (20th) and "No Time for Flowers" (RKO), $17,000.

Music Hall (Cinerama Prods, Inc.) (1,145; $1.50-$1.80) — "This Is Cinerama" (Indie) (2d wk). First week ended Monday night (30) was virtually capacity with $29,000. Faster pace being set starting Monday, with fine press and big word-of-mouth even selling out all

(Continued on page 24)

Holy Week Bops Cincy But 'Gardenia' Oke 8G; 'Stereo' 9G, 'Star' Dim 9½G

Cincinnati, March 31.

Effect of Holy Week is evident at all first-runs this stanza. Slump started in latter part of last week. "The Star" is slow at the big Albee. "Stereo Techniques," playing upped scale at the Grand, looms nice. "Flat Top" at the Palace is modest. "Blue Gardenia" in the Capitol shapes okay.

Estimates for This Week

Albee (RKO) (3,100; 55-85) — "The Star" (20th). Slow $9,500 or near. Last week, "Battle Circus" (M-G), $10,000.

Capitol (RKO) (2,000; 55-85) — "Blue Gardenia" (WB). Oke $8,000. Last week, "Ivanhoe" (M-G), $8,500.

Grand (RKO) (1,400; 75-$1) — "Stereo Techniques" (Indie) and "San Antone" (AA). Upped scale for 3D boosting to nice $9,000. Last week, "One Girl's Confession" (Col) and "Problem Girls" (Col), $7,000 at regular scale.

Keith's (Shor) (1,500; 55-85) — "Taxi" (20th). Fair $5,500. Last week, "City Beneath Sea" (U), $6,500.

Palace (RKO) (2,600; 55-85) — "Flat Top" (AA). Moderate $8,500. Last week, "Back on Broadway" (WB), $8,000.

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A CHARLES J. FELDMAN 25th Silver Anniversary Picture

Paris Legit Deluge Continues With U.S. Adaptations Leading Parade

Paris, March 24.

Legit deluge continues here, in the last part of the season. Biggest openings this week are Roland Petit's Ballets de Paris and Tennessee Williams' "La Rose Tatouee" ("Rose Tattoo"). A revue and a few more legits of doubtful staying power make up the week's openings.

"Rose Tattoo" is generally considered one of the more interesting openings of the season, and a fine evening of theatre. Most crix pegged this over "A Streetcar Named Desire." It was called a fine piece of sound direction and thesping, with kudos to Lila Kedrova for her enactment of Serafina.

Also opened this week is an English-speaking version of Williams' "The Glass Menagerie," by an American acting group headed by Arthur Klein. Gallic crix found the juxtaposition of the two plays an interesting coincidence, and both worth a visit to get the savor of Williams in two lingos. "Menagerie" was well mounted and acted. Play will have a short run before touring.

"Triple Galop," an intime revue at the Bruyere, received nice notices from the crix. Most found it agreeable and lightweight, with some fresh talent.

"La Piege A L'Innocent" ("Trap For The Innocent"), at the Theatre A L'Oeuvre, is a rather confused piece about the Calvary of a young poet. Except for some of the thesping, this was found wanting and looks like a short-lived venture.

'Dizl,' 'Madam' Due

"Dial M For Murder," here known as "Crime Parfait," bows at the Ambassadeurs today (24). Adapted by Roger Feral, this sports a high-pressure name cast in Bernard Blier, Jacqueline Porel and Jean Martinelli. Also on the agenda here is "Call Me Madam," for the "Chatelet."

Of legiters here adapted from stateside plays, most successful is "L'Heritiere" ("The Heiress"), now in its second year. Next is the Grenier-Hussenot production of the Irwin Shaw play, "The Gentle People," called "Philippe Et Jonas" here. This fable on good and evil is in its fourth month and looks like a hit. "Dorothee," the S. N. Behrman adaption of the Somerset Maugham story, "Jane," got mixed reviews, but all were in accord on hep thesping of Denise Grey. This will probably not reach the hit category. A revival of "The Bat" at the Grand-Guignol fits in with the atmosphere of this house, known for its gore and gristle, and will probably have a long run.

Most American adaptions in the last few years have not done too well here b.o.-wise. "Harvey," adapted smartly by Marcel Achard, languished at the Theatre Antoine, with the practical French not won over by the whimsy of the invisible pooka. "Mr. Roberts" had a very short career, in spite of the presence of Claude Dauphin in the cast. "A Streetcar Named Desire," with a careful, erotic adaption by Jean Cocteau, baffled French crix and did not make the grade, in spite of the topnotch performing and pull by Arletty. "Annie Get Your Gun" played at the big spec house, the Chatelet, for a season, but was not of the top success category of this house, which usually carries a hit for years.

Austria Censors Pix To Suit Juve Tastes

Washington, March 31.

Austria is sharply censoring films according to the yardstick of suitability for children, reports the U. S. Department of Commerce. Of the 104 features released in that country during the third quarter of 1952, only 17 were classified as suitable for children under 14 years old and another 29 were okayed for those between 14 and 16 years.

Of the total number of pix, 38 came from Hollywood, 28 were German, 14 British, 4 Austrian, and the remainder were divided among French, Italian, Russian, Swedish, Swiss and Spanish. The past year saw a decline in the number of U. S. pix released in Austria, largely because the Motion Picture Export Assn. released fewer films, and withdrew from that field, throwing it open to the individual U. S. distributors.

Gonzales Expands His So. American Pix Setup

Madrid, March 24.

Cesareo Gonzales has expanded his film interests in Latin-America. On his recent trip, he founded Suevia Film do Brazil, a production-distribution company in Brazil.

Plans for future pix include the filming in Mexico of "The Lottery and Love," starring Lola Flores and bullfighter Carlos Arruza. Another bullfighter Luis Miguel Dominguin has been put under contract by Gonzales, who wants to get Rita Hayworth to co-star with him.

Gonzales has the Spanish rights to "Decameron Nights" but censorship difficulties until now have delayed its showing in Spain.

Coral Dickering For British Tie

London, March 31.

Coral Records, a subsidiary of U. S. Decca, has sent a representative, Hubert Stone, to London to negotiate a British tie-up for the label. At the moment, Coral is unrepresented here, with no release of its disks with such artists as Karen Chandler, Les Brown's band, Teresa Brewer, Pearl Bailey, etc.

It's understood that the EMI group is strongly in the running for clinching the deal. EMI control the H.M.V. Parlophone and Columbia labels here. Question aroused by these negotiations is how they may affect the distribution of the Brunswick label here. Coral controls Brunswick in the U. S. If Coral goes to EMI, question is what will happen to Brunswick, at present handled by EMI's biggest competitors, British Decca.

Stone is Coral's export manager in N. Y.

Pix Prods. Up in Arms Over Latest Censorship In India; Too Costly

Washington, March 31.

Film producers in India are up in arms over the new government censorship regulations there, reports Nathan D. Golden, director of the Commerce Department motion picture branch. Regulations states that any censorship certificate issued by the Central Board of Film Censors will be good only for five years and that a print of the pic must be deposited with the board before certification.

Film Federation of India, an organization of producers and exhibitors, points out that at least 1,000 old pictures will have to be resubmitted for censorship since their previous certicates will be invalidated under the new rule. It was estimated that the charges for submitting these oldies to censorship will come to at least 1,500,000 rupees ($315,000).

The government of India counters with the argument that many pix, once suitable, may not be okay under present economic and political conditions; hence, the censors should get another look at them.

President of the Indian Motion Picture Producers Assn. said in Bombay that the amended rules would impose great penalties on the industry and necessitate large expenditures. He hinted at possible court action.

In Pakistan, said Golden, the government plans to provide financial aid to the Punjab film industry by granting loans through cooperative banks. Shahnoon Studios is expected to start four films immediately with the help of these loans.

Newcastle Okays Sun. Cinemas

Newcastle, Eng., March 31.

Battle for Sunday opening of cinemas ended in victory here. April 19 will be opening date of Sunday pix.

Agreement on conditions has been reached between the Watch Committee and the Sunday Cinemas Assn.

Richard Todd, Star Of 'Roy,' Hurt on Location

Aberfoyle, Scot., March 24.

Playing the title role in Walt Disney's "Rob Roy" on location here, Richard Todd, British actor, put himself out of action early when he pulled a leg muscle as he led his Highlanders in a charge over the moors. Objective was a lath-and-plaster fort built on a hilltop.

"Rob Roy" is from a story by American Larry Watkyn. It concerns the outlaw's exploits as a younger man. Shooting in the Highlands may last eight weeks.

Tinters Forging Ahead in France Despite Delays

Paris, March 24.

With the Film Aid Law now awaiting ratification before the Assembly here and with Gallic pic finances now having a chance for stabilization, attention of producers is turning towards color. Centre National Du Cinema has revealed that color films distributed in France automatically mean an upped gross of 30,000,000 francs ($90,000) over the black-and-white pix. From 1945 to 1952 France made only seven tinters, and 17 are already announced for the 1953 season.

An important unreleased tinter here is "La Dame Aux Camelias," another remake of the Alexandre Dumas play, starring Micheline Presle. This was made in Gevacolor. Another Gevacolor tinter is "Agonie Des Aigles," a costumer on the Napoleonic wars, and "Bluebeard." Also utilizing this process is Jacqueline Audry for her sex drama among cowboys on the French plains, "The Blonde Gypsy." Although a Technicolor print here now is reputed to cost 25% more than a black-and-white already slated for this process despite the long wait necessary at English labs are the costumer remake of "The Three Musketeers," by Andre Hunebelle, Jean Renoir's "The Poachers," with Jose Ferrer and Christian-Jaque's "Till Eulenspiegel" starring Gerard Philipe.

Now being finished in Technicolor is the giant spec costumer, "Lucrecia Borgia," starring Martine Carol and Pedro Armendariz. Also in the offing for color is the Franco-Spanish, "Nuits Andalouses," and another Dumas epic, "The Iron Mask," and "Le Dernier Judgement" by Henri Decoin, "Mamzelle Nitouche" with Fernandel, and the three costumers, "Don Quixote," "La Reine Margot" and "La Dame De Montsoreau."

'Show,' 'Fatima,' 'Snows' Open in Rome Easter

Rome, March 24.

Most local distributors, with an eye to the Easter holiday trade, are holding their top product for release during that period. In addition to the many revivals of religioso pix during Holy Week, Warner's is prepping a blanket release for its "Miracle of Fatima." Lux Films will preem its Jennifer Jones-Montgomery Clift starrer, "Termini Station," directed by Vittorio DeSica April 4th in all key cities.

Among other big guns pending release are Paramount's "Greatest Show On Earth" hypoed by its Oscar win, and "Snows of Kilimanjaro" (20th), Metro's entries for the Easter parade include "Quo Vadis," "Scaramouche" and "Ivanhoe."

1st Colombia Feature Pic

Bogota, March 24.

Camilo Correa is directing "Cristales" ("Crystals") from his own yarn, this being Colombia's first feature-length pic. Film is being shot at Medellin on a four-week schedule, for Procinal, Colombian production company. Many of the actors and extras being used are Procinal stockholders.

Cast and technicians are all Colombians.

Other Foreign News on Page 18

Brit. Film Biz Huddles With BBC-TV Over Fate of Current Release Show

London, March 31.

An all-industry meeting will be held here tomorrow (Wed.) with representatives of British Broadcasting Corp.-TV to discuss a future series of the Current Release program. This was withdrawn from video last week after an uninterrupted run of 14 months. The program, which has been aired fortnightly since its inception in January, 1952, comprises excerpts from films on release in London and the provinces, together with studio interviews of screen and trade personalities.

Although there was considerable press criticism that BBC-TV was giving the industry an invaluable boost gratis while getting nothing in return, the program retained its position as a top rating show. It was kept on without being rested after the usual period of six months. There are no available figures to indicate the extent to which this program hypoed receipts. But the general industry feeling is that it has been a b.o. aid.

A suggestion that TV should launch a film scrapbook feature while Current Release is off the air has been nixed for the time being by the trade. Apart from the fact that it is felt such a program might keep people away from film theatres, there is the possibility that the clips required would involve entanglement with copyright restrictions.

'Limelight' Tops Tokyo B.O.; 'Zero' Sock 50G

Tokyo, March 24.

"Limelight" led the boxoffice sweepstakes here in the last two weeks of February, earning $31,600 for that period at one house. Other films roadshown at one spot for seven days during the fortnight were "Paradine Case" (WB), $9,700; "Le Plaisir," $7,600; "Detective Story" (Par), $6,200, and "Fanfan La Tulipe," $3,300.

Biggest grosser for a single week among the day-daters was "One Minute to Zero" (RKO) with $50,000 in nine theatres. "Snows of Kilimanjaro" (20th) at nine houses, did $36,000; "Mutiny on Bounty" (M-G) was a good $24,100 at nine theatres, and "Operation Secret" (WB) did $23,000 at seven sites.

Nip TV Network Expanding Setup

Tokyo, March 24.

The Broadcasting Corp. of Japan (NHK), now in its second month of television operating, is expanding both its radio and its TV facilities in Tokyo and Osaka. Expansion begins in Tokyo this month with construction of new four-story Radio Hall. Building will be completed in September at a cost of $2,250,000.

Patterned after the broadcasting station in Copenhagen, Denmark, the new building will incorporate the latest in design. Total floor space will equal 261 acres. Three radio and TV studios will be housed in the hall.

In Osaka, the network will refurnish one of its radio studios for the start of its local telecasts in October. In Nagoya, a TV studio will be added to the newly-constructed radio building. The network now owns six TV cameras, but will double this total soon.

Total Mex Film Prod. Off to 99 in '52 But Quality Pix Pay Off

Mexico City, March 24.

Film production started a downward trend last year with a total of 99 pix, official figures reveal. This compares with 102 pix in 1951 and 125 in 1950. The 1950 total was a record high, but a hard lesson for the trade because so many proved very poor boxoffice. Releases for the 1952 crop were very high, 96 getting playdates.

Production costs last year went to a new high of $6,820,000, an average of $69,300 per film. Trade complains that pay of top stars has become a costly item. For instance, Maria Felix, one of the best boxoffice actresses, not only asks but gets $52,000 per film. Arturo de Cordoba rates $28,900 per pic. Ordinary stars have no trouble getting $1,150 a production.

With the strengthening of the swing to quality, producers are not afraid to pay out important coin to players who can draw patrons to the boxoffice.

Brit. Queen to Attend New Coronation Opera

London, March 24.

The Queen is to attend the gala preem of Benjamin Britten's Coronation opera within a week of being crowned. The new opus, "Gloriana," will make its world bow at Covent Garden Opera House June 8.

The Queen authorized Britten a year ago to write the Coronation opera. The libretto is by William Plomer. Scenery and costumes have been designed by John Piper and choreography is by John Cranko. The cast will include Joan Cross, Peter Pears, Adele Leigh, Monica Sinclair, Jennifer Vyvyan, Frederick Dalberg, Geraint Evans and Arnold Matters.

Prices are being upped, with orchestra stalls, normally around $2.50, at $18, scaling down to $1.50 for the gallery.

Honolulu Video Hassle Has Stations in Middle; Mixup Over Ownership

Honolulu, March 24.

Honolulu's confused TV situation finds control of KONA sold to a new local syndicate, and temporarily shut down. Station's short-lived operation leaves KGMB-TV as the only TV outlet in the territory of Hawaii.

KONA's premature off-again, on-again transmissions hurt the station.

Latest development is that the Advertiser Publishing Co., which runs KGU, and Island Broadcasting Co., operators of KPOA, have jointly bought controlling stock of KONA.

Herbert M. Richards, Honolulu financier and executive veepee of Radio Honolulu, which operated KONA, said he was selling his controlling interest because of ill health. Minority stockholders of Radio Honolulu also will be given the opportunity to sell their holdings on same basis as realized by Richards. KONA meanwhile went off the air for three or four weeks of "technical improvements and reorganization of the company."

Val Parnell to Present Petit Ballet in London

London, March 24.

Contrary to expectations, Sir Laurence Olivier won't present Roland Petit's Ballets de Paris in London, at St. James' Theatre. Val Parnell will present it, at another house.

Troupe, starring Petit and Colette Marchand, opens at the London Hippodrome, replacing Parnell's revue, "Wonderful Time," May 11, and will stay four to six weeks.

This will be followed by a new Parnell-Delfont revue, starring Terry Thomas and Richard Hearne, with several Continental attractions yet to be booked.

Nip Grosses for Yank Distribs Soar in Jan.

Tokyo, March 14.

The 10 U.S. major film companies earned a gross of $1,833,000 from distribution of their product in Japan in January. This was $561,000 ahead of the January total in 1952. Metro led the list with $375,000 but Warner Bros., which was second with $330,000, reported figures for only 24 days. Other grosses were Paramount, $300,000; 20th-Fox, $275,000; Universal, $225,000; RKO, $175,000; Columbia, $132,000; Republic, $32,000; Allied Artists, $26,300; and United Artists, $13,800.

Stout Lineup of Legit Shows Set for Eire Easter Home Festival

Dublin, March 31.

An Tostal, the Ireland at Home Festival, which opens here for three weeks on Easter, is bringing in a full lineup of legit shows. Abbey is reviving Lennox Robinson's "The Whiteheaded Boy" and serving it up with a one-act Gaelic-language opera, "The Man Who Married Balba," authored by Abbey producer Tomas MacAnna.

The Hilton Edwards-Michael MacLiammoir Dublin Gate Productions will stage the first Irish production of Christopher Fry's "A Sleep of Prisoners," and making a double bill of it with W. B. Yeats' "The Countess Cathleen." Stanley Illsley-Leo McCabe combo is reviving the production of Mary Chase's "Harvey" at Olympia Theatre, Illsley again playing Elwood P. Dowd.

The Theatre Royal is producing a spectacle, "Trumpet Call," which involves most of the leading Irish vaudeville artists and detachments of Irish Army and Naval Service. "Everyman," the Salzburg morality play, is slated for the Capitol (seldom used for legit shows) with Dr. Ernst Lothar in from Austria to produce. Christopher Casson plays the lead. The Gaiety will stage a revival of "La Vie Parisienne."

Longhair concert sked is heavy with visits by Jose Iturbi, Campoli (violin), Sir John Barbirolli and Halle orch, Vienna Boys' Choir and special concerts by the Radio Eireann Symphony.

Major Chains Living Up To Brit. Quota in 1st 6 Mos.; First-Runs Lag

London, March 31.

With the first half of the current quota year ending today (Tues.), a roundup indicates that the three major circuits are running ahead of their commitments, while several West End first-run houses are falling short of their legal requirements.

Under the provisions of the Films Act, none of the circuits is allowed either exemption or relief and all have to play the full 30% quotas, which is the equivalent to approximately eight weeks of British screen time in the half year. Associated British has given playing time to British films for 10 weeks in the period and the Gaumont and Odeon groups have nine weeks each.

In the half year, one of the J. Arthur Rank pre-release theatres, the Gaumont, Haymarket, has fallen short on quota with only six weeks of playdates for British product. The same circuit's Leicester Square Theatre is 100% above requirements with 16 weeks, the Odeon, Marble Arch, has played British films for 12 weeks and the Odeon, Leicester Square, for eight. The only other West End theatre which has met its requirements is the Rialto where, under the relief scheme, they are only obliged to give two-and-a-half weeks playing time, and have wound up the half year with four weeks.

Paramount's two first-runs, the Plaza and Carlton, are both short on quota, with six and four weeks respectively. Metro's Empire has played three-and-a-half weeks while their adjacent Ritz has had only one week of British films. Warner's showcase winds up the half year with four weeks of British films screened.

Trace Majesty's Theatre History in BBC Series

London, March 31.

First of a series of four radio programs embracing the history of Her Majesty's Theatre will be aired by the British Broadcasting Corp. tonight (Tues.). Present house was opened in 1897, but the airer will go back 250 years to the time of the opening of the original theatre of that name.

The radio treatment, devised and arranged by Charles Brewer, will be narrated by Martin Lewis and Derek Prentice. Programs will include excerpts from "School for Scandal" and "Pygmalion" with music from "Bitter Sweet," "Faust," "Balalaika" and others.

40-Year-Old Matinee Idol Top Nip Film Wage Earner

Tokyo, March 24.

Japan's perennial matinee idol, 40-year-old Chiezo Kataoka of Daiei Studios, led film stage players in 1952 earnings, according to figures released by the income tax officials here. Kataoka was paid $34,000 for his work before the cameras last year. Actress Michiyo Kogure, presently freelancing from a Schochiku Studio contract, was femme leader with an income of $23,900.

A novelist topped all other persons of artistic professions. Eiji Yoshikawa, author of feudal age novels, earned $42,000.

British Indies Frame Tax Relief

London, March 31.

A newly-formed trade association for independent theatre operators has submitted an alternative tax relief scheme to the Chancellor of the Exchequer to that advocated by the Cinematograph Exhibitors Assn.

The new group, called the Assn. of Independent Cinemas, has suggested to the government that there should be a flat rate concession of $42 per week for every theatre in the country. They claim this would help the small theatre owner and would cost the Treasury only $500,000 less annually than the CEA's revised schedule.

In support of its representations, the AIC points out that more than 40 theatres have gone dark in the last year and at least 200 more are on the market. They claim many British picture theatres have lost about half their former value because they cannot be run profitably.

Rasumny Set for Film Stints in Rome, Madrid

Rome, March 24.

Mikhail Rasumny, in addition to appearing in "The Great Loves of History" for producer Victor Pahlen at Cinecitta, has been set for a picture this summer in Madrid. This is "Flight Into Darkness," by Don Appel, to be produced and directed by Edward Blatt. Rasumny will play a character lead.

Edgar G. Ulmer will direct "Loves" as a filmed TV series in 39 half-hour segments and first three will be combined as a feature for world theatrical release. Hedy Lamarr will star in stanzas depicting romances of historical figures. TV series and the feature will be in English. Shooting starts around June 1.

Rasumny's last Hollywood feature was Paramount's "The Stars Are Singing."

London Legit Bits

London, March 24.

Jack Buchanan is expected to have financial interest in the **Terence de Marney** play, in which de Marney stars himself. Play is "Dangerous Curves," by **Peter Cheney**, and will be tried out at Streatham Theatre, April 27, with Hippodrome, Golder's Green, to follow . . . **Thelma Ruby** has been added to the cast of **Stephen Mitchell** and **Stewart Cruickshank's** new revue, "High Spirit," which will have a provincial tryout, opening at Aberdeen March 30, and comes to the Piccadilly Theatre early May.

New legit shows are encountering trouble in getting provincial pre-West End tryouts. Reason given is that big shows now tour the provinces after a long London run, and are given a four-week run instead the former one to two-week run . . . New play by **Fred Emney** and **Jack Melford**, "Here Comes the King," with former starred, will be presented by **Jack Hylton**, with **Warren Mitchell** likely to be added to the cast. Show is being produced by **Richard Bird**, and opens at Blackpool Easter week. Will tour the sticks for seven weeks, prior to coming to the West End.

Icelandic Story for Film

Stockholm, March 24.

For the first time a novel by an Icelandic author will be used as the background for a film to be shot in Iceland. Titled "Salka Valka," it was written by Haldor Kilian Laxness, who is here completing the screenplay. The film will be produced by Swedish producer Nordisk Tonefilm, who will send a big unit to Iceland shortly.

Leading role will be played by Maj-Britt Nilsson with Holger Lowenadler, Folke Sundquist and Nils Hallberg in support. Helping with the screenplay is Swedish playwright Rune Lindstrom.

Roller Derby For Condon, Continent

London, March 24.

Latest U. S. novelty over here, the Roller Derby, booked by Fosters' Agency, in association with the William Morris Agency, will be under the aegis of Harringay Arena boss Frank Gentle. This is the first time that any imported novelty has been presented at the Arena by Gentle on his own. Previously ice shows and ice pantomimes were always done by him jointly with Tom Arnold. The Arnold office told VARIETY it was out of the derby setup because it only presents shows imported direct, not through intermediaries.

Although show is booked for 12 weeks with options, Harry Foster, who personally closed the deal, believes it will run through the summer, with bookings already set for France, Spain, Italy and Switzerland to follow. Opens here in May, according to present plans.

Three Names Pitched For Canada Govt. Film Post

Ottawa, March 31.

With Arthur Irwin, Canadian government film commissioner and head of the National Film Board, skedded for foreign diplomatic service, the following are being mentioned as his successor: Dr. A. W. Trueman, president of U. of New Brunswick, now a member of the board; Walter Herbert, secretary of the Canada Foundation, and Dan Wallace, a former NFB secretary, now executive assistant to Paul Martin, Federal Minister of National Health and Welfare.

Irwin is slated to leave shortly for Australia as Canada's High Commissioner there.

'Paradise' Ends Shooting

London, March 31.

Filming of "Paradise," the Alec Guinness, Yvonne De Carlo, Celia Johnson starrer, was completed over the weekend at the Shepperton Studios.

Directed by Anthony Kimmins, "Paradise" will be released in the States in the early fall by Lopert Films.

Legit Shows Abroad

LONDON

(Week ending March 14)

Affairs of State, Cambridge (8-21).
Call Me Madam, Coliseum (3-15).
Dear Charles, New (12-18).
Deep Blue Sea, Duchess (3-6).
Dial M Murder, West (6-19).
Escapade, Strand (1-20).
For Better Worse, Comedy (12-17-52).
Glorious Days, Palace (2-28).
Happy Marriage, Duke York (8-7).
Little Hut, Lyric (8-23-50).
London Laughs, Adelphi (4-12).
Love of Colonels, Wyn (5-23-51).
Love From Judy, Saville (9-25).
Man, St. Martin's.
Meet Callahan, Garrick (3-27).
Mousetrap, Ambas. (11-25).
Murder Mistaken, Vaudeville (10-4).
Paint Wagon, Her Majesty's (2-11).
Paris to Piccadilly, Pr. Wales (4-15).
Quadrille, Phoenix (9-12).
Reluctant Heroes, White (9-12-50).
Ring Out Bells, Vic. Pal. (11-12).
Seagulls Sorrento, Apollo (6-14-50).
Shrike, Princes (2-13-53).
South Pacific, Drury Lane (11-1-51).
Three Cheers, Casino (3-7).
Water of Moon, Haymarket (4-19-51).
Wild Horses, Aldwych (10-6).
Wonderful Time, Hipp. (10-21-52).
Woman Importance, Savoy (2-12-53).
Young Eliz, Criterion (4-2).

CLOSED LAST WEEK
The Man, St. Martin's (1-20).

SCHEDULED OPENINGS
(Figures denote premiere dates)
Murder in Cathedral, Old Vic (31).
Stalag 17, Princes (4).
Redheaded Blonde, Vaudeville (4).
Dr. in Bean Street, Embassy (8).

AUSTRALIA

(Week ending Feb. 28)

White Horse Inn, Empire, Sydney.
Larger Than Life, Tivoli, Sydney.
Seagulls Over Sorrento, Royal Sydney.
South Pacific, Majesty's, Mel.
Cassino, Comedy, Melbourne.
Follies Bergere, Tivoli, Melbourne.
Annie Get Gun, Majesty's, Bris.
LaBoheme, Princes, Mel.
Take It Off, Royal, Bris.

French Films Biggest at Paris B.O.; 'Trinidad' Is Top American Grosser

Paris, March 31.

Gallic films are the biggest grossers here this season, with color and comedy the lures. Topper is the first French Technicolor pic, "Un Caprice De Caroline Cherie," which chronicles the amorous adventures of the Gallic Amber and includes lots of unveiling of the Martine Carol chassis. Playing three big houses, the first week grossed a good $69,000. Comic Fernandel is a bucolic opus, "Le Boulanger De Valorque," about a baker who goes on strike, is pulling in second money in its second week in three big theatres, with $40,500.

Next coin is going to "Affair in Trinidad" (Col), which grossed $43,500, actually second money for a first week. Following is the new Jacques Tati comedy, "Les Vacances De Monsieur Hulot" which, in its second week, drew $30,000. The Sacha Guitry satire on honest men, "La Vie D'Un Honette Homme," was next with $18,500 at two houses.

Next up is the French version of "The Big Carnival" (Par), which already played here in its original version. This took in $18,000. The Jean Renoir Franco-Italo Technicolor film, "Le Carrosse D'Or," next best, took in a mild $15,000 in its second week. Final tally is the U. S. indie sex film, "Mom and Dad," with $12,900.

Provinces were giving top money to "Snows of Kilimanjaro" (20th), "Affair in Trinidad" (Col), "Limelight" (UA), "Scaramouche" (M-G), and the Gallic pix "Plume Au Vent," "Le Boulanger De Valorgue" and "Adorables Creatures."

Gielgud's 'Richard' For Rhodes Cent. Exhibition

London, March 31.

John Gielgud's recent London production of "Richard II" will be featured at the Rhodes Centenary Exhibition in Bulawayo this summer. Gielgud planes to Southern Rhodesia next July with most of the original London cast including Herbert Lomas and Eric Porter. They will open July 20 for a limited run.

A new theatre is being built in Bulawayo for the Centenary, with celebrations opening May 30 with a Scottish vaude fortnight starring Harry Gordon. Other attractions will include the Halle Orchestra, Sadler's Wells Theatre Ballet and Covent Garden Opera Co. Opera company repertory will include Benjamin Britten's coronation opera, "Gloriana."

Nips Launch Own 3-D Pic Systems

Tokyo, March 24.

Hypoed by widespread curiosity here about 3-D films, Toho Studios has begun production of its own three-dimensional films, using a process called Tovision, which is similar to Natural Vision. First attempt is a two-reel romance directed by Takeo Murate and Shigeru Tajiri. Expected completion date is March 31, with release in April. It will be titled, "Jumping Out Sunday." The studio began shooting its second Tovision short this week. This dance revue short is titled, "I Am Marked." Tovision requires polarized glasses. Cameras and projectors currently in use can be easily transferred to Tovision use.

Shochiku Studio's production head, K. Takamura, will visit Europe next month to huddle with the inventor of CinamaScope in Paris with a view to using the system in Japan. He also will study Soviet 3-D methods.

Meanwhile, the Shiga Bros. Laboratory here has developed a system called Panorama Cinevision which requires no glasses and which can utilize existing equipment. Only added device is a convex prism placed before camera lens to reduce visual angle from 150 to 50 degrees. Concave prism will be placed before projector to reverse the angle on a semi-circular screen three times the normal size.

Mitsubishi Electrical Mfg. Co. has received orders from Shochiku for its polaroid-type glasses, Dichromes, for use during the Shochiku-United Artists exhibition of "Bwana Devil." Company is now producing about 40,000 specs per month but expects to increase to two or three million a month when enough equipment is acquired.

London Film Notes

London, March 24.

Bonar Colleano, **Simone Silva** and **Andrew Ray** will costar in Tempean Films' "I'm in the News," an original film on newspaper life which goes into production this month . . . **Edue Connor**, playing feature role in the **Jack Hylton-Sam Wanamaker's** "The Shrike" at the Princes Theatre, engaged by **Alexander Korda** as technical music adviser for latest **Korda-Graham Greene's** picture, "Heart of the Matter." . . . **Betty Box's** next film for **J. Arthur Rank** release is titled, "The Hand and the Flower," based on **Jerrard Tickell** novel of same name. **Ralph Thomas** will direct, with femme lead taken by French star **Odile Versois**. Shooting is slated to start in April.

Steedman Metro's Aussie

Sydney, March 31.

Bernie Freeman, Metro's Aussie topper, has appointed Ossie Steedman as general sales manager. He takes over the post held for 28 years by the late Dave Lake.

Steedman joined Metro back in 1930 as a clerk in Perth. In 1945, he was named branch manager covering the Victorian-Tasmanian territory.

See 'Rising Hopes' For British-U.S. Equity Pact On Alien Actor Issue

London, March 31.

There are rising hopes of a settlement between British and American Equity on the alien problem, but any agreement reached during the current negotiations here will need the blessing of the enforcing authorities on both sides of the Atlantic before it can come into effect. In other words, any pact will need endorsement by the U.S. Department of Justice and the British Ministry of Labor before it has any real meaning.

It has been provisionally agreed in London that once all outstanding points have been cleared, the British union, together with Alfred Harding, who is repping U.S. Equity in the negotiations, will go hand in hand to the Ministry of Labor, explain what they propose and seek official blessing. It is assumed that the American union will make a similar approach to the Department of Justice.

After two weeks of heavy confabbing, the two unions have reconciled most of their differences, but some proposals submitted by American Equity have not been acceptable to the British thespers who have come forward with their own counter-proposals. There was a slight hiatus in the negotiations while Harding sought advice from New York on these alternatives.

Despite reports to the contrary, it is understood in London that the provisions of the McCarran Act have not proved a stumbling block to the negotiations and that none of the proposals made by either side conflicts with the principle of that legislation. All decisions so far taken fall within the framework of the Act, as well as complying with the appropriate labor and immigration laws in Britain.

WB, Far Northern Set Film Deal in Aussie

Sydney, March 24.

Reported here that Warners and Far Northern Theatres have finally agreed on product terms following a long holdout. Loop, headed by Charles Munro, operates a chain of theatres in the important Queensland sector extending as far as Cairns. Deal also will cover certain Brisbane nabes in which Munro is interested.

Holdout is understood to have been brought about by the refusal of Munro to pay certain percentage terms for WB fare. New pact will be signatured this week by Munro and Stanley Higginson, WB local managing director.

"Bless your talented heart, ETHEL MERMAN!"

—Louis Sobol, Journal-American

"You're wonderful in the best musical production to reach the screen in many moons!"
—Kate Cameron, Daily News

"You have an air of spreading affection all over your audiences!"
—Alton Cook, World-Telegram and Sun

"You're inimitable and magnificent!"
—Leonard Lyons, Post

"You're terrific! You have the audience with you every moment. Your dynamic personality comes through the screen with the same force that it does on stage!"
—Rose Pelswick, Journal-American

"You're wonderful...in spades! You make 'Call Me Madam' bounce and zing!"
Bosley Crowther, Times

"You're a tempest of musical comedy perfection! A double magnum of dry champagne!"
—Otis L. Guernsey, Jr., Herald Tribune

"You're great! You sing as no one else can!"
—Frank Quinn, Mirror

"You're in high gear, and there's nothing much higher than that!" *Archer Winsten, Post*

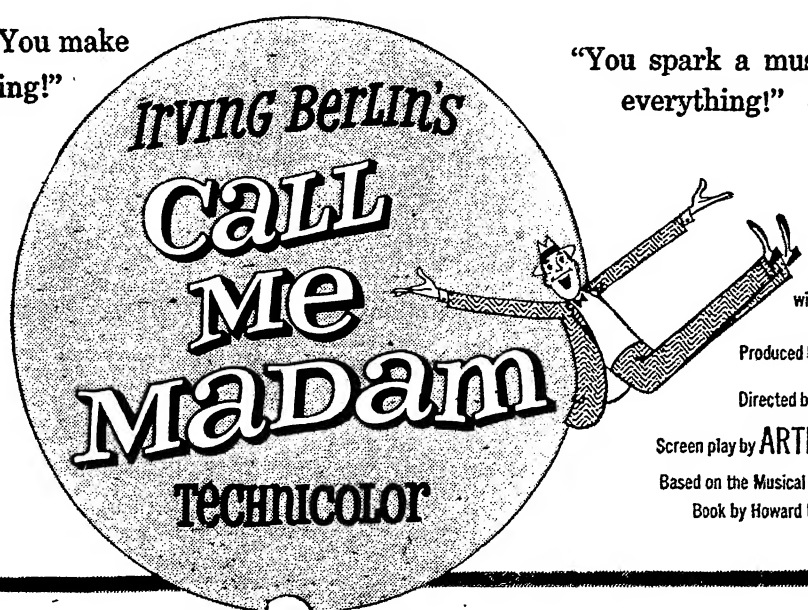
"You're dan-dan-dandy! Sensash!" *—Earl Wilson, Post*

"You're the gal with 3-dimensional personality!"
—Hy Gardner, Herald Tribune

"You're an even greater personality on the screen than on stage!" *Hedda Hopper*

"You're undeniably the songstress with the mostes'!"
—Time Magazine

"You spark a musical that has everything!" *Coronet Magazine*



starring
ETHEL MERMAN
DONALD O'CONNOR
VERA-ELLEN
GEORGE SANDERS
Music & Lyrics by IRVING BERLIN

with Billy De Wolfe
Produced by SOL C. SIEGEL
Directed by WALTER LANG
Screen play by ARTHUR SHEEKMAN
Based on the Musical Comedy "Call Me Madam"
Book by Howard Lindsay and Russel Crouse

There's No Business Like 20th Century-Fox Business!

Paris '53 Baedeker

Continued from page 2

the Sphinx, which have a well established niche for tourists and French provincials who want a little of the high high life and the usual epidermis exposure. Martini's boites here give fair floorshows with a modicum of top staging but plenty of flesh. Drinks are in average category here. Other boites on this level are salted all over the section and supply their wares and champagne at Les Naturistes, Romance, Caprice Viennoise, Indifferent and Paradise. A niche above those is the Eve and the Nouvelle Eve. Run by Rene Bardy, these display better floorshows and pulchritude. Eve adds a cover (entrance charge) of $1.50 and the Nouvelle Eve has a cover of $3. Tabs can mount here; the Nouvelle Eve also nicks $15 for champagne. It also features attractive taxi dancers for the stags who charge 50c a dance. Shows are slick and of high calibre with costuming and pacing always standout.

Rue Pigalle

Pigalle also is dotted with the offbeat places such as the limp wrist show at Madame Artur's; the masculine dames at Moune; while a kaleidoscopic floor show at Liberty's, which runs for four hours, packs in a lot of topnotch acts plus a hilarious atmosphere. These clubs are all in the $15 champagne category but $5 a head is the average.

The Moulin Rouge is a large, garish, big seating cabaret that features a musichall show and puts a service charge of 75c to get in and a moderate $2 for mixed drinks (scotch or rye; cognac and champagne cost cheaper per drink). Too upholstered and chrome-plated for old time atmosphere, it still has the moniker pull.

Bal Tabarin, famed tourist lure, will reopen in May after a nine-month shuttering for refurbishing and lining up of a new show. It will still give out with its lush, rococo floor show replete with mecanno gimmicks and the usual high powered production numbers. The "Paris By Night," buses will again unload their fare at the Tabarin.

The Lido, the lushery on the Champs-Elysees, which did some of the bus biz during a slow winter, is now girding for its new show in June. Nitery still has the $5 minimum and still gives out with the best cabaret show in town. A combo ice and floorshow, this has pace, costuming and well selected acts to make this a usual must-see for visitors.

The plush Drap d'Or, near the Hotel George V, functions as a topliner house and will probably have Edith Piaf for the carriage and tourist trade in June. It now houses Suzy Solidor and Colette Mars, two of the top sophisto diseuses here. Tab here is padded to the $15 category. Carrere's is the other Champs plushery which gets the after-theatre crowd and usually features dancing and a few selected acts. Le Carroll's is a show biz haunt that gets the younger set and features a name chanter most of the the time.

Other plush danceries which are the places to be seen for the cafe set are Jimmy's and the Elephant Blanc in Montparnasse. Chez Florence in Pigalle; and the Dinarzade, near the Etoile. These are all in the Stork Club-El Morocco category.

More Cabaret-Theatres

New tendency here has been a reversion to old style cabaret-theatre clubs which feature an intime revue for those who really want to see the show and be stimulated as well as titillated. L'Amiral, off the Champs-Elysees, has a hep young troupe sparked by a droll trio, Jean Richard, Roger Pierre and Jean-Marc Thibault, whose flock of sketches are in the high yock level, and draw a big part of the show biz crowd here. Le Night Club, next door, also has a small revue to cut into the swing, and further down, the Villa D'Este has built a show around the sentimento comeback of old cinema time idol, Henri Garat, who sings old Gallic street songs in a raspy voice. Garat gets the pic crowd who are giving him a big sendoff.

Chez Gilles, in the Opera district, has a long show, a la the "chansonniers," with scads of acts, skits and songs. All are top level and this makes for a fine Gallic evening. Chez Agnes Capri has converted to turn-of-the-century cabaret-theatre. Her tiny stage houses a revue, "Injustine," which chronicles the sad destiny of a curvaceous chick whose innocence and virtue are constantly threatened throughout the five tableaux. Worked in are hep song acts and comedy to make this an eye-catcher for the Gallic cabaret crowd.

The western style Crazy Horse Saloon, a block from the George V Hotel, houses on its miniscule stage a takeoff on American gangster pix. Though humor is facile and pacing not always tops, this has its share of trade and plenty of machinegun humor as all the participants finally get taken for a ride.

Le Chat Noir is a new Pigalle boite that was the original chansonnier in 1870 and has been resurrected with a treadmill show of singers, comics and mimes in an old baroque decor.

Left Bank

The Left Bank still has its two big existentialist caves—the Rose Rouge and Le Fontaine Des Quatres Saisons which packs in those wanting a hep show. Both have their small theatre groups in amusing parody numbers surrounded by fine offbeat song and puppet acts that draw a steady clientele. Prices of these are in the $2 category for a mixed drink.

The Club De St. Germain, which was a forerunner of the existentialist caves, has now gone carioca. Though it still has the membership gimmick to allay cabaret taxes one is ushered into a room full of rumba and South American decor rather than the smoky jazz outline of yore. Other niteries are cashing in on a pop appeal of the carioca atmosphere. La Macumba features dancing and the contortive wriggling of Aisita. Also in this category is the Habana Mexico, the Puerta Del Sol, the 6th Avenue, a new plush intimery catering to and angling for the carriage trade, and the Canne Au Sucre (Sugar Cane Club), featuring two refugees from Katharine Dunham, Othella Strozier and Byron Cutler.

Yank Invasion

American clubs are still springing up here, with the Princess Room, in the large Cafe de Paris, run by Muriel Gaines and Roger Callaway catching on with the U. S. Government set and looking like a perm adjunct to this facet of nitery biz here. Dick Edwards, who runs the Ringside here, a reasonable boite with jazz offerings which gets the young Gallic and American set, has branched out and opened a new boite off the Champs-Elysees. Called Sassy's, it features Laura Mitchell and the Billy Moore Trio. Success will be a touch-and-go proposition with the American club ranks still big enough to support those wanting this sort of atmopshere. Spivy's East Side is still a late mecca, and L'Abbaye, the tiny boite run by Gordon Heath and Lee Payant, draws in the faithful who want an earful of folk music. Mars Club is a good relaxing bar for an after-show drink, and the L'Arlequin features the bellowing of Fats Edwards and the jazz of Claude Bolling. Gone from the scene are Jean's Intrigue and Chez Inez which folded this winter.

Filling out the nitery scene are the high price fiddle boites which are in the $18 champagne league, but offer lush surroundings, blinding violins and Russian elegance. These are the traditional Monseigneurs, Ciro's, Scheherazade, Don Juan, Les Grands Seigneurs and Casanova.

There is also the well produced femme impersonation show at Le Carrousel; the many folk song caves around the St. Michel district which, for a dollar tab, give out in atmosphere and medieval folkeries plus a look-see at subterranean museums. Among these are the Caveau Ve La Boule, Caveau Des Oubliettes and the Caveau De La Huchette. In this district are also the belly-wagging Arab joints which feature "le danse du ventre," couscous and shish-ke-bab.

Nitery owners are hoping for the rush which they think will follow in the van of the Coronation when most visitors will take the channel hop. They realize that the tendency, of late among tourists has been to cut Paris stays and move on to other parts of Europe due to the HCL here. The Bureau de Tourism has taken steps to combat this by having hotels list prices and taxes on full bill instead of suddenly adding them. It is still trying to keep a hotel and restaurant prices on a level which will not give stateside tourists that shorn feeling after they dole out the lucre. Syndicat feels that the Paris nitery scene is usually an important part of the tourists horizon here, and hope to try to get his patronage without earning his anger or feeling that he has been taken.

Italo-U.S. Pact

Continued from page 3

ing. Under the deal, each American company must make available two of its pix for possible handling by indie Italo distribs. Latter, in the past, haven't had access to cream Hollywood px and have complained about this situation. If an American distrib can't come to terms on the two pix, it can distribute them through its own facilities.

Up U.S. Biz To $6,000,000

With Italy generally considered a $12,000,000 market, the new pact should bring the American industry about $6,000,000 at the official rate of exchange. This breaks down into $4,800,000 representing 40% of revenue; $1,000,000 on the strength of dubbing permits, and an added 5% of coin accumulated and blocked at the end of the year. It's estimated at about $5,000,000. The 10% "loan" to the Italian industry comes to $1,200,000 and is to be used partly to finance IFE as long as it sticks to plugging pix and not distributing them.

Prior to Johnston's departure for Italy (accompanied by Paramount's George Weltner and MPAA economist Griffith Johnson) officers of the newly-formed Independent Motion Picture Distributors Assn. of America obtained from the MPAA prexy a pledge that he would try to eliminate the use of American coin for IFE distribution from any new agreement.

IMPDA prexy Joseph Burstyn said Monday (30) that his group would accept "in good faith" the Italian government's assurances. But he said his group would keep close watch on developments, and may still go to Washington to seek an end to IFE distribution activities with money still left over from the last agreement.

American distribs also haven't been happy with IFE's switch to distribution. Observers comment, however, that the assurances received by Johnston may not mean much in practical effect, since the line between promoting and distributing can be rather finely drawn. While it's agreed that there is unhappiness in Italy over IFE, it's also realized that, in setting up its own dstribution branches and hiring personnel, the agency may have gone in too deep to permit a sudden turnabout.

IFE is still operating on a $550,000 loan received a year ago. There is still plenty of money left for it if the Rome government wants to continue investing it in IFE. According to Jonas Rosenfield Jr., IFE v.p., the org should know by September "whether we are within striking distance of becoming self-sustaining." By that time, IFE will have five pix in distribution.

The American indies have charged that IFE could finally push them out of the market. This has been denied by the Italian agency. Under the new Italian agreement, IFE not only could not use American coin to distribute, but also has to end the practice of making advances on Italian production.

Spinrad Consultant On Columbia U. Program

Leonard Spinrad, formerly news editor of Warner Bros.' homeoffice flackery, has been named consultant on entertainment motion pictures to the Bicentennial Committee of Columbia U.

A public relations officer of Army Pictorial Service during the war, Spinrad will handle liaison with the major film companies and others in the entertainment field. Film participation in various phases of the Bicentennial and coverage of the program is now in the blueprint stage.

Herman Hickman makes his screen bow as a college football coach in UI's "All-American."

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (31)

1952-'53 High	1952-'53 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
157⅛	137⅛	Am Br-Par Th	147	153¾	141½	143¾	— 5⅛
43½	33	CBS, "A"	71	42¼	40⅛	40⅛	— ⅝
43⅜	32¼	CBS, "B"	48	41⅞	40	40¾	—
137⅛	107⅛	Col. Pic.	23	137⅛	13	13	— ⅝
48	41⅞	Eastman Kdk	222	46⅝	44⅝	45¼	—1¼
181¼	111¼	Loew's	735	143⅜	131¼	131½	— ½
73⅜	33⅜	Nat. Thea.	910	73⅜	61⅜	73⅜	+11⅜
30⅞	21¼	Paramount	341	30⅜	28⅛	29	— ⅜
36½	26⅝	Philco	123	34⅞	32	32⅜	—1⅝
29⅜	23¼	RCA	1,145	28¼	26	26⅜	—1⅛
4⅞	3¼	RKO Picts.	199	3⅞	3⅝	3¾	— ⅛
4½	3⅛	RKO Thea	518.	4½	4⅛	4½	+ ⅜
5⅛	3¼	Republic	87	4	3⅝	3⅝	— ¼
11½	9¾	Rep., pfd.	29	11½	11	11½	+ ⅜
11⅛	10¾	Stanley War.	99	10½	10	10¼	— ⅛
19¼	10½	20th-Fox	719	19¼	17⅝	17⅞	—1⅛
16⅜	11	Univ. Pix.	83	16⅜	15	15⅛	— ½
65	57	Univ., pfd.	*100	65	64	64	— ⅛
16⅜	15¾	Warner Bros.	117	16⅜	15⅝	15⅝	—
88½	68	Zenith	66	79	74¾	75¼	—4⅝

American Stock Exchange

19¾	15	Du Mont	125	16⅜	15⅜	15⅝	— ⅝
4	2¾	Monogram	17	3⅝	3⅛	3⅜	— ⅛
30⅜	20⅛	Technicolor	75	29⅞	28⅜	28⅝	—1
3¼	2¼	Trans-Lux	7	3⅛	3	3⅛	+ ⅛

Over-the-Counter Securities	Bid	Ask	
Cinecolor	1½	2	— ¼
Cinerama	3⅜	3⅞	—
Chesapeake Industries (Pathe)	4	4¾	— ⅛
U. A. Theatres	11¼	12¼	+ ¼
Walt Disney	8	9	— ⅛

* Actual sales.

(Quotations furnished by Dreyfus & Co.)

'Pan' March B.O. Champ

Continued from page 4

dates in the first two weeks of the month obviously held it down.

"Bwana Devil" (UA), sixth in February, plainly indicated the sustained interest in 3-D by landing seventh in March. "Naked Spur" (M-G) took eighth money, attesting to the continued popularity of James Stewart, who not only surmounted the title but the onus of it being another westerner.

"The Star" (20th), with Bette Davis, scored mainly in bigger key cities, wound up ninth. "Jeopardy" (M-G) was 10th, not shaping up as strongly as some Barbara Stanwyck pix. "City Beneath Sea" (U), just getting started, showed enough to capture the 11th spot. "Niagara" (20th), seventh in February ratings, rounded out the Top 12 list.

"Jazz Singer" (WB), which finished 10th in February, topped the runner-up films. "Battle Circus" (M-G) and "Bad and Beautiful" (M-G), the latter second in February, were the other runnerup films.

New, strong array of pictures was launched late in the month. "By the Light of Silvery Moon" (WB) started well at the N.Y. Music Hall last week. Since it's the Hall's annual Easter picture, it is insured of a running start as a high grosser. "Salome" (Col), winding up its first session at the N.Y. Rivoli last night (Tues.), shapes as a big winner, predicated on the terrific take on its preem engagement.

'Madam' Starting Big

"Call Me Madam" (20th), which drew rave reviews in N.Y., likewise teed off big at the N.Y. Roxy, with indications that it might become a top grosser over the country. It also was solid on its L.A. opening. "Lili" (M-G) did smash biz on its two initial playdates, one a small art theatre in N.Y.

"Desert Legion" (U), also teed off sock in Minneapolis and big in Buffalo. "I Love Melvin" (M-G), which finished ninth one week, came through with several strong-to-big sessions. "Seminole" (U) was stout in L.A. and okay in Denver.

"President's Lady" (20th) started okay in Baltimore and was lively in Washington. "Stars Are Singing" (Par), rated as a major disappointment, appears to have won enough dates to establish Rosemary Clooney for her next pic. "Down Among Sheltering Palms" (20th) so far has proved somewhat uneven.

"Ma, Pa Kettle on Vacation" (U) was big on its preem in Providence. "Destination Gobi" (20th) was fair in Frisco and Buffalo.

"Never Wave at Wac" (RKO), runnerup picture two weeks, turned in some good-to-solid sessions. "Man Behind Gun" (WB), a 12th-place winner one week, was mainly good to brisk. "Tonight We Sing" (20th) was neat in Minneapolis but fair in some other locations. "Back on Broadway" (WB) was sixth one session but generally did not live up to hopes.

Oscaring helped "High Noon" (UA), which was brought back in several keys to take advantage of the Academy Awards. Same was true of "Quiet Man" (Rep), which months ago had finished its key dates. "Blue Gardenia" (WB) was rated big in Washington.

"Thunderbirds" (Rep), on extended-run in N.Y., is turning in its most profitable engagement at the Holiday Theatre there. "Member of Wedding" (Col) did nicely in numerous dates over the country, mostly small art houses.

"Anna" (IFE), which headed the runnerup pix one week, was principally fine to big. It is now on a highly profitable longrun at the N.Y. Globe. "Confidentially Connie" (M-G), good in some spots, had a number of disappointing sessions.

"Girls in Night" (U), ace runnerup pic one week, is proving a money-maker where plugged along sensational lines. "Hitch-Hiker" (RKO) was great on its initial playdate in Boston. "All Ashore" (Col) did well enough one week to land 12th spot. "Golden Condor" (20th) was ninth another week. "Breaking Sound Barrier" (UA) added substantial coin, although fairly well played out in main key cities.

Theatre TV

Continued from page 4

cal. He had a deal all lined up for "Pal Joey," but delay in reaching an agreement with Actors Equity killed the event, since "Joey" takes to the road during April. Rosen, who has reached agreements with all the other unions involved, met again Saturday (28) with Equity prez Ralph Bellamy in order to set up a satisfactory scale for the performers. Should Equity and Theatre TV interests come to an arrangement, Rosen will attempt to close a deal with another Broadway musical. He reports that the producers of at least one current legituner have displayed interest.

Harold Azine, head of Closed-Circuit Theatre TV, is pitching the televising of baseball games. His proposal, depending on the acceptance of exhibs, involves the telecasting of "away" games in certain major league cities. Similar efforts at telecasting of sports events with a local interest have been attempted in the past, but haven't met with success. Nate Halpern, of TNT, discloses he's working on a number of attractions, but so far has kept them closely under wraps. Tele-Conference has been silent since the blowup of the proposed telecast of a Bendix sales meeting.

LEADERSHIP!

HOLLYWOOD!

In the capitol of the film world M-G-M for the second successive year has been accorded more Academy Awards than any other company. Among M-G-M's Awards, there were 6 just for "THE BAD AND THE BEAUTIFUL." Exhibitors are putting this ticket-selling fact into the newspaper ads of this great attraction. M-G-M has also added it to the trailer.

Tops In Shorts Too!

M-G-M leadership in the Short Subject field is proven again with the selection of the Tom and Jerry Technicolor cartoon "Johann Mouse" as the Oscar winner for The Best Cartoon. This is M-G-M's 8th Academy Award for Technicolor Cartoons.

BROADWAY!

In the capitol of show business the M-G-M trade-mark is more importantly on theatre marquees than that of any other company, as we go to press:

STATE — Now: M-G-M's "THE NAKED SPUR" (*Tech.*)
Coming: M-G-M's "I LOVE MELVIN" (*Tech.*)

MAYFAIR — Just completed 9-week-engagement:
M-G-M's "ABOVE AND BEYOND" • Now: M-G-M's "JEOPARDY"

CAPITOL — Next: M-G-M's "BATTLE CIRCUS"

MUSIC HALL — Just completed: M-G-M's "STORY OF THREE LOVES" (*Tech.*)

TRANS-LUX 52nd St. — Record-breaking extended run: M-G-M's "LILI" (*Tech.*)

★

Music Hall, N. Y.

"Glory of Easter" and "Rainbow," with Jacqueline Langee, Patricia Drylie, Andree Wilson, George Sawtelle, 3 Carsonys, Myrrill & Pacand, Choral Ensemble, Corps de Ballet, Rockettes, Music Hall Symphony Orch conducted by Raymond Paige; "By the Light of the Silvery Moon" (WB), reviewed in VARIETY March 25, '53.

Heralding the spring holiday season, this Radio City showcase is once again presenting its "Glory of Easter" production with the same adroit mixture of religiosity and showmanship that has made this feature one of the biggest annual tourist draws. Like a church service, this number is staged intact from year to year against an impressive cathedral background with full altar and Gothic stained glass windows. Soprano Jacqueline Langee ably handles the solo assignment of the "Kamenoi Ostrow" number, with choral backing.

The rest of the show is in a strictly secular groove but also keyed to a seasonal theme. It's a good though conventional layout featuring one outside vaude turn, the Three Carsonys (New Acts). The European water display importation, "Dancing Waters," is again back on this stage and makes for a highly colorful framework for the finale production with the whole company.

Another interesting twist is the screening of time-lapse film clips of unfolding flower blossoms. This segues into a couple of fast-moving production numbers with Patricia Drylie, Andree Wilson, George Sawtelle and Miss Langee handling the featured warbling assignments.

The Rockettes are again standout in a snappy precision hoofing display after a clever opening in which they come out of a candy box. The ballet company also scores in a more classic choreographic routine whith Myrrill & Pacand, in glistening, form-fitting costumes, out front with the adagio stints.

Raymond Paige stylishly batons the symph orch, which foregoes its usual prelude number this show because of the opening Easter number. *Herm.*

Olympia, Miami

Miami, March 28.

Carmen Cavallaro, Migal Twins, Sunny Fox, Paddy Cliff, Capt. Willis Seals, Les Rhode House Orch; "Androcles and the Lion" (RKO).

It takes Carmen Cavallaro, in the topline spot, to pull an in and out show into pleasing class for the stubholders this week. Vet pianist is an astute showman and wins them quickly via warm manner and smooth approach to his keyboard arrangements. The Cav mixes ballads, boogie and longhair, with final touch the novelty to spark steady mitts.

Runners-up on the mitt meter are the Migal Twins. Pair of acrotapsters turn up a fast-paced session of heel and toe work with softshoe ideas and acroflips blended in for the continued build of and reaction.

Eye-catcher is Sunny Fox. Blonde is a Mae West type with deep cleavage gown and material obviously tailored to the Westian idea in ribaldry. Shows aptitude for the double-entendre lines, but act as currently constituted needs rebuild of the leerics, which miss out in too many instances. Stage deportment is on the assured side; would be a bet for the intimeries once routines are strengthened.

Paddy Cliff handles the emcee chores in fair fashion, tossing in assortment of weak waggery. In his own spot he offers up series of vocals for lukewarm returns.

Capt. Willis and his duo of seals make for a dull spot; flippers could stand more training and faster pacing on their standard tricks. Les Rhode house orch handles showback assignments aptly. *Lary.*

Capitol, Wash.

Washington, March 27.

Bob Carroll, Low, Hite & Stanley, Los Robertos (3), Johnson & Madill; "Kansas City Confidential" (UA).

This stacks as sprightly vaude, though lacking the sparkle of an act which even approaches showstop proportions. There's promising new talent here and well-worn old routine. Stubholders take it all with good humor but no all-out enthusiasm.

Headliner Bob Carroll has a better-than-average set of pipes which he shades to best advantage. Sticks closely to ballads, which are well suited to his romantic style. Plays it straight with almost no gimmicks and little in his style to detract from tunes. Those who like their music undiluted go for him, and he garners nice response. Best bets are "Wild Horses" and repeat of his disclick, "Say It With Your Heart." His newest recording, "A Little Love," lacks musical stature of former, but is a pleasant tune with an appealing, bouncy quality. Routine is longer than most—six numbers—and sendoff is warm.

Low, Hite and Stanley do so well just by dint of contrast in size between the giant, the midget and the "normal" guy that they apparently lack incentive to alter routine one whit. There are still beaucoup chuckles in the little guy's pratfalls and antics and in the general incongruity of the team. Best bet remains takeoff on the Andrews Sisters with offstage recording tagged on to tail end. Returns are oke, but might be better if the trio would dare to add something new to a well-worn routine.

Los Robertos, Latin-American version of juggling, is a fast and flashy act of its type and does fine in the mitt department. Gal and boy team, with a femme assistant complete with cheesecake, juggle clubs, plates, hat, glittering tennis rackets and even cigars to south-of-the-border melodies and with a few terps to match. Customers like. Johnson & Madill pace layout (New Acts). *Flor.*

Palladium, London

London, March 24.

Johnnie Ray, Max Wall, Tony & Eddie, Andrea Dancers (3), Hal Monty; Lucienne, Bob & Ashour, Vogelbein's Bears, Tosca de Lac, Evy & Everto, Palladium Girls (16), Woolf Phillips Skyrockets Orch.

The new Palladium's bigleague vaudeville season has opened with a smash hit of unprecedented stature. Johnnie Ray's impact, stated cautiously, is fabulous, and the furor, both inside and outside the theatre, is way above expectation. The lachrymose warbler had the audience of fans yelling with delight and displaying an enthusiasm which was rare, even for the Palladium.

This is a masterly presentation by an artist whose whole performance is dominated by instinctive showmanship. There is not a word misplaced or a movement mistimed. He knows when to move freely across the stage or sit rigidly at the piano without in any way losing contact with the audience. He could change tempo, working his fans into a state of frenzy, or holding them with restraint. As his presentation develops, the enthusiasm becomes more vociferous and large chunks of some of his later songs are partially drowned by the approving yells from ecstatic galleryites.

There is the familiar hep Palladium audience who recognize every tune after the first two or three bars are played and their approval is indicated in generous style. There is a good measure of corn in the routine, with oldies of the calibre of "Walking My Baby Back Home," "Somebody Stole My Girl" and "All of Me" taking up a fair slice of the 30-minute stint. No complaints from the customers, however, who like these as much as "Little White Cloud," "Cry" and the other numbers associated with the wailer.

Although the rest of the bill has a quality flavor, it is the headliner who is the b.o. attraction and two extra Saturday matinees have been added to the program to cope with the advance booking demands.

British comic, Max Wall, a strong local fave with an individualistic style of humor, justifies the prominent billing to earn boffo reception. He is a fluent gagspinner with an eccentric style of movement which garners plenty laughs.

Tony & Eddie score another London hit with their disk mimes. It's a strictly comedy routine with occasional outrageous interpretations which receive solid audience reaction.

The Andrea Dancers are a stylish adagio trio with a bunch of palm-mitting positions combining grace, precision and skill.

Another British comedian, Hal Monty, disappoints. He has a crude brand of humor in which almost every yarn is polluted by vulgarity. Lucienne, Bob & Ashour click with a lively apache sequence. Vogelbein's Bears follow the standard formula of performing animals. Tosca de Lac displays some first-class aerialistics in her trapeze act, and Evy & Everto get strong response for their unicycle turn.

The Palladium dancing line opens the show with a nimble routine and is also the curtain-raiser after the intermission. The Woolf Phillips Skyrockets aggregation does a sterling backgrounding job, accompanying the star on stage. *Myro.*

Roxy, N. Y.

"Melody Time," with Toni Hollingsworth, 3 Maes & A Marc, Robin Nelson, The Cavanaughs (2), Feodore Tedick, Johnny Flanagan, Evelyn Chandler, Brandt Sisters (2), Ballet Corps, Choralizers, Roxy Blades & Belles, Bob Boucher House Orch; producer, Arthur Knorr; choreographer, Dorothie Littlefield; costume designer, Michi; narration, Buddy Arnold, Woodie Kling; "Call Me Madam" (20th), reviewed in VARIETY March 4, 1953.

The current Roxy program adds up to a boff parlay of Irving Berlin music with his "Call Me Madam" score on the screen and the ice show offering an historic medley of hits by the top pop cleffer of this era. The whole layout, except the newsreel soundtrack, is Berliniana in a unique showcase of the songsmith's versatility in both the smart showtune and pop idioms.

On stage, the ice show frames a varied series of specialties and production spectacles around the Berlin repertory. The layout comes up with another attractive peg in its fashion show idea with Toni Hollingsworth, a lean and towering model, as the clothes horse for the eye-opening gown and chapeaux creations. One couturier's nightmare, designed, natch, by Salvador Dali, spotlights the mannikin in a sexy hoofing stint.

Standout sequence is a blade takeoff on Berlin's "Yip Yip Yaphank," World War I show. This is an amusing bit with a tough sergeant and a quartet of raw rookies in a familiar drill routine snafu. Johnny Flanagan, in a WAC disguise, also contributes a sock comedy bit here via his stumbling acrobatics.

Another effective turn is delivered by the Brandt Sisters. This is a neat precision routine in which one member of the duo works in front of a fake mirror with the other gal as her reflection. The illusion is near perfect and rates heavy mitting for the clever execution.

Opening number is a swinging production themed to "Putting On the Ritz," with the three Maes & A Marc featured in some typical blade terping for okay results. The followup drunk act by Robin Nelson, however, lacks point and fails to register. Another production number, with the chorus and the ice line, hits a snappy pace to "Alexander's Ragtime Band."

A bridal sequence, keyed to Berlin's "The Girl That I Marry," is done up in an attractive setting with the Cavanaughs stepping out of picture frames for their graceful ballet routine. Feodore Tedick capably handles the vocal assignments on the Berlin medley.

In the Dali garb number, Miss Hollingsworth's modelling-hoofing stint is backed up by Evelyn Chandler's superlative blade solo and a line routine with luminous costumes on a darkened stage. It's tailored to the futuristic Daliesque moods.

Closing number latches on to the seasonal "Easter Parade" Berlin click for a lush production turn with the whole company. *Herm.*

Empire, Glasgow

Glasgow, March 25.

Peter Brough (with Archie Andrews), Harry Secombe, Ronald Chesney, Ossie Noble, Nino the Wonder Dog, Edward Victor, Les Rayner & Betty, Kandy Sisters & Eddie (3), Bobby Dowds Orch.

Peter Brough, w.k. radio vent, heads vaude layout with his famous doll, Archie Andrews, from the British radio series, "Educating Archie." Brough's work is polished but lacks new material, and he's obviously making the most of his radio reputation.

Cheeky-style dummy is fave with moppets in audience and has been endowed with a personality of his own. Cross-talk could be more up-to-date and less familiar. Star exits to friendly mitting.

Ronald Chesney, on harmonica, shows musical artistry, scoring in "Blue Tango." Also registers solidly in classical pieces and garners strongest mitting of show.

Prior to Chesney and Brough (both of whose acts are too long), layout is spun out with conventional acts. Kandy Sisters & Eddie, two brunet lookers and a young male, open the stint with agreeable terping. Act is freshly garbed, gals being in black and white dresses and Eddie in easy-fitting pants. Femmes follow on dressed in tights.

Edward Victor is shadowgraph maestro, producing from behind screen hand-pictures in black-and-white of Pop-Eye, Rudolph the Red-Nosed Reindeer, Maurice Chevalier, Field Marshal Montgomery, President Eisenhower, the late Marshal Stalin, and Winston Churchill. His Coronation Cavalcade, showing kings and queens of England, gets patriotic hand-to-hand music. At end of act, Victor emerges from behind his screen to take a bow. Hand technique is up to good level.

More exciting is the roller skating of Les Rayner & Betty, mixed duo, who skate on special platform atop stage. Twain are brightly dressed in cherry-colored costumes. One-foot skating by the male is feature of act.

Nino, billed as the Wonder Dog, is a solo performer moving up and down stage on top of blown-up rubber balls, each larger than the one preceding. Balancing work interests most when canine stops balls from falling over into orch pit. At end of act the pooch moves into centre of stage, takes a bow, does a back somersault four times, then bows again. No human ever appears on stage.

Harry Secombe, English comedian with big British radio name, indulges in inane buffoonery that raises laffs from a section of stubholders. He grows his hair long in mad Bohemian style, is garbed in blue suit, and adds a song or two.

Second segment is opened by Kandy Sisters & Eddie, this time dressed in tartan blouses, gals wearing brown jeans. Ossie Noble is miming clown, never uttering an audible work but speaking continuously in mumbo-jumbo and making expressive use of makeup in clown style. Billing himself as "The Clown Prince," he ends act with an exhibition at the drums. Has only adequate entertainment value. *Gord.*

Academy of Music, N. Y.

Jackie Miles, Helen Forrest, Don Cherry, Jaywalkers (3), Martells & Mignon (4), Edwards Bros. (3), Nick Francis House Orch; "Niagara" (20th), "Something for the Birds" (20th).

This ambitious Skouras nabe operation is continuing to pile up enviable and business-producing bills. The house is getting the tops in availabilities for these five-day sessions. Despite the fact that the policy was instituted at one of the worst times of the year, during Lent, the spot is getting the trade and may hit a degree of permanency. The budget is unusually big for a theatre removed from midtown, being approximately $4,000. Apparently it's bringing in more than its share of business.

The topliner is Jackie Miles, whose previous N. Y. appearances have usually been at the Roxy. Miles' story assortment constitutes laugh-getting fodder. They're familiar enough to be classics and still retain sufficient freshness to be highly entertaining. The audiences here apparently rarely get up far enough uptown to be accessible to the Miles' delivery and yarns. It would be better for the theatre as well as Miles to have the comic forego the emcee chores, but apparently there's no one on the layout who can assume the job.

The singing spots are by Helen Forrest and Don Cherry, who have the goods and do a forthright job of selling same. Miss Forrest, once the vocalist for many top name bands including those of Benny Goodman and Harry James, has a potent projection. Her songs are hearty, exude an air of cheerfulness and are sufficient for encore hands. Most of her tunes are in the standards, but the delivery is fresh.

Cherry, who's now better known as a golfer, can still break par for the course in this house. He's a robust singer who projects a homey type of song. He gets folksy with the crowd with such tunes as "Vanity" and "High Noon" and he's off to a warm exit.

The novelty sections open with Martells & Mignon, three huskies and a girl whom they toss about with careful abandon. They show some good tricks that induce a good quota of midterm applause. The Jaywalkers (3) have a good line of nonsense which gets across. They combine knockabout and some zany bits which hit their mark. The Edwards Bros. do some excellent hand-to-handing for a rousing closer.

The acts being collected for this house are a bigtime quality. They deserve a much better presentation which would be obtainable by putting the capable Nick Francis house band into the pit and providing some good backdrops. More intimacy and better projection would result. *Jose.*

COHASSET REPACTS BUSCH

Hans Busch will again be music director this summer of the South Shore Music Circus in Cohasset, Mass., under auspices of Richard Aldrich.

Before returning to Cohasset, Busch will repeat the opera "Parsifal" for the fifth year at Easter time at the U. of Indiana in Bloomington.

Seville, Montreal

Montreal, March 28.

Eileen Barton, Wally Vernon (with Ginger Sherry), Ben Yost's Vikings (5), Tokayers (6), Leroy Bros. (2), Nick Martos, Len Howard Orch (6); "Flesh and Fury" (U).

Eileen Barton, who opened the vaude sessions at the Seville two years ago, returns to wham over her particular chirp stylings and gal shows greater potential than ever. Suffering from a slight cold that broke her thrushing occasionally, she got away in a hurry with "Great Day" and settled down to a songalog made up entirely of her Coral platters.

There is a breeziness about this chantoosie that makes her a surefire click with patrons, and her animated personality is refreshing contrast to the usual disker with a voice and little else to offer. Following a plaudit earning set of "Stars Get in Your Eyes" and "Pretend," she belts over her initial hit "Baked a Cake," and then wows house with an impresh of Johnnie Ray doing "Cry." She begged off at show caught.

Wally Vernon does well with his sentimental patter about the old vaude days and scores with a few nifty softshoe bits. Vernon gets an assist from well-stacked Ginger Sherry, who does a "dumb blonde" routine with him early in his act and then comes out for a modified strip while Vernon tries to impress the sitters with his vocal ability. Underlying talent keeps the hokum from going overboard.

Teeoff slot goes to the six Tokayers, who pick up as good a reception as anyone on the bill for their frantic but precise teeterboard antics. Payoff, when one of the boys goes to the ceiling in a somersault to a basket on a lofty pole, draws salvos.

Ben Yost's Vikings are faultless songwise and in appearance. The five guys team up on the faves both in semi-classical and ballad, getting best returns for "Old Man River." The puppeteering of the Leroy Bros. carries same good impact as on previous showings on the local cafe circuit. Their Durante impresh is okay and yacking points up offering neatly without getting in the way at any time. *Newt.*

Casino, Toronto

Toronto, March 27.

The Kings & Their Ladies (6), Buddy Lewis, Frances Brunn, The Tuckers (3), Jerry Leeder, Al Gordon's Dogs, Jimmie Cameron, Archie Stone House Orch; "Kansas City Confidential" (UA).

Kicking off on their first theatre date after some five years in top niteries, the Kings & Their Ladies are headlining the Casino bill and leave for Britain in June for Lew & Leslie Grade bookings in the U.K. and on the Continent. It's a dance group of five girls and a boy (Buddy King), who are tops in modernistic rhythmics, with the girls lookers and costuming sexily lavish. Brunt of work is borne by Buddy King and Dorothy Snowberger, a longhaired blonde, in duo numbers which show plenty of ballet training, plus their exciting comedy eccentrics.

Their work is admirably backed by the girls, who evidently take keen delight in their colleagues' dancing. Two separated full-stage numbers are a blues mood to "New Orleans" and an Oriental number, both majored by King and Snowberger for plenty of dramatic spins, leaps and catches. Disciplined backgrounding of the girls lends flash effects.

Sharing hefty applause honors is Buddy Lewis for his splendid impersonations of past and present Hollywood stars; the Tuckers trio for their trampoline act, with fine elevation, triple spins, back somersaults and a straight finish of thrilling foot and shoulder catches; Frances Brunn for his swift and spectacular acros and juggling; Al Gordon and his obstreperous mutts who refuse to follow instructions.

But Jerry Leeder, with his labial effects at the mike, strikes a sour and serious note in the otherwise pleasant proceedings. His planedive effects, plus previous machinegun stuttering, were cleverly realistic, but his announcement that "the pilot is now in a blackout and the blood is coming out of his mouth" was not redeemed by his clowning and received a chilly audience reception that made it difficult for the following act at show caught. His handkerchief waving and swish takeoffs on Frankie Laine's trademarked pops and a weak carbon of Danny Kaye's skat style, plus interpolated homo patter with hand on hip, have no place in a family theatre.

Jimmy Cameron expertly knits the show with Archie Stone's orch giving all acts hefty backing. *McStay.*

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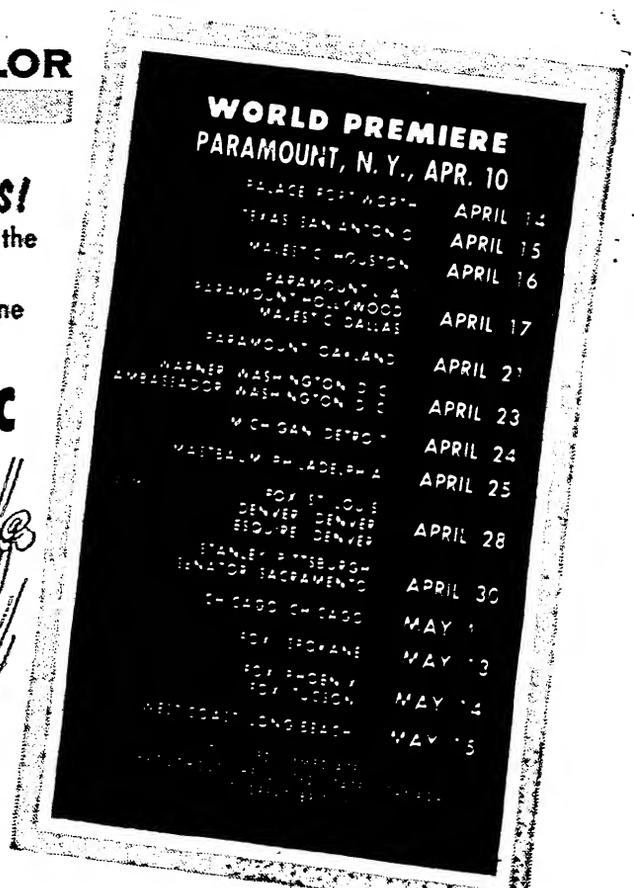


Picture Grosses

BUFFALO

(Continued from page 13)

"House of Darkness" (Indie). Oke $12,500 in 10 days. Last week, "Stars Are Singing" (Par) and "White Lightning" (AA), $10,500.

Center (Par) 2,100; 40-70) — "Blue Gardenia" (WB) and "Wherever She Goes" (Indie). Solid $9,000. Last week, "Silver Whip" (20th) and "Babes in Bagdad" (UA), $8,200.

Lafayette (Basil) 3,000; 40-70)— "Ma, Pa Kettle on Vacation" (U) and "White Goddess" (Indie). Tame $8,500. Last week, "One Girl's Confession" (Col) and "Problem Girls" (Col), $9,000.

Century (20th Cent.) 3,000; 40-70)—"Angel Face" (RKO) and "Captive Women" (RKO). Mild $9,000 or less. Last week, "Never Wave At a WAC" (RKO) and "Faithful City" (RKO), $9,500.

'At Fair' Boffo 17G, Mont'l; 'Hans' 23G, 3d

Montreal, March 31.

"Meet Me at Fair" is standout newcomer here this session with a great total at the Capitol. "Hans Christian Andersen" still is sock in third round at Loew's. "Thunder in East" still is nice in second frame at Princess.

Estimates for This Week

Palace (C.T.) (2,626; 34-60) — "Miracle of Fatima" (WB) (2d run). Mild $11,000. Last week, "Limelight" (UA) (3d wk), $15,000.

Capitol (C.T.) (2,412; 34-60) — "Meet Me at Fair" (U). Great $17,000 to pace city. Last week, "Above, Beyond" (M-G) (2d wk), $13,000.

Princess (C.T.) (2,131; 34-60) — "Thunder in East" (Par) (2d wk). Nice $11,000 following socko first at $16,000.

Loew's (C.T.) (2,855; 75-$1) — "Hans Christian Andersen" (RKO) (3d wk). Still big $23,000 after smash $35,000 for second.

Imperial (C.T.) (1,839; 34-60) — "Road to Bali" (Par) (2d run) and "Devil's Mask" (Par). Okay $8,000. Last week, "Rogue's March" (M-G) and "Sky Full Moon" (M-G), $7,000.

Orpheum (C.T.) (1,048; 34-60) — "Bachelor in Paris" (Indie) and "Wings of Danger" (Indie). Fair $7,000. Last week, "Women of Twilight" (RKO) and "Mr. Walkie Talkie" (RKO), same.

MINNEAPOLIS

(Continued from page 15)

Last week, "Desert Legion" (U) (2d wk), okay $4,500 in 6 days.

Gopher (Berger) (1,026; 50-76)— "Jeopardy" (M-G). Big campaign, including 39 TV spot announcements, radio and TV contests, for this one. Fancy $6,000. Last week, "Battle Circus" (M-G) (2d wk), $3,800.

Lyric (Par) (1,000; 50-76)—"High Noon" (UA) (2d run) (2d wk). Academy awards have done box-office wonders for this one. Big $5,000. Last week, smash $8,000.

Radio City (Par) (4,000; 50-76)— "Ma, Pa Kettle on Vacation" (U). This series coming up in the world, what with this one being spotted in Paramount circuit's top house. Hefty $9,000 or near. Last week, "The Star" (20th), $7,000.

RKO-Orpheum (RKO) (2,800; 76-$1)—"Peter Pan" (RKO). Smash $22,000. Last week, "Last Comanches" (Col), $5,500 at 76c top.

RKO-Pan (RKO) (1,600; 40-76)— "Jack McCall, Desperado" (Col) and "Five Angles on Murder" (Col). Slow $4,000. Last week, "One Girl's Confession" (Col) and "Problem Girls" (Col), $5,000.

State (Par) (2,200; 50-76)—"Fort Vengeance" (AA). Slight $5,000. Last week, "I Confess" (WB), $7,500.

World (Mann) (400; 55-$1.20)— "The Promoter" (U) (3d wk). Oke $2,300. Last week, robust $3,900.

ST. LOUIS

(Continued from page 15)

and "All Ashore" (Col), oke $14,000.

Loew's (Loew) (3,172; 50-75)— "Confidentially Connie" (M-G) and "Breaking Sound Barrier" (UA). Okay $13,000 or near. Last week, "Jeopardy" (M-G) and "Breakdown" (Indie), $10,500.

Missouri (F&M) (3,500; 60-75)— "Destination Gobi" (20th) and "Taxi" (20th). Modest $9,500. Last week, "Angel Face" (RKO) and "Tangier Incident" (AA), $9,000.

Fageant (St. L. Amus.) (1,000; 90)—"Magic Box" (Indie). Fine $4,500. Last week, "Member of Wedding" (Col), $4,000.

Shady Oak (St. L. Amus.) (800; 90)—"Member of Wedding" (3d wk). Trim $4,000. Last week, $4,500.

'Peter Pan' Sock $7,000, Omaha; 'Bwana' Big 10G

Omaha, March 31.

While "Bwana Devil" shapes big at the Omaha this week, it is rated as not up to hopes. "Stars Are Singing" is just okay at Orpheum. "Peter Pan" at Brandeis is standout with sock session.

Estimates for This Week

Brandeis (RKO) (1,100; 20-76)— "Peter Pan" (RKO) and "Bear Country" (RKO). Socko $7,000. Last week, "I Confess" (WB) and "Sea Tiger" (WB), $5,000.

Omaha (Tristates) (2,100; 50-$1.25)—"Bwana Devil" (UA). Big $10,000, thanks to upped prices, but rated a bit disappointing. Last week, "Little Sheba" (Par) and "Scotland Yard Inspector" (Par) 2d wk, $5,500.

Orpheum (Tristates) (2,970) — "Stars Singing" (Par) and "Tropic Zone" (Par). Just okay at $10,500. Last week, "Naked Spur" (M-G), $10,000.

'Hans' Hotsy $17,000, Indpls.; 'Monster' 7G

Indianapolis, March 31.

Biz is uneven at first-run situations here this stanza. "Hans Christian Andersen" at Keith's is overriding Lenten lethargy for big take to lead city. "I Love Melvin" at Loew's also is getting good play.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"The Star" (20th) and "High Treason" (UA). Tepid $8,500. Last week, "Little Sheba" (Par) and "White Lightning" (AA), $13,600.

Indiana (C-D) (3,200; 50-76)— "Treasure Golden Condor" (20th) and "Jalopy" (AA). Mild $9,000. Last week, "Back On Broadway" (WB), $8,500.

Keith's (C-D) (1,300; 50-$1.20)— "Hans Christian Andersen" (RKO). Sock $17,000. Set for run. Last week, on subsequent-runs.

Loew's (Loew's) (2,427; 50-76)— "I Love Melvin" (M-G) and "Bandits of Corsica" (UA). Nice $16,000. Last week, "Confidentially Connie" (M-G) and "Prince of Pirates" (Col), $7,500.

Lyric (C-D) (1,600; 50-76)— "Magnetic Monster" (UA) and "Target" (Indie). Oke $7,000. Last week, "Tropic Zone" (Par) and "Fangs of Arctic" (Indie), $5,000.

BOSTON

(Continued from page 13)

wk). Oke $3,000 after $4,000 last week.

Fenway (NET) (1,373; 40-85)— "Blue Gardenia" (WB) and "Trouble Along Way" (WB). Nice $3,500. Last week, "Niagara" (20th) and "Jalopy" (AA) (2d wk), $3,700.

Memorial (RKO) (3,000; 40-85)— "Androcles & Lion" (RKO) and "Amazing Mons Fabre" (Indie). Fairish $17,000 in 9 days. Last week, "Mississippi Gambler" (U) and "No Time For Flowers" (RKO) (2d wk), $10,500.

Metropolitan (NET) (4,367; 40-85)—"Little Sheba" (Par) and "Tropic Zone" (Par) (2d wk). Satisfactory $18,000 for 9 days. Last week big $30,000.

Orpheum (Loew) (3,000; 74-$1.25) —"Moulin Rouge" (UA) (5th wk). Bright $12,000 for final 9 days after $13,500 for fourth stanza.

Paramount (NET) (1,700; 40-85) —"Blue Gardenia" (WB) and "Trouble Along Way" (WB). Fine $11,000. Last week, "Niagara" (20th) and "Jalopy" (AA) (2d wk), $9,600.

DETROIT

(Continued from page 15)

matinees. Advance indicates a very long run.

Michigan (United Detroit) (4,000; 70-95)—"Little Sheba" (Par) and "Taxi" (20th) (2d wk). Okay $17,000. Last week, $21,000.

Palms (UD) (2,961; 70-95)—"Angel Face" (RKO) and "Torpedo Alley" (Col). Fair $14,000. Last week, "Man Behind Gun" (WB) and "Blades of Musketeers" (AA), $15,000.

Madison (UD) (1,900; 90-$1.25)— "Peter Pan" (RKO-Disney) (6th wk). Sturdy $12,000. Last week, $14,000.

United Artists (UA) (1,938; 70-95) —"Jeopardy" (M-G) and "Kansas Pacific" (AA) (3d wk). Down to $3,500. Last week, nice $10,500.

Adams (Balaban) (1,700; 70-95)— "Hans Christian Andersen" (RKO) (2d wk). Fast $15,000. Last week, $17,000.

Broadway-Capitol (Korman) (3,500; 70-95)—"Naked Spur" (M-G) and "Babes in Bagdad" (UA) (2d wk). Slow $9,000. Last week, $16,000.

N.Y. Roxy First House To Get CinemaScope Screen

Roxy Theatre, N. Y., will be the nation's first house to get a CinemaScope screen, according to Dick Dickson, Roxy exec. The theatre has also ordered the rest of the 20th-Fox CinemaScope "package" which includes stereophonic sound and the special projection lens. Screen at the Roxy will be 80 feet in width.

In view of developments which make it likely that the Rivoli, N. Y., will precm the first pic to be made for the widescreen system developed by the new Magna Theatre Corp., it now appears uncertain whether that theatre will be equipped for CinemaScope. Original 20th plan had been to put the CinemaScope into the Roxy and the Rivoli and to show it also at the homeoffice projection room in N. Y.

Backstage Moves

Continued from page 3

on Greene's part could possibly give the latter the voting edge.

It was further reported that the Greene syndicate proposed a deal to buy out Hughes at $5 per share with the condition that if Hughes were to accept, the same offer would be made to all other stockholders. Proposed offering hasn't reached any negotiation stage; Hughes reps felt the price was inadequate. RKO Theatres within the past week hit a year's high of $4.37½ on the N. Y. Stock Exchange, up from a low of $3.12½, and volume has been unusually heavy.

New RKO Offers

Sam Dembow, indie film producers' rep, who was a key figure in unsuccessful attempts to negotiate a deal with Hughes in the past, returned to N. Y. from the Coast late last week after making new offers, in behalf of unidentified interests. Dembow presented two separate propositions to Noah Dietrich, Hughes' chief exec aide, covering both the exhibition and pic companies, but neither was sufficient to form the basis for negotiations.

On still another front, persons close to Floyd Odlum's Atlas Corp. operation related that Odlum would be willing to shell out $5 per share for Hughes' pic company stock. Hughes, however, is represented as wanting at least $7, which was the price paid by the short-lived Ralph Stolkin regime. Hughes owns over 1,000,000 pic shares, representing 26% of the total outstanding. It was Atlas from whom Hughes acquired control in the spring of 1948.

Big Name Lineup

While Dembow declined to name the group he's repping, it's learned that an association of prominent circuit operators has been eyeing the RKO film setup. If such a deal were to go through, it would have been the most spectacular of all because of the names involved. They included Leonard Goldenson, head of American Broadcasting-Paramount Theatres; S. H. Fabian, president of Stanley Warner, and such circuit men as Fred J. Schwartz, M. A. Lightman, Sam Pinanski and Mitchell Wolfson.

It reportedly was agreed that, because of antitrust decree restrictions, Goldenson and Fabian would trustee their respective shares of the RKO stock, upon consummation of a deal, and after a five-year period would divest themselves of the shares entirely. In any event, the prime motivation was the desire to take hold of RKO and undertake to continue it as an important source of supply of pix for the theatremen's houses.

Chas. Green Cagey

As for 20th-Fox, Charles Green still is keeping under wraps his plans regarding a stock battle, but promises the tipoff will come shortly in a statment to be filed with the Securities & Exchange Commission. In contrast with this, observers in N. Y.'s financial area express the opinion that the spurt in the price of the 20th issue, to about $19, has severly hurt Green's chances of bringing other 20th investors into his camp against management. Regardless of future developments, it appears a cinch that Green will emerge with a handsome profit. Green himself is reticent but the buzz in Wall St. is that he and his partners picked up 100,000 shares of 20th when the stock was selling at around $15.

Film Reviews

Continued from page 6

The Cruel Sea

tion has been telescoped and quite a few major incidents have been completely omitted. As the commentator explains, the heroes are the men, the heroines are the ships, and the villain is the cruel sea. These three elements are put into focus via the activities of a corvette which puts to sea with only one experienced officer—the captain—aboard. The others are the normal wartime recruits from civilian life, including a freelance journalist, lawyer, bank clerk and second-hand car salesman. Their first operational duties land them into a storm, but subsequently they encounter enemy activity and are harassed by U-boats. Eventually, their ship goes down and there remains only a handful of survivors.

Eric Ambler's script retains most of the dramatic content of the original. With the sea as only background, the film naturally suffers from some measure of repetitive incident, but this is a weakness which can hardly be avoided. Film could be tightened by sharper editing, and elimination of 15 minutes' running time would give the production greater speed and momentum. Otherwise, "Sea" emerges as a fine technical achievement.

Notable thesping comes from Jack Hawkins, now one of the most reliable, convincing and solid British actors. He plays the captain with requisite authority. Surrounding cast is well matched, with sterling work contributed by Donald Sinden, John Stratton, Denholm Elliott and Stanley Baker at the head of a handpicked cast. Femme roles are little more than incidental, but are capably filled by Virginia McKenna, Moira Lister, June Thorburn and Megs Jenkins. Charles Frend has directed with a sure touch, the settings have an authentic look, camera work is pleasing, and sound effects provide an important adjunct to the action. *Myro.*

La Mujer de las Camelias

(ARGENTINE)

Buenos Aires, March 24.

Argentina Sono Film production and release. Stars Zully Moreno. Carlos Thompson; features Santiago Gomez Cou, Nicolas Fregues, Mona Maris, Ricardo Argenti, Mario Faig. Directed by Ernesto Arancibia. Screenplay by W. Eisen and Arancibia, from Alexander Dumas story. Camera, Antonio Merayo; musical arrangements, Tito Rivero; editor, Jose Serra. At Gran Rex, Buenos Aires. Running time, 114 MINS.

This is a big b.o. entry in Argentina. Carlos Thompson's increasing lure for femme audiences, plus the beauty and lavish costuming of Zully Moreno, together with the perennial magic of the Alexander Dumas story about Marguerite Gauthier and Armand Duval, insure terrific impact.

The picture has strong exploitation possibilities in most parts of the world. Screenplay by W. Eisen and director Ernesto Arancibia combines an odd hodge-podge of Dumas with tricks to interest foreign markets. In fact, the picture has everything except a bathtub scene—eye appeal of both leads, love-scenes, soap-opera suffering for the heroine, nitery frolics, longhair pianistics, gambling tension, sylvan landscapes and tear-jerking melodramatics.

The classic yarn has been sharply altered. Miss Moreno is made to suffer from a dread brain disease, and ends her life by a dive into the river, in lieu of coughing it out into a pillow. Armand Duval (Thompson) is a pianist, who pounds the ivories in niteries as a step to becoming a concert-player, thereby disappointing his bourgeois parents, who destined him for an engineering career. Duval meets Marguerite, ex-model turned daughter of joy on a deluxe scale, as a result of his nitery work, and the chemical reaction is instantaneous. The heel protector (S. Gomez Cou) has the usual heavy role of satanic cad who blackmails the gal with threats of revealing that she suffers from an incurable scourge.

Duval appropriates family funds to pursue her to Mar del Plata, and loses all at the tables. This is compensated by her surrender and an idyllic interlude at a country spot loaned by his musician friend, Christian Szarvas (Nicolas Fregues). The discovery that the musician had once enjoyed Marguerite's favors in that same spot arouses Duval's jealousy, so after the classic interview with his father she returns to her old life, leaving him to conquer fame as a pianist. In Paris she is on the downward grade when the two meet and start love again, but as her illness progresses she slips out while an enraptured audience listens to one of his concerts, and finds oblivion in the river, leaving her favorite camelias on the ledge of the loge, where they are placed ever after whenever the pianist plays there.

Antonio de Raco doubles for Thompson in the piano sequences, which adds to the b.o. pull. Mona Maris has a small part as a French couturiere, and acquits herself with liveliness, albeit with faded looks. Miss Moreno is made to talk French in Paris scenes, and authenticity is given to these in the use of French actors. Thompson's French is authentic, but the femme star's very labored.

Outdoor scenes are beautifully lensed. Some excellent shots of urban Buenos Aires substitute very well for corners of Paris. The femme costuming by Bernarda is good, but interior sets have the look of a furniture store. In fact, the credits included mention of the stores supplying the decor.

The film runs too long, despite its eye appeal, and there is inadequate logical sequence to the continuity. Nevertheless, it is satisfying entertainment, even to foreigners in B.A., and should impress abroad. *Kid.*

Tormento

(ITALIAN—SONGS)

I. F. E. release of Titanus production. Features Amedeo Nazzari, Yvonne Sanson. Directed by Raffaele Matarazzo. Screenplay, Aldo de Benedetti, based on story by L. Bovio and Gaspare Di Maio; camera, Tino Santoni; music, Gino Campano. Previewed in N.Y., March 25, '53. Running time, 99 MINS.

Carlo Guarnieri	Amedeo Nazzari
Anna Ferrari	Yvonne Sanson
Matilde	Giulietta Simone
Signor Ferrari	Annibale Betrone
Lawyer	Mario Ferrari
Child	Rosalia Randazzo
Ezio	Roberto Murolo

(In Italian; English Titles)

This Italian import, which opens at the Cinema Verdi, N. Y., Friday (3), milks the tearjerker angles dry. Pic's best prospects are for the matinee trade at nabe Italian-language theatres. English titles suffice in getting the yarn across, but film registers as a lengthy soap opera with nothing of an outstanding nature to qualify it as art house material.

Bounced out of her home by a slave-driving stepmother, Yvonne Sanson takes up residence in Rome with her salesman boyfriend, Amedeo Nazzari. Eventual marriage is contemplated by the duo following the conclusion of a business deal involving Nazzari. Situation gets snarled up when Nazzari is accused, and then convicted, of a murder he didn't commit. Meanwhile, Miss Sanson, still unwed, gives birth to a girl. A marriage is performed, however, before Nazzari goes off to serve a 20-year prison stretch.

Miss Sanson finds work almost impossible to come by, as a convict's wife. She finds herself unable to care for her child and is forced to turn the girl over to her stepmother, who takes the child only on the condition that the mother voluntarily enter a reformatory for wayward women. Windup has Nazzari, found innocent after five years of imprisonment, reunited with wife and child.

Acting following routine lines, although Roberto Murolo, as a nitery singer-guitar player, is impressive. Nazzari makes a nice appearance and should register with femme seatholders. Miss Sanson is okay. Direction, at times, tends to point up the obviousness of certain cliche situations. *Jess.*

20th Rentals

Continued from page 4

erations. The difference in theatre income for the two years is $688,477.

The 1952 net of $4,747,587 1952 equals $1.71 a share. Earnings, for a similar period in 1951 came to $1.47 a share. The stockholders report pointed out that since early 1942, when the present management took over, the corporation had earned more than $126,000,000 and had paid out in excess of $68,000,000 in cash dividends.

Consolidated profit and loss of statement showed a considerable rise in distribution and administration expenses, which went up from $24,656,726 in 1951 to $27,753,004 in 1952. Provision for Federal taxes on income dropped from $825,746 in 1951 to $425,000 in '52. Besides film rentals and dividends, other income was listed at $6,183,707, compared with $4,601,079 in '51.

The Raves are International!

(AND SO IS THE BUSINESS!)

Evening News:
"ENTHRALLED. A brilliant new American actress in a courageous picture."

Daily Telegraph-Post:
"FILM HAS SIZE, GLITTER, BIG NAMES, practically everything that makes for box office."

Daily Mirror:
"SHIRLEY BOOTH...JOINS THE SCREEN IMMORTALS...one of the best performances I have ever seen ...realistic drama of alcohol, sex, and repressed maternal instincts."

Sunday Observer:
"WILL SHAKE YOU IN YOUR SEAT."

Daily Sketch:
"SHIRLEY BOOTH...SHATTERING SCREEN DEBUT with superb acting support from Burt Lancaster...a most memorable film."

Daily Herald:
"HERE IS GREAT ACTING...magnetic fascination. You cannot resist it."

Daily Express:
"SHIRLEY BOOTH BURSTS LIKE A STAR. Nothing quite like her since the great days of Greta Garbo and Marie Dressler. Frank, raw and fascinating."

Evening Standard:
"HAILED AS THE FEMALE PERFORMANCE OF THE YEAR."

Daily Mail:
"IN EVERY WAY, AN OUTSTANDING PIECE OF ACTING."

The Star:
"AN ACTRESS OF SUPERB QUALITY ...worth going miles to see."

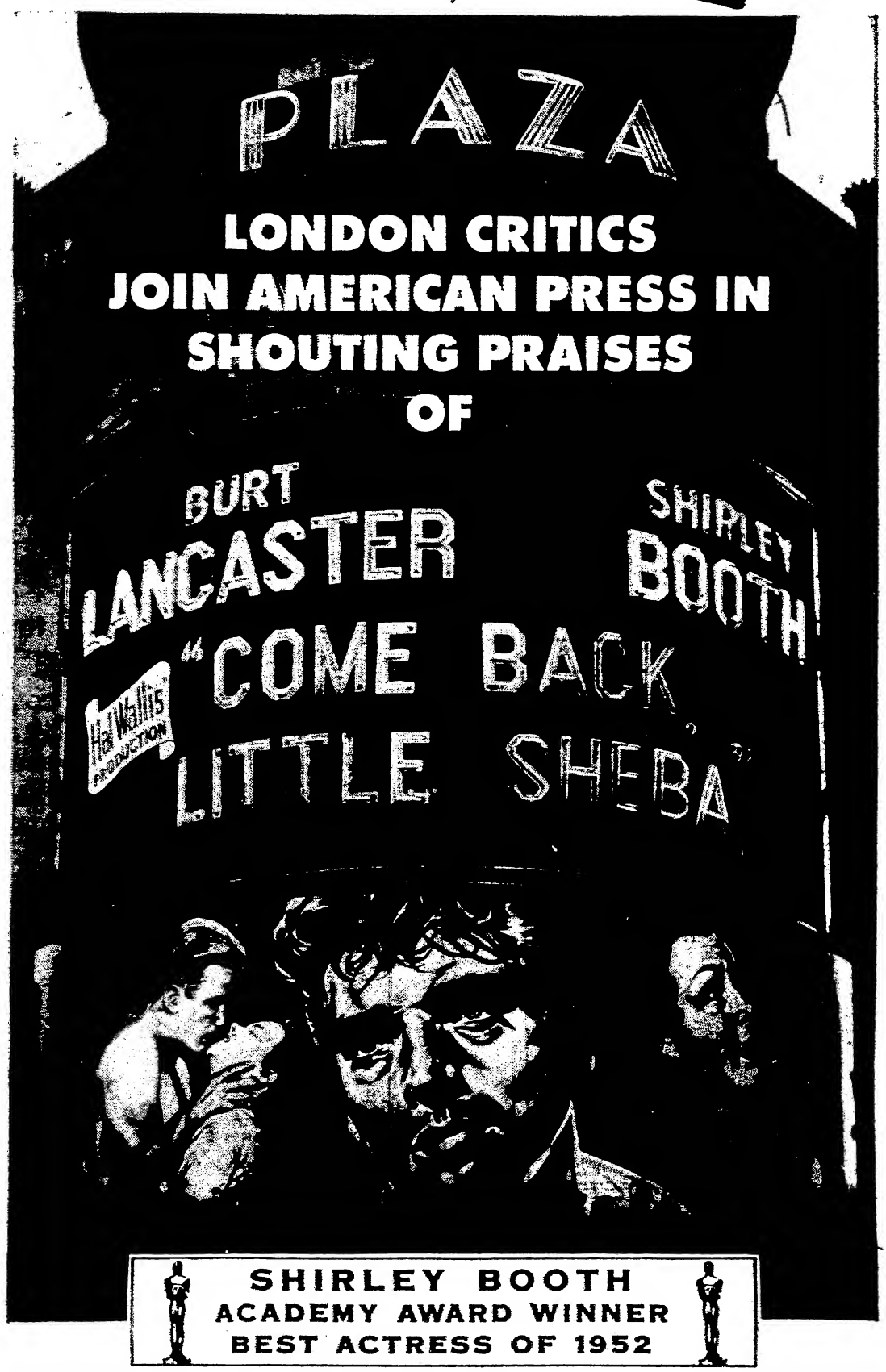
The Sunday Times:
"A STRONG FILM...composed and brought to the cinema with great skill. Shirley Booth...a performance which is quite overwhelming."

Empire News:
"HEART RENDING AND MORE THAN OSCAR-WORTHY PERFORMANCE BY SHIRLEY BOOTH...relentlessly true study of human beings, in the 4-star class."

News of the World:
"ACTING OF AN INSPIRED ORDER."

The People:
"INTELLIGENTLY HANDLED ADULT FILM that should appeal to all discriminating cinema goers."

Sunday Dispatch:
"ONE OF THE GREAT PERFORMANCES OF THE AMERICAN CINEMA."



BURT LANCASTER • SHIRLEY BOOTH in **HAL WALLIS' Production**
"COME BACK, LITTLE SHEBA"
co-starring **TERRY MOORE** with **RICHARD JAECKEL** • Directed by **DANIEL MANN** • Screenplay by **KETTI FRINGS** • Based on an original play by **William Inge** • Produced on the stage by the **Theatre Guild**
A PARAMOUNT PICTURE

COLD FACTS about HIGH PRICES!

FOOD
133.2%
INCREASE

HOUSE FURNISHINGS
105%
INCREASE

APPAREL
102.3%
INCREASE

FUEL
47.6%
INCREASE

RENT
42.4%
INCREASE

If your temperature has been rising along with soaring prices . . . you'll find the answer in the Bureau of Labor Statistics' revelation that the Cost of Living has increased 90.8% since 1939. FOOD has soared 133.2% . . . HOUSE FURNISHINGS, 105% . . . APPAREL, 102.3% . . . FUEL, 47.6% . . . RENT, 42.4%. And while this has been happening, the cost of YOUR theatre's equipment and supplies has taken an average 98.9% jump since 1940 (according to The Exhibitors Digest).

But here's a COOL, comforting thought in the midst of this high-price inferno. Just compare these rising expenses with the negligible increase, IF ANY, you've given NSS during all these years of skyrocketing increase.

Yes, Compare ALL your costs with the LOW COST, Service-With-A-Smile Policy of The Prize Baby!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

TOA Bid

Continued from page 3

issued following the Starr-Reade bids.

Allied States Assn., mainly responsible for instituting the Senate probe already has indicated that its leaders will appear before the committee. Board chairman-general counsel Abram F. Myers and prexy Wilbur Snaper will be key witnesses. Pair's testimony will include data received from Allied members via a questionnaire which asked the exhibs to detail instances of the alleged trade abuses.

With TOA joining in rapping rentals and pre-releases, there was renewed trade speculation that the oft-talked-about meeting between TOA and Allied pertaining to mutual exhibs problems may finally become a reality. TOA has sought such a meeting, but Allied has nixed it unless TOA was willing to include the question of rentals in the joint talks. Snaper sounded out the Allied board on TOA's overture at last week's board meeting in Milwaukee. He indicated Monday (30) that the board's decision would be conveyed directly to Starr upon latter's return from Europe.

Meanwhile, the monopoly subcommittee of the Senate Small Biz Committee opened hearings in Los Angeles yesterday (Tues.) with Coast exhibs airing their complaints.

Exhibs' Gamble

Continued from page 3

of 3-D and large screens in theatres that may wish to show one of the current three-dimensional pix now and switch to CinemaScope or one of the other panoramic screen systems later. There will also be millions spent in theatre reconstruction and dressing, additional projectors, labor, etc.

Lively Interest

An RCA announcement last week said several large theatres would install two additional projectors, bringing the total in their booths to four. Purpose is to eliminate intermissions and oversized film reels now required when there are two inter-locked projectors.

Cost of converting a theatre to 3-D varies slightly and ranges between $1,000 and $1,500. Main items are the screen, which runs between $350 and $500 and is an absolute necessity, since the ordinary screen surface depolarizes the light; the larger magazines, and the interlocks which synchronize the two projectors and can be either mechanical or electric.

Expense of installing CinemaScope is still undetermined and is likely to vary from theatre to theatre. It's been quoted by 20th-Fox at anywhere from $5,000 to $25,000, with the stereophonic sound the most expensive item. Nothing is known of the cost of the Paramount and other widescreen systems. 20th hopes to equip about 1,000 houses with CinemaScope by the end of '53, with 500 a month going in after that.

In any event, if they involve a special screen, costs will go up. In discussing the screen to be used for the unveiling of the new Magna Theatre Corp.'s widescreen system at the Rivoli, N. Y., Joseph M. Schenck, Magna board chairman, put its cost at $20,000.

Stereo sound, for which considerable rewiring is necessary at the theatre, costs exhibs between $11,000 and $12,000. Three-dimensional pix, like Warner Bros.' "House of Wax," will come in two versions, with three added sound channels on tape and also with sound photographed on film for standard use.

Still another consideration pressing conversion costs upwards is that many of the larger houses will have to have the work done at night, following close of the last performance. This automatically ups union scales. Example is the Paramount Theatre, N. Y., where "House of Wax" will preem April 19. House is likely to spend in excess of $50,000 to get ready for the 3-D show.

Equipment manufacturers report lively interest in 3-D and widescreen among the first-runs but a tendency to "watch-and-wait" when it comes to many of the smaller situations. Key chains are naturally snapping up the novelty and are anxious to cash in on it. Feeling among the little guys is that it's better to gauge reaction to the first two or three 3-D pix before taking the jump.

Rush of orders already has created a bottleneck in screens, for which houses now have to wait anywhere from five to eight weeks. 20th reports that it has a sizeable number of orders for its CinemaScope and claims it fits any theatre. There is some disagreement about this among equipment men who aren't quite so optimistic.

Urge Film Biz

Continued from page 2

the public's point-of-view, interest in who will emerge the winner in any one given category centers largely in the acting awards and the Oscar pic, and less in the behind-the-scenes and technical departments.

One immediate difficulty about industry-sponsored Oscar TV shows is that it might be difficult to convince the studios to come across with the necessary coin. On the other hand, with RCA having set the pace, and the show having proved its entertainment potential, it's believed that the companies may view the problem in a different light.

Apart from other considerations, it had been one of the studio contentions that stars might not show up to best advantage in spontaneous TV appearances. Exhibs feel that this argument has now been laid to rest. Last week's Oscar show also has intensified interest in the proposed half-hour promotional TV show which the Motion Picture Assn. of America has blueprinted and which is under active consideration. The filmed stanza would plug the industry and would be sponsored.

Oldies

Continued from page 3

1.33 proportion, for comparison purposes, measures 16 feet, six inches in height and 22-foot base, or an area of 363 square feet. Screens vary, of course, in accordance with the size of each theatre. Par system has a 1.66 ratio so that the 16½-foot high screen would have a base of 27½ feet and an area of 454 square feet.

Par execs feel that a screen developed by Stableford Screens, London outfit, is best suited for the system. Distribution rights to the screen have been acquired by producer Sol Lesser and manufacturing rights have been taken by the Donford Corp., Kansas City, it was disclosed in N. Y. yesterday (Tues.).

Screen is concave in shape, can be reproduced in any size and is designed to meet the needs of various projection developments, including stereo, wide-vision and theatre television. Average installation for theatremen is figured at $5,000.

Whitecollarites

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ditions for the exchange employees as those received by other home-office white collar employees.

Before granting strike permission, it is the policy of the IA to step into the negotiations, with either prexy Walsh or a top-level union exec taking part in the talks. Decision on approach will be made following the outcome of the meeting with the Government labor representative.

Film Exchange Employees, repping backroom staffers such as shippers and examiners, also received a turndown from the company negotiators. Union, however, hasn't indicated what action it plans. N. Y. talks are part of local exchange negotiations taking place throughout the country. Teams of film company reps have been dickering with unionites for about three months, but not a single contract has been finalized to date.

Shea Circuit's Meets

Shea Theatre circuit will hold a series of three regional meetings beginning April 21 in Zanesville, O. Confabs will cover sales and promotion for all Shea theatres in Ohio, Pennsylvania, New York, New Hampshire and Massachusetts.

Second palaver is set for Youngstown, O., on April 23, with third meeting for managers in the New England area slated for a later date. Gerald Shea, Richard A. Harper and Ray Smith will represent the homeoffice.

CinemaScope Answer For All Houses: O'Donnell

Hollywood, March 31.

After a special showing of CinemaScope on a 21-foot screen for Leonard Goldenson of United Paramount Theatres, John Balaban of Balaban & Katz, Bob O'Donnell of the Interstate Circuit and Bob Weitman of United-Paramount, the reaction was enthusiastic. Echoing the sentiments of the other three, O'Donnell said:

"This is the ultimate proof that CinemaScope is effective for any size theatre. It is as intimate and just as spectacular on a small screen as it is on the 65-foot screen. CinemaScope is the answer."

OZONERS RUSH M'PLS VS. FROST, SNOW & 3-D

Minneapolis, March 31.

Uncertainty as to whether 3-D and other new projection developments will be adaptable for drive-in theatre operation apparently isn't putting a damper on new ozoner construction in this territory. Rush to enter this field, previously unaffected by TV inroads on conventional theatre patronage, seemingly is continuing undiminished, as additional projects continue to be announced.

In the Twin Cities area, construction is being rushed on another new ozoner that will bring the section's total of outdoor theatres to nine. Other new outdoor theatres have just been planned or are in the construction stage in Bismarck, Devils Lake and Langdon, N. D.; Canby, Jackson, New Ulm and Montevideo, Minn., and in a number of South Dakota towns.

Many of the ozoners also are planning record early openings during the ensuing few weeks, although frost is still in the ground, there are occasional snowstorms yet, and temperatures drop to 15 or lower. Several have announced April 9 teeoffs, two weeks earlier than ever before.

Ill. Allied Head Pleads Caution in Stereo Moves

Chicago, March 31.

Jack Kirsch, head of Allied Theatres of Illinois, at the 23d annual election of officers last week, hailed the 3-D processes and CinemaScope as the most important matters before the industry today, but warned exhibs not to go overboard until some standardization could be established with the various systems. In his report he also urged continued action against the 20% excise tax and favorable going along with COMPO for at least another year.

He rehashed the old arguments about arbitration, saying as long as film rentals were not made a matter for discussion, that arbitration was futile. He admonished the producers, especially Republic, for selling films to teevee. Getting down to the state and local level, he warned against a proposal in the legislative hoppers which would bar actors from appearing in films or on the stage who had been convicted of a state or narcotics count. Kirsch, objecting to the bill, said if it passed it would give the industry a black eye by implying that Hollywood employs such people.

He said that Allied had done much in obtaining a reduction in county real estate taxes and that monies raised for La Rabida Sanitarium, the Variety Club project, exceeded the previous year by 10%.

Saroyan Sues Ex-Biz Manager in Tax Mixup

Hollywood, March 31.

As a result of an income tax mixup, William Saroyan filed suit against William Stern, his former business manager. He wants an accounting, plus penalties and interest on income taxes which, he charges, Stern neglected to pay on time.

Plaintiff declares Stern refused to make an accounting of $13,654 he handled during a six-month period from Jan. 1 to June 30, 1952.

Mae Marsh, former D. W. Griffith star, drew a role in "The Robe" at 20th-Fox... **Steve Forrest** will do a two-week tour of active army duty when he completes

Clips From Film Row

NEW YORK

Publicity and public relations advisory committee of Variety Clubs International meets at the Hotel Astor April 16 to judge entries in the organization's publicity story and photo contest in connection with Variety's activities. Press rep with best story wins an all-expense trip to Variety's convention in Mexico City next May. Winner in the photo end wins a $300 check.

Republic sales manager Walter L. Titus, Jr., left Sunday (29) for Tampa, then to Jacksonville and Atlanta.

WB to film 3-D short of National Hot Rod and Sports Car Show at Palisades Park, N. J., this month.

H. M. Richey, Metro exhibitor relations head, back from Milwaukee where he attended combined convention of drive-in theatres and Allied States unit there.

DALLAS

Mr. and Mrs. R. E. Sterbenz sold their Follett Theatre, Follett, to L. A. Trout, local merchant.

C. C. Hamm, owner of the Queen, Quitaque and Harry Barnhill, owner of the Gem at Turkey, combined to construct a new 100-car ozoner.

The Star, Hillsboro, undergoing facelifting according to Ed Brin, one of owners of building housing the theatre.

E. T. Simpson, of McKinney, named general manager of the Walmur Amus. Co., operators of the Walmur and Princess, Bristow, Okla.

Charles Weisenburg, prez of Texas Drive-In Theatre Owner's Assn., announced the annual meeting of the group will be held here at the Adolphus Hotel April 14-15.

C. W. Moss, manager of Interstate Theatres at Paris since 1941, transferred to Tyler in similar capacity; will be succeeded by Truman Riley of Denison. Jimmy Neinast named to succeed as city manager at Denison.

Harry Gaines, assistant manager at Denison, being transferred to Brownwood as manager.

Paul W. Gay took over as manager of the Oasis, Kermit, Lariat and Tower Drive-Ins and the Kermit and the Rig at Wink; he replaces Frank Love, Jr.

S. L. Oakley, veepee of East Texas Theatres, announced the circuit will construct a new 678-car ozoner at Lufkin.

Lloyd D. Rust appointed office manager for United Artists film exchange here, replacing Roy Sach, moved to sales division.

The Capitan, operated by Albert Sussman and M. M. Lewis is now operating here under a first-run policy

James Neely took over as manager of the Cuero Drive-in and assistant manager of the Rialto at Cuero.

Owen Killingsworth, owner of circuit of theatres in Athens, bought a chain of houses in the Rio Grande Valley from R. N. Smith.

About 12,000 attended the preem of "Oil Town," a film with a Houston locale which was produced by Billy Graham. Pic was shown at the 8am Houston Coliseum, Houston, with 500 turned away.

MINNEAPOLIS

Century tied in on TV newspaper ad for "Toast of Town" announcing "I Love Melvin" due soon at house.

Film makeup artist Frank Westmore, in from Hollywood, grabbed off publicity for "City Beneath the Sea," Gopher Theatre underliner, by using localite as model to demonstrate various steps in makeup.

RKO exploiteer John Thompson here drum beating for "Hans Christian Andersen" which follows "Peter Pan" into the RKO-Orpheum.

Only one local house, Alhambra, indie nabe theatre, rushed in "Greatest Show on Earth," following Academy Award as "best picture," having had it booked for a month and a half. Picture had previously played seven weeks downtown and made rounds of most other later spots.

Mannie Youngerman, 20th-Fox utility salesman, covering city for Harry Fox while latter vacations in Florida.

Universal exploiteer Ed Borgen here to plan campaign for "City Beneath Sea."

United Artists had trade screening of "Moulin Rouge" and invited bids.

Wilbur Snaper and A. F. Myers, national Allied States president and general counsel, to attend North Central Allied convention here May 4-5.

Circuit owner Eddie Ruben vacationing in Florida.

Lauren H. Clark, owner of Arrow Theatre, Parkers Prairie, has announced that either 20% federal admission tax goes off in July or will close and dismantle his showhouse.

Southern Minnesota Exhibitors Assn., North Central Allied affiliate, members expressed concern at meeting here that 3-D development might sound death knell of many small theatres, especially those in towns of lesser population.

Minneapolis Federal Reserve bank's current report states Upper Midwest business activity was even with a year ago for first two 1953 months, but internal revenue department's admission tax collections, derived almost entirely from film theatres, shows a considerable drop for film exhibition.

Vet Columbia booker Joe Behan resigned.

Charles W. Perrine, Minnesota Amus. Co. veepee, elected a veepee of Civic & Commerce Assn.

PHILADELPHIA

William Goldman, head of indie Goldman Theatre chain off on five-week European vacation.

Warner Circuit's first-run Stanton, Philly's oldest first deluxer, is to get a facelift this summer.

Mastbaum will play WB's 3-D "House of Wax" later this month, with equipment borrowed from Aldine, also a Stanley operation.

Jac Beresin, international president of the Variety Clubs, will be feted with testimonial dinner April 20, with coin going to Philadelphia Tent 13 Heart Fund.

Imperial, West Philly nabe, purchased by Jimmy Toppi, local fight promoter, who will convert it into a rink. Purchase price was $40,000, with remodeling to cost $100,000.

Melvin Fox, indie chain operator, reopened three of his New Jersey drive-ins—Bridgeton, Vineland and Burlington.

W. C. Smith interests, which operate several ozoners in this area, are building new drive-in at Devon, Pa., on Philly's Main Line.

New Egypt Theatre, New Egypt, Pa., shuttered.

Dan D'Andrea, former Warner manager in South Jersey, now full time manager of Cumberland County Fair (Bridgeton), Jersey's second largest state fair.

PITTSBURGH

Morris Finkel converting Hilltop Theatre on Warrington Avenue into a storeroom, which will be occupied by the Warrington Variety Store. Finkel has another house operating in same neighborhood, the Capitol.

Robert Murphy, manager of Strand, a WB nabe, in Oakland, promoted to manager of circuit's big Columbia in Erie.

Alpine and Star in Wellsburg, W. Va., acquired under long-term leases, with purchase options, by Camillo Cionni from the Jur chain. Cionni opened Blue Moon Drive-In three years ago and just a few months ago entered standard theatre field when he acquired the Avella, Pa., theatre.

Joe Mazzei, owner of Grant Theatre, Millvale, and formerly house manager of downtown Art Cinema, revealed here last week as having been an undercover man for the FBI in the Communist party for the last 10 years.

Sid Jacobs, WB city district manager, out of hospital and expects to be back at his desk in a few days. He collapsed early last month.

Joe Shapiro, Mt. Union exhib, is on job again after checkup at Battle Creek, Mich.

Johnny Zomnir, UA salesman, returned to work following his convalescence from an operation.

Don Hayman left Uniontown, Pa., to Hollywood to handle, for the sixth straight year, special press, radio and TV exploitation for Coast opening of Clyde Beatty's circus. Hayman owns the Seneca and Tunnelton theatres in West Virginia.

Ken Hoel, former ad-pub head for Harris Amus. Co., and now with Norman Burk ad agency, handling campaigns around here for twin bills Col has been first-running in nabe and suburban houses.

Bryan Foy entering indie production with "The Mad Magician," to be filmed in Natural Vision.

Want to sample thrills thousands of miles away—
make back-of-home armchair viewers pick up and GO? Want to do all this effectively
and at low cost? Yes? Then . . . USE EASTMAN FILM.
FOR COMPLETE INFORMATION WRITE TO:
Motion Picture Film Department, EASTMAN KODAK COMPANY, Rochester 4, N. Y.
East Coast Division
342 Madison Avenue
New York 17, N. Y.
Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois
West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

Magna Bow With Musical

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covers a 35m system of widescreen projection said to be different from the compressed-photography system used for 20th-Fox's CinemaScope.

Both systems and the screen are the invention of Dr. Brian O'Brien, v.p. in charge of research at American Optical at Southbridge, Mass., which is manufacturing the equipment and the special screen. It's estimated that the 65m installation, employing six-channel stereophonic sound, will cost around $25,000, whereas the 35m system will come to $15,000.

Lens Three Versions

The Magna musical will actually be lensed in three versions—65m, 35m widescreen and 35m regular. Schenck explained that the latter will be aimed primarily at the foreign market and would not be released "until we have saturated the field." It's Schenck's opinion that ordinary flat 35m films will eventually be sold as "subsidiary rights," similar to the way in which 16m is handled today.

Todd-AO screen to be used at the Rivoli will measure 52 feet in width and slightly more than 24 feet in height. Todd described it as being "very flexible" from the point of view of installation and as having a slightly more pronounced curve than Cinerama, which it emulates. Difference is that Todd-AO uses only one projector and is claimed to give the viewer a more pronounced sensation of being in the midst of what is happening on the screen around him.

Extensive projector changes are required when 65m film is used. Dr. O'Brien is patenting a new light source said to embody a new idea for keeping the equipment cool and the film from burning up despite the great increase in light intensity. American Optical Corp.'s instrument division in Buffalo is currently getting set to turn out the necessary projection units, with the first to be ready soon and another 14 currently being assembled. Total of 24 are expected to be ready by 1954.

License Other Studios

American Optical is also turning out the Todd-AO cameras, of which five are already available. Schenck said Magna may eventually license other studios to make pix in the new process. Some 60,000 feet of color black-and-white test footage have already been lensed. According to Todd, Ansco will provide wide-gauge color film and du Pont the black-and-white stock, with Eastman also ready to produce the stock. Todd is taking a sound expert to the Coast to work with the Ampex Co. on the stereophonic sound, which also poses production problems. Six sound channels on tape may eventually be reduced to three.

Schenck explained that Todd-AO is a Magna subsidiary, which will handle and lease the American Optical equipment to theatres. Both Magna and Todd-AO are closed companies, but Magna may eventually be thrown open for public investment "depending on the success of our first picture." Magna owns 75% of Todd-AO and American Optical 25%. George Skouras of United Artists Theatres is prexy of both outfits.

On the impressive Magna board, besides Schenck, Todd and Skouras, are Richard Rodgers and Oscar Hammerstein 2d, Lee Shubert, Edward Small, Arthur Hornblow, who is v.p. in charge of production; Charles Seligson and Judge James Landis. Rodgers & Hammerstein will produce pix exclusively for Magna and may supervise the first musical.

While Samuel Goldwyn's name doesn't appear as one of the Magna backers, he declared in N. Y. Friday (27) that he was very well aware of what was going on. And he added: "Don't forget, I own almost 30,000 shares of United Artists Theatres stock."

While Schenck and Todd stressed that they would not be in competition with Cinerama or 20th's CinemaScope, Schenck nevertheless observed that "the best system will win in the end." It's planned to sharply limit the number of 65m roadshows and to give Magna productions wide circulation via the 35m widescreen system. Asked whether he would permit pix shot in the Todd-AO process to be shown in theatres equipped with CinemaScope screens, Todd said it would be up to Schenck to decide. "We are going to be very jealous of our system," Todd commented.

Todd, one of the Cinerama pioneers, sees the new system as "a parlay between the legitimate theatre and the picture industry. Going to the film theatre will become a premeditated proposition. This is where the new film era starts." Schenck said Spyros P. Skouras, 20th prexy and promoter of CinemaScope, had known of Todd-AO, "but not from the very beginning," and that when told about it, he hadn't appeared particularly upset. Schenck complimented CinemaScope as "a fine medium," but thought Cinerama "impractical."

3-D Keys

Continued from page 1

the number of first-run outlets is reduced.

Industryites tend to take the longrange view, however. They feel the special processes, requiring special equipment and productions, will have to face the competition from the regular theatres that also will be equipped with wide screens. It's felt that, while these houses may not come across with as imposing an image, they'll nevertheless take the edge off Cinerama and Todd-AO. 20th-Fox's CinemaScope, observers point out, stands a good chance for wide installation.

Once that point has been reached, the argument runs, it'll all come back to the same old showbiz axiom of the picture quality determining the final b.o. result, regardless of the gimmick used.

ABC-TV Quest

Continued from page 1

York yesterday (31), is expected to finalize deal with NBC as first item of business. She will star in her own variety show, with 26 appearances per year. ABC lost out to NBC because latter offered longterm payoff aspects.

In line with its policy of acquiring top talent, ABC signed comedian Danny Thomas last week to a long-term pact. Thomas will do a weekly half-hour show on film, starting in the fall, plus a radio show, nature of which hasn't yet been decided.

Acquisition of Thomas follows pacting of Ray Bolger, who will do a similar stint on radio and TV. Network is still negotiating for the services of Danny Kaye, Joel Gray and Sam Levenson.

Films will be made by Thomas' own production outfit at a reported price tag of $42,500 per show. Network will probably syndicate them following original network playoffs, with Thomas getting a share in the residuals.

'Bwana' in World Markets By Middle May Despite Print, Viewer Shortage

Despite the pronounced shortage of prints and polarized viewers, United Artists expects to open "Bwana Devil," the first 3-D feature, in all major world markets by mid-May. Arnold Picker, UA v.p. in charge of foreign distribution, reported in N. Y. last week (26).

Picker, who recently returned from a swing through Europe, where he set up dates for the pic and arranged for the necessary equipment, said he had found "tremendous enthusiasm" among exhibs abroad over 3-D and widescreen developments in this country. He added, however, that there also was a lot of confusion over what was what in the search for a new dimension.

"Bwana Devil" so far has opened in San Juan, Puerto Rico; Johannesburg, South Africa, and in four cities in England—London, Birmingham, Leeds and Glasgow. Everywhere, Picker asserted, the pic was doing outstanding biz. At the Plaza, Johannesburg, "Devil" broke all records during its first week's run, and the Lorraine, San Juan, where the film played without subtitles, did the biggest business on record, Picker said. He described the London biz as "sensational."

United Artists is using permanent glasses in Europe where patrons pay the equivalent of seven cents per showing for them. Picker indicated UA was pushing "Devil" openings abroad as much as possible, but added that "how fast we can get into volume distribution in those countries after playing the keys I don't know yet. So much depends on print and glasses availability."

He gave considerable credit to the Titra Laboratories for licking the problem of substituling 3-D pix, a precision job which at this moment can only be carried out by Titra's automatic titling machine in N. Y. The lab is building five more units of the equipment for use here and abroad.

Spec Lack

Continued from page 3

gow, where there is no Sunday opening permitted.

United Artists is proposing to transfer its 3-D opus to new situations as soon as receipts drop from their current peak level. It believes it will be to its advantage to move around quickly and cash in on the novelty value of the booking, rather than hold on at existing engagements once the take is on the decline. With Warners scheduled to open in the West End with "House of Wax" and Columbia moving in to a nabe situation with "Man in the Dark," UA will soon lose its advantage of being first in the field. For some time, of course, they will all be affected by the bottleneck in viewing spectacles, but adequate numbers are being made available both for Warners and Columbia for their scheduled openings.

The scarcity of glasses will persist until regular supplies of polaroid sheeting can be imported into Britain. The viewers must be made locally, but the raw material is a dollar import from the States. Apart from the fact that polaroid sheeting is in short supply, the British Treasury is not enthusiastic at the prospect of having to free dollar currency to permit unlimited imports.

Quickie Pix

Continued from page 3

the country where the film can be exhibited. Ozoners, for example, occasionally book the stripix for special midnight showings. There is also interest in the foreign market for the burley films. Right to "Holdup," according to Sensational, have been sold for Belgium and the Belgium Congo for a flat $1,500.

Unique aspects attendant to the production of a stripic include two versions of the strip sequences—"dressed" and "undressed" ones. For states with censor boards, bumps and grinds are eliminated and peelers strip to panties and bras. Original musical scores are used, since employment of stock burlesque tunes requires royalty payments. From the distribution standpoint, no print is made until a definite booking has been set.

Censors On March Again

Continued from page 3

jecting films, the measure says the board shall approve such films which are moral, decent and proper. It also authorizes the board to reject films tending to incite an immediate breach of the peace or advocating, teaching or advising the overthrow of the Government by revolution, force or violence. Permits would also be required for the showing of films by schools, religious groups and charitable institutions. Bill also calls for upping of salary of chief censor from $3,200 to $6,000 and his associates from $2,750 to $4,000.

Many groups in the state are particularly burned at the attempt to censor non-commercial showings by libraries, schools, etc. Thomas King, director of the Maryand Academy of Sciences, termed the bill "just an extension of bureaucracy," and Miss Amy Winslow, director of the Enoch Pratt Free Library, said the measure was "a step backward" at a time when the courts are placing films in the same category as the free press.

Ohio, considered by the industry as the most vulnerable state with a censorship law, continues as the most active scissors wielder. Foreign films appear to be the chief victim of the Buckeye censor board. On Friday (27), it completely rejected the Mexican-made film, "The Young and the Damned," a Mayer-Kingsley release. According to the distrib's Ed Kingsley, immediate court action would be instituted against the Ohio board. He pointed out that the film had been okayed with some cuts by the censor bodies of both New York and Pennsylvania and had been approved untouched by the censorship authorities of England. It was banned in Boston.

Ohio Snipping

"Justice Is Done," the French import being distributed by Joseph Burstyn, is not entirely satisfactory to the Ohio blue-pencillers, the board demanding certain cuts before it can be exhibited in the state. Two cases, involving the films "Native Son" and "M," are currently being weighed by the Ohio Supreme Court and a decision is expected to be handed down momentarily. If the distribs of these films receive an adverse ruling, they have indicated they will take the cases to the U. S. Supreme Court. Meanwhile, the industry is submitting newsreels to the Ohio board under protest based on a Toledo municipal court decision ruling that the pre-restraint of newsreels is an unconstitutional infringement of freedom of the press.

An attempt to repeal the Ohio censorship statute by legislation is currently being made. A bill, introduced by Sen. Charles Mosher, Republican of Overland, O., is being weighed by the state's legislature. Hearings are expected to get under way in about two weeks. If enacted, the repeal would be effective next October. Manning (Tim) Claggett, of the Motion Picture Assn. of America, left for Columbus Friday (27) to confer on industry strategy with Robert Wile, executive secretary of the Independent Theatre Owners of Ohio. Exhib org has been extremely active in attempts to eliminate the Ohio censor board.

Puzzling Moves

Georgia recently passed a so-called "censorship law" aimed at elimination of obscene literature from the state. Whether films would be involved has not been indicated.

In Illinois, a bill has been introhibit theatres from showing pictures in which an actor, convicted of violation of a state or Federal narcotics act, appears as a player. It also prohibits personal appearances of such persons in film houses and prescribes penalties. Allied Theatres of Illinois, fighting the bill, charges it is discriminatory and is typical of the smears the industry is constantly subjected to.

The continued activity of censor boards is puzzling to some industryites in light of decisions of the U. S. Supreme Court last spring in the "Miracle" and "Pinky" cases. The high tribunal said that "expression by motion pictures is within the free speech and free press guarantees of the First and 14th Amendments." The continued existence of censor bodies, attorneys note, is not due to defiance of the Supreme Court. It is based on confusion as to the precise meaning of the high court's opinion and the extent to which its rulings must be observed by the local blue-pencillers.

Qualifying statements made by Justices Tom C. Clark and Stanley Reed have convinced industry attorneys that the complete elimination of film censorship may have to be done on a piecemeal basis, with each snipping action being tested separately. Attorneys further contend that it bears out the court's reluctance to make sweeping all-encompassing decisions and indicates a predilection to make rulings on specific facts of the case only. The film censorship cases, they note, leave open the question of whether each member of the press (including films) is equally protected.

Parlay

Continued from page 7

constant reports of additional installations. Opinion is that the smart money is not making any choice but is planning to utilize every method that'll bring customers into theatres, including the use of conventional flat films.

Indication of an intra-industry fight was contained in the Jack L. Warner statement decrying the "self-elected spokesman who make decisions for the public and the mystic mumbo-jumbo beclouding the facts of stereoscopic film photography." Warner's views were issued almost immediately following the unveiling of 20th's CinemaScope, a wide-screen technique that does not require the use of specs. Although it's pointed out that Warner had to make the statement to maintain a competitive position for his company's 3-D stereopic, "House of Wax," industryites feel the studio chieftain has helped to bring the situation out into the open.

M-G to Get CinemaScope Lenses by Mid-April

Twentieth Century-Fox expects to deliver the first CinemaScope shooting lenses to Metro around April 15, with the latter's "Knights of the Round Table," first M-G pic in the widescreen process, due to roll in mid-May.

Spyros P. Skouras, 20th prexy, flies to Europe next week. It's understood that he'll try to step up the production of CinemaScope camera and projection lenses.

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Hotel St. Regis, N. Y.

Rosalind Courtright; Milt Shaw and Horace Diaz Orchs; $1.50 *and* $2.50 *cover.*

Rosalind Courtright is a show biz anomaly—a stagestruck gal who is really good. The wife of Hernando Courtright, boss man of the Beverly Hills Hotel, she is a famed Hollywood hostess but prefers to gravitate around the hotel and nitery plusheries and make good on her own as a chanteuse. She delivers all the way in sound professional manner. She is a good stylist, a classy chassis personality, and obviously a painstaking performer as she bespeaks with her constantly new and improving songalogs.

In spring green-decored costuming, she is at ease and not overgarbed at the slick Maisonette Room of the St. Regis as she unspools a warm opener, "There's Nothing Nicer Than People to Greet You," followed by "Shopping Around," "Because You're Mine," "He Takes Me Off His Income Tax," "King and I" excerpts, "Hold Me," "My Carer" (with Merman and Hildegarde variations) and "Viva la Vie." Her repertoire is versatile; she does ballads and saucy lyrics with equal facility, and the end result is a solid click in this big league room.

Per usual, the ultra violin-batoning of Milt Shaw's backer-uppering, and Horace Diaz's Latinesters make for some of the best "society" dansapation in town. Per usual, too, maitre d' August and his capable veteran staff know their catering pews and cues in a manner that goes handily with this suave Pierre Bultinck hotel operation. *Abel.*

Mocambo, L. A.

Los Angeles, March 25.

Mary McCarty, Eddie Oliver Orch (7), *Joe Castro Orch* (4); $2 *cover.*

Broadway's "Small Wonder" girl, Mary McCarty, has grown into a rather large headliner on the class bistro time. After several starts here she has finally "arrived" and is ready to be "discovered" all over again by pictures and television.

There's a little bit of three others in this animated colleen, who ranges in repertoire from sly innuendo to controlled violence. When she raises her voice in song, there's a trace of Merman. Her wilder moments of comedy conjure up Martha Raye. In her flights of imitative fancy there's a wistful touch of Tanguay, with hands gesturing wildly and every fibre strained. To wrap up opening-nighters as she did in this spot—and there's no tougher audience anywhere—just about shoos her in for the rest of the stand.

There's a rich lode of versatility in this performer, who got her big break in the N. Y. stager, "Small Wonder," and went on from there to moderate success. As a singing comedienne she must be rated in the first 10 but, in fairness, she has facets that most of the other don't have. Her pantomime is a delight, she can mimic with the best of 'em and removes any offense from her impressions of a tipsy dame brushing off the passes of her motel companion. Her panto of a silent picture star emoting through a dramatic scene is high skill.

Most of her songs are coated with satire, but she's equally facile at serious rendition, with strong pipes and pleasant tonal quality. Some of her material could stand sharpening and her hillbilly number she can do without. Eddie Oliver's crew gives her a musicianly backup and with Joe Castro keeps the small floor alive with shuffling feet. *Helm.*

Fairmont Hotel, S. F.

Hildegarde, Bob Norris Orch (10); $2 *cover.*

There is a new welcome verve to Hildegarde's melange which stems from an enhanced pacing and cohesion. These, added to the chantoosie's always notable handling and shading of material, achieve new dimension for the star which is a desirable addition to her performance, especially for longtime fans who are familiar with her wares. She still weaves that spell but the pacing makes for a more compact, faster-moving package of entertainment, and her discontinuance of her rose purveying and substitution of an "interview" with one guest (male when caught) is also a speeder-up all to the good in the Venetian Room.

Hildegarde, by thus cutting down on the interlarding, is able to roll off an extensive repertoire in her 50-minute compote of song, piano and chatter. Garbed in a white satin accordion-pleated gown garnished with a transparent, flaming red coat, she breezes on with a warmer-up "Relax" and then scores with a sentimental "Let's Try Again." From this point on she pitches a varied succession of items, all of them solid, several of them exceptional.

A "Jingle Bells" parody, in French, is well received and serves as a natural lead into "Merrily, Merrily," a waltz which is a step-off to her bit with a ringsider which begins with a dance around the floor and winds with a gaffest onstage. This is infectious stuff that sits well with the customers if not with the victim.

Succeeding tune text includes a trilogy of her signatures, "The Last Time I Saw Paris," her theme, "Darling Jai Vous Aime Beaucoup," and "I'll Be Seeing You," all of which are paydirt. On lighter side are two German tunes, gleaned from her recent Continental GI tour, "Bake A Kuchen" and "Slazkommergut," an excerpt from "An American In Paris." As a closer for the vocals the thrush has another click in a medley of the '20s consisting of "Lady Be Good," "I Don't Know Why" and "Gimme a Little Kiss." Finale at the piano, with longhair interpretation of "All The Things You Are," is a crescendo bowoff.

This is not an ideal room for Hildegarde with its narrow frontage and hence a lessening in lighting and romantic impact, but her material is better than since her first local socko and her accelerated pacing is a credit to her adaptability and basic entertainment appeal.

Music by the Bob Norris troupe is tops for both show and terping. *Ted.*

Hotel Roosevelt, N. O.

New Orleans, March 27.

Peter Lind Hayes and Mary Healy, The Talbots, Ted Weems Orch (15); $2.50 *minimum.*

The home folks, plus out-of-towners in large numbers here for conventions, gave Mary Healy and hubby Peter Lind Hayes a lavish welcome at the opening of their four-week stand in this plush Blue Room. And the Mr. and Mrs. team, in turn, rewarded first-nighters with one of the brightest shows seen here in months.

It's Miss Healy's first appearance in her native city as a name since she was a starlet with 20th-Fox and her marriage to Hayes. City officials, civic leaders and a host of kin and friends turned out to give her a big homecoming.

It took the capacity crowd a few minutes to adjust themselves to the team's effortless comedy, but once they were warmed, the reception was solid all the way. They smash over a wide assortment of satirical bits, impressions of name personalities and songs. After kicking off with their lyrical trademark, "Getting To Know You," they wham over a series of characterizations that spark the tempo of the rest of their stint. Hayes' thespic ability is highlighted in a routine of a souse carrying a torch, meshing a combination of comedy and tragedy with skill. Another hilarious bit is that of a well-heeled Texan returning aboard an ocean liner after touring Europe.

Miss Healy has transformed herself into a fine comedienne and mimic since her bathing beauty days in New Orleans and expertly fits her sense of comedy into the overall pattern. A highspot of the act is their duet in which they cartoon Ethel Merman and Russell Nype. She draws enthusiastic applause with the Merman mimicking. Other top takeoffs are on Jeanette MacDonald and Nelson Eddy, and Mario Lanza and Judy Holliday.

Encores brought lampooning of toothy dancers, a TV addict's nightmare, with a recorded commercial to end all commercials as background (with Hayes acting them out), and "Disk Jockey Blues." Latter gives them opportunity to present impreshes of name singers. Their good voices are big assets in this instance.

The Talbots, a tall lissome blonde and her handsome male partner, present a terp turn that is imaginatively conceived. His gravity-defying spins are spontaneous applause-getters. Their down-to-earth attitude infects patrons and enhances the act's value.

Ted Weems and crew, playing their fifth engagement in the poshy spot, repeat the favorable impression made in previous appearances. The vet maestro has assembled a group that's equally strong on the vocal, novelty and musical sides, and provides a generous portion of the show. Dancers flock to the floor during the dance sessions. Grabbing their share of the evening's mittings are Bonnie Ann Shaw, thrush who also whistles; Glenn West, Ray Sullinger and Red Ingle, members of the crew who also make a solid entertainment contribution to the show. Weems emcees capably with minimum of chatter. *Lluz.*

La Vie En Rose, N. Y.

Peggy Lee (5), *Bob Whalen, Van Smith Trio;* $3 *minimum.*

Peggy Lee will wham 'em and jam 'em for three frames at Monte Proser's joie de vivre eastsidery. There's nothing but a bigtime aura about the glamour puss, and she invests her chirp chores with that extra-curricularity at no extra charge. Additions encompass bleating with her eyes, her hands, come-hither hips and other nuances projected with warmth and felicitous salesmanship.

Fetching silver blonde cafe-debuted at the Copa (Proser's ex) just two years ago and since then she's been a frequent TV filliper plus a show of her own on a Mel Torme pairing, a bestseller waxer via "Lover" (Decca) and made the film grade as Danny Thomas' vis-a-vis in WB's "Jazz Singer." This doesn't take in her vaude and nitery knitting, for one of the most active of show bizzers.

Striking in a gunmetal net strapless with pink showthrough—and add that hair-do—she rides, slides and glides over a flock of songs that run out the string in casing her versatility, pace and handling—from teeoffer "Under My Skin" to the thunderous "Lover." In between she caresses a Russ Columbo oldie, pays obeisance to Benny Goodman in a blues (she's BG's ex-thrush), reverses suddenly for her evergreen "Get Me Some Money" and draws a large yock on latter, quipping "that's on Capitol, but I'm Decca now."

Before a costume change Miss Lee gives newer significance to "My Heart Belongs to Daddy," and then, in fluffy feathers, socks over "Hard-Hearted Hannah," complete with a modified bump-and-grind route and a sparkling pistol prop. In this one, her quartet of backer-uppers don derbies, and she uses the occasion to pay tribute to her support. Leader is Jack Rowles at the piano, with other instrumentation being bass, trumpet doubling on congadrum, and regular percussion. They do nobly by Miss Lee in providing unmistakable production facets.

After a torcher, the singer smashes over with her trademarked "Manana" and sustains the click, but in a sharply contrasting mood, with an English folker, "The Riddle Song," which she articulates with a deep sense of the lyrical values.

"Lover" finale has Lee capturing La Vie with all the stops out and she encores with a partial reprise of it to work herself off. There's no doubt she could have been at it through the night.

Other turn is Bob Whalen, a pleasant tenor in his N. Y. preem (New Acts). Van Smith Trio operates neatly for the lulls and Whalen's stint. *Trau.*

Palmer House, Chi

(EMPIRE ROOM)

Chicago, March 27.

Kyle MacDonnell, Tippy & Cobina, Skeets Minton, DeMattiazzis (2), *Bob DeVoye & Betty Lorraine, Clare Leonard, Merriel Abbott Dancers* (8), *Emil Coleman Orch* (12); $3.50 *minimum,* $1.10 *cover.*

This overextended vaude show needs a lot of juggling—not in the act sense—and also hefty pruning. While all the turns are well received, the pacing tends to bog down. There is just too much.

Kyle MacDonnell makes her midwest debut here and does a neat job. She worked under improper conditions hindered by a wayward mike system. Pretty blonde has the vocal equipment to sing without a p.a. system and act would have greater effect if she freed herself from it.

Video star appears at her best with a medley of tunes from hit shows she's been associated with and has a good piece of special material about Suzabelle Jones, a young lass who rises to great heights in the film industry and makes an equally rapid descent into obscurity.

Tippy & Cobina are the real show-stoppers, the monkeys capturing the audience with their antics. While the simians are possibly not members of the AFM, there are looks of envy from some of the cardholders in Emil Coleman's band as the pair make the room jump with a maracus and bongodrum session. Running chit-chat with their trainers is a producer of hearty laughter, but the heavy applause-getter is the playing of "People Will Say We're in Love" by Tippy on the miniature solovox.

Skeets Minton is an accomplished ventriloquist who, in between some lukewarm jokes, does a fine manipulation job on his dummy. He has some sharp pop singer takeoffs which don't have the usual tinny sound of ventro crooners; in fact, he has some surprisingly good deep tones for which he gets a brisk hand on "Old Man River."

DeMattiazzis open the revue with their socko imitation doll dance. Although by now their payoff is known, it holds audience interest through the tight timing and doll-like shuffling.

Bob DeVoye and Betty Lorraine repeat their solo offerings in the production number and Clare Leonard does an able job on chirping the line selections. Emil Coleman acquits himself nobly in the showbacking slot as well as bringing the customers onto the floor in between revues. *Zabe.*

Birdland, N. Y.

Sarah Vaughan, Erroll Garner Trio, Tito Puente Orch (10); $2.50 *minimum.*

Sarah Vaughan is in for a week following her European tour. She'll be gone by the time Billy Eckstine moves in next door at the Bandbox, but meanwhile, Birdland should register solid biz.

Miss Vaughan's performance here is on the listless side, for her. Perhaps the friendly atmosphere makes her too relaxed. Runs through a few of her standards, does a delicate job on "I Ran All the Way Home" and closes with "Perdido." Most of it was perfunctory, except for the laughs all around when she got lost doing "Perdido" at show caught. John Malachi does a fine piano accomp, and Wyatt Ruther and Eugene (Fats) Heard, borrowed from the Erroll Garner Trio, blend in nicely on bass and drums.

Garner is the real star of this bill. His pianistics, supported by Ruther and Heard, run the gamut from hard, driving jazz to deftly fingered ballads. Garner, for all his heavy-handed style, can be amazingly lightfingered at times, as in his version of "Avalon." In the ballad category, he's tops with "Might as Well Be Spring" and "Can't Get Started."

Tito Puente orch, four brass and six rhythm, supplies loud, driving mambas for the numerous Latino devotees. Pee Wee Markette does okay emceeing. *Chan.*

Le Carrousel, Paris

Paris, March 24.

Le Carrousel presents "Impressions," revue in three tableaus, with Zambella, Pierre Gurvan, Sandre, Valdes, Coccinelle, Claude Lamara, Roger Stefani, Cricri, Hula Djengo, Ivan; additional music, Fred Freed; Sam Stinn Orch (5); *decor, Aubin, Valdes; costumes, North; choreography, Stefani, Maurandi;* $3 *minimum.*

Le Carrousel, in its plush new surroundings two doors down from the old location on Rue Colisee off the Champs Elysees, still houses the best femme impersonation show in town. Benefitting from extreme care in costuming, well-written show and talented troupe, this is always an eye-filling and beguiling bill that draws the French carriage trade and makes it at least worth one visit for the tourist. Show can be enjoyed by all, though some of the wittier moments are reserved for those hep to the lingo. Club has regular price level, and when caught was SRO.

Show starts with a series of impressions of various towns as an intro to the femme impersonators. Solid costumes and jewelry and hep individual numbers get this off to a good start. Second part has a takeoff on various impressionist painters with the performers bringing to life several famed tableaus. This leads to fine costume moments and a rousing can-can in the Lautrec section. Show winds with a hoff and at times wicked takeoff on femme thesps and personalities in the public eye, and some uncanny imitations of Edith Piaf, Suzy Solidor and Josephine Baker.

Some of the group like Zambella, Coccinelle, Ivan and Gigi would make Christine Jorgensen extremely envious. Dances are well arranged on the small platform by Roger Stefani, who also does a snappy can-can. Valdes plays the comic and satiric characters with a flair and pacing that make every appearance a delight. He also does a batch of quick walkons with fantastic costumes and four-inch eyelashes always good for a yock. Zambella is the femgenue of the show and no Danish doctor could tell him from a Folies chorine. He does an aud participation number good for big mitting.

Nothing tawdry or off-level about this show. Sam Stinn orch plays good interim dance music for the patrons who hoof on the stage. Additional music is in the diseuse vein and adequate. Same management also runs Chez Madame Arturs on Rue Des Martyrs which is a more ribald type of femme interping for those looking for this kind of entertainment. *Mosk.*

Last Frontier, Las Vegas

Las Vegas, March 24.

Marilyn Maxwell, Noonan & Marshall, Kirby Stone Quintet, Cliff Ferre, Roy Fitzell, Dolores Frazzini, Devlyn Dancers (10), *Bob Miller Orch* (10); *produced by Sammy Lewis; no cover or minimum.*

What started out to be a tabshow "Panama Hattie" as vehicle for Marilyn Maxwell, turned out to be a mildly threaded plot skein under a new title, "Belle of New Orleans." The Sammy Lewis package put together especially for this room is not depending upon the name concoction to bring in roomfuls, but upon the surprisingly good lure of Miss Maxwell. Once drawn into the nitery, tablers are in for another eye opener—a competent and clicko performance from a Hollywoodian who displays savvy in her new metier. (See New Acts).

Noonan & Marshall have come a long way since their first big break-in couple of years ago in Vegas. As a team, it's mostly Noonan's terrif funnyhiz that puts the house in a fit of yocks. Marshall has wisely minimized his comedic approach to give his partner the lion's share of the spot, and results pay off. Noonan's great characterization in lampoon of a British cinema director is tops, yet not equalling for sheer hoke his Chef Alberti and cake-mix episode. Marshall's solo is a warble of "Embraceable You," while Noonan inserts offstage lines of what a crooner thinks while purring for the populace. Lads set up dialog earlier for Miss Maxwell's entrance with Cliff Ferre, but nothing sparkling emerges.

Kirby Stone Quintet unloads musical and vocal dynamite within the already loaded parcel. Expert comedy touches around the various novelty tunes, with each member coming in for several cuties—and all in a frantic pace—unlimber palms right from entrance to bow-off. Featured warbler, "Cow Eyes," has curtailed his vocal bombasts plus energetic songstyle since suffering a broken leg in an auto accident a few months ago. Such an impediment, however, hasn't seemed to slow him down as spark of the combo.

Cliff Ferre unlimbers a mild sesh of legmania, also comes in for three-way gab as gob on shipboard with Noonan & Marshall, and teams with Miss Maxwell during finale for some tapistry. He gets credit for some special lyrics throughout show.

Devlyn Dancers take an immediate theme setup with opening "Mardi Gras," spotting the fine ballet-styled terps of Roy Fitzell. Latter returns in finale with Dolores Frazzini legging a rousing cakewalk, having ensemble and cast forming bright pic for curtain. Bob Miller has quite a chore on the podium with many cues and scores, but sails right along for neat backing. *Will.*

Monteleone Hotel, N. O.

(SWAN ROOM)

New Orleans, March 25.

Roberta Quinlan, Mickey West & Bernie Ross, Danny Deane Orch (7); $2.50 *minimum.*

The Swan Room continues its policy of "new face" acts and it all adds up to an entertaining layout. Latest is Roberta Quinlan, known hereabouts for her TV appearances on the "Mohawk Showroom" and guest video appearances.

Attractive thrush sets well in the spot's intimate surroundings and acceptance is warm. She clicks with a well-handled group of tunes that range from "You Do Something To Me" to a medley of "I'll Be Seeing You," "Then I'll Be Happy" and "Once In Awhile," plus other nostalgic bits done in torchy style to her own accompaniment on the keys. Petite blonde warbler gives caressing treatment to ballads and is also standout in oldies like "A Good Man Is Hard To Find," which she does as an encore.

Miss Quinlan does her stint in two stanzas—standing at the mike and at the 88. She seems more relaxed and assured seated at the piano, and registers more effective vocally.

West & Ross, a couple of zanies, lampoon everything from the flickers to TV commercials. They don't depend wholly on gags, but extract guffaws from everyday situations. Consequently, their lines do not seem to have been ground of the Joe Miller comedy mill. Their turn is a conglomeration of what one might see and hear, plus some burlesque impressions of a woman on a shopping spree and a sedate store floorwalker.

Danny Deane and his crew back the show and play for ankle-action. Tableholders like their rhythms. *Lluz.*

Riviera, Miami Beach

Miami Beach, March 28.

Larry Steele's "Smart Affairs of '53" with Butterbeans & Susie, 3 Chocolateers, Conrad & Estelle, Olivette Miller, La Bonnie,. 2 Olivette Miller, La Bonnie,. 2 Earls, Beige Beauts (6), Jimmy Tyler Orch with Merdis Thomas; $3.50 minimum.

In a surprise move, Bill Miller reopened his Riviera (ex-Copa City) and installed spot's first all-colored revue. Figuring he'd have a chance for the patronage that has filled this town for the Easter holiday—what with Ciro's, Latin Quarter and Beachcomber shuttered—he's also set the tariff at a $3.50 food or beverage charge, to entice the buck-wary types around.

The Larry Steele unit played this town three seasons back at the Cotton Club, now the Latin Casino. Basic pattern is same as last time out, but the emcee-producer-writer has wisely blended in several sock acts to buttress the overall fast-moving revue which, in the main, keeps hearty and reaction maintained. It is in his own emceeing that Steele lets down the pace, his long, wordy intros slowing matters.

Standouts are Conrad & Estelle, Olivette Miller and the Earls. In Conrad & Estelle he's come up with a brace of terpers who sock with ballet-styled leaps and spins. Lad is a lithe, graceful prancer and keeps mitts mounting, with his partner joining in adding excitement via a "Blues Ballet" that is imaginatively staged.

Jazz harpist Olivette Miller set them pounding with her showmanly approach and fingering skill; attractive lass is handsomely gowned. Spells out "I've Got You Under My Skin" for instrumental showing, then adds vocal on "Black Magic" that brought encore topper a boogie-woogie beat that the crowd bought big.

Aero balancing of the Two Earls is another scorer. Hand-to-hand, shoulder lifts and arm stands, plussed by harmonica bit with the acrobatics, set them for callback. They pay off with a howl-raising judo bout for solid novelty bit.

Three Chocolateers also set well with their solo, duo and triple hoofery, comedy and knockabout routines. All of their stuff is laugh-angled, for a click with tablehold-ers. Butterbeans & Susie are standard with Steele's units and vet vaulders maintain the mood with their patter, songs and eccentric dance. Butterbeans adds to sight values with some yock-raising comedy outfits. It's tried and true stuff that comes off to hearty plaudits.

Odd insert in the lineup is grind artist La Bonnie. It's a fast turn and the torso-twister knows her biz. Question is, will it go with the family biz Miller is seeking to attract?

Jimmy Tyler and his orch tee off matters with two jazz arrangements, both brought off in the slambang tradition set by other Negro bands playing the area this season. Session proves more deafening than entertaining. Vocalist Merdis Thomas handles her two assignments in apt fashion with "Tenderly" especially well rendered.

Line is an attractive one and works out chores in sprightly manner. Steele has costumed them in colorful design with middle number a western idea that shows originality. Steele heads up the numbers and handles the intro. Cipser bringing on the gals via talk background, is a long and unnecessary addition to the show.

Larry.

Sahara, Las Vegas

Las Vegas, March 24.

Beatrice Kay with Sylvan Green, Harry Mimmo, Baro & Rogers, Amin Bros. (2), Dewey Stokes (2), Gene Louis, Johnny O'Brien, Sa-Harem Dancers (12), Cee Davidson Orch (12); no cover or minimum.

Beatrice Kay will make the large Congo Room jump for her two frames. An established fave—and an El Rancho Vegas fave at that—Miss Kay has been "loaned" to the Sahara for this fortnight, but will play the Rancho later on this year. Same sort of deal between bonifaces of the two spas was worked out in the Harry Mimmo pact. He first played Vegas several months ago across the street from the Sahara in the posh-rustic Katleman empire.

The Kay boisterousness is good for this spacious room, and with her clowning plus known quantity in Memory Lane songalog, she ropes boisterous enthusiasm. Sylvan Green comes in for some amusing byplay noodling accompanying.

Mimmo was padding his session a little tonight, but has since been trimmed to proportion. Best sight stuff is oldtime flicker miming, the Fred Astaire impresh, and his nervous hand gestures. Good yocks roll his way throughout.

Baro & Rogers ply their hoke ballrooming for running chuckles with breakaway dress suit on Baro and falling tresses on Miss Rogers adding comic effect to knockabouts.

Startling risley and balancing puts the two Amin Bros. in top category with tablers. One trick in particular has underman prone on table balancing frere on upright legs, when with a flip tosses topman into headstand on one foot sans hands. Plenty of mitting follows each display, with ovation at close.

Sa-Harem Dancers exhibit their usual lavish George Moro choreos, prancing a delightful "Singing in the Rain," a midway swing thing, and mad "Charleston" finale. Gene Louis comes to the fore in "Rain," plus grabbing orbs for his John Held, Jr., racoon-coated outfit and terps in latter. Dewey Sisters are spotted in the halfway line routine, giving some rubbery acroflips for added value. Johnny O'Brien melodizes production numbers and carries capable emcee load. Cee Davidson orch fills a topnotch slot on showbacking.

Will.

Mapes Skyroom, Reno

Reno, March 26.

Buddy Lester, Bunny Bishop, Jimmy Vey, Mapes Skylettes, Eddie Fitzpatrick Orch; no cover or minimum.

Buddy Lester appeared across the Truckee in a competitor's spot just five months ago with "The Diamond Jim Brady Revue" and is word-for-wording in this show. Although still fresh in the minds of locals, the material nevertheless holds up.

Harry Richman impresh is the finale of a series of hat acts as he rummages through a box and comes up with various chapeaus. A trek through the African jungle is accented by a collection of imitations, evidently caused by heat deliriums.

Lester's nonsensical stint is characterized by complete "disgust" with a square aud. If the bits and jokes themselves don't register, Lester can usually salvage himself by feigning distaste, throwing down his hat with "Geez" . . . standard for most comics lately.

Bunny Bishop makes her bid with initial song, "I Feel (one) Coming On," which seems forever getting launched with ponderous intro. Voice has a musicomedy flavor and could probably go sans mike. Blonde and dimpled, Miss Bishop looks like a personality but displays none, saying absolutely nothing between four songs. Although opening night probably contributed to flaws. "Don't Let the Stars Get in Your Eyes" goes for naught. Perhaps a more standard repertoire would aid her.

Jimmy Vey is doing his seventh job on these boards. He taps vigorously, pounds the xylophone snappily and, in a condensation, does both at the same time.

Marc.

La Ronde, London

London, March 27.

The Harmonics (4), La Ronde Trio, Peter Daminoff Orch; $3 minimum.

The West End's newest nitery, just off Piccadilly, is probably the nearest approach London has to the intime atmosphere so popular across the channel in Paris. There are fewer than 100 covers, the decor has a Gaelic charm, while the illuminated glass dance floor provides an additional dash of color. And the below-average minimum tag of $3 should give it an added popularity during this period of money scarcity.

Because of its limited gross potential, La Ronde cannot contemplate entering the bigleague cabaret talent field, but must content itself with modest attractions which, while not being a customer lure, will provide a pleasing diversion. That is about the measure of the Harmonics, a vocal quartet recruited from the cast of "South Pacific." They have a pleasant harmony style and freely use some intricate arrangements, but this is an act which could be readily adapted to vaudeville where its impact could be far stronger. Their negative qualities as cabaret do not imply criticism of their vocal skill.

As an embellishment, the nitery has a trio of dancing girls, one of whom does a Spanish solo with castanets; decorative but hardly justifying the expense. The Peter Daminoff combo does a fine job on the dais alternating the terping music with table serenading.

Myro.

Village Vanguard, N. Y.

Anita Ellis, Irwin Corey, Pat Carroll, Clarence Williams Trio; $3.50 minimum.

With the Vanguard practically the only remaining Village nitery presenting talent on a par with the uptown eastsideries, business there continues brisk. Current show is largely holdover, with Anita Ellis, who appeared at VV last fall, returning as the newcomer to a talent-laden bill.

Miss Ellis is a thoroughly pro songstress who puts her numbers across with authority and a flair for dramatics to keep her audience sold all the way. Tunes are largely in the blues vein, and she punctuates them with tricky variations in modulation and clever posturing. Tops are her editions of "A Woman is a Sometime Thing" and a Spanish gypsy song. Two minor drawbacks: her choice of "If You Were the Only Girl in the World" is a bit too delicate for her style, and her habit of clutching at her dress is distracting.

Irwin Corey, holding over, rolls them with his malaprops, switch in accents from British to Brooklynese and general disheveled appearance. "The world's foremost authority . . ." has a solid bit of business on the history of armies that's the mainstay of his turn. He encores with some nonsense with the ringsiders and bows off with a hilarious panto to the Figaro aria from "Barber of Seville."

Pat Carroll is a fresh young comedienne with all the attributes that can bring her to the top of the heap. Here her material is good, but routining is poor. She opens with an excellent number called "Smile," but from that point on her stuff is progressively less effective. Her impresh of Mae West telling a fairy tale is basically a good idea, but it's too drawn out. Some judicious cutting and some switching of material would show her off to far better advantage.

Clarence Williams Trio does a good job backing the acts and provides rhythmic dansapation.

Chan.

Gatineau, Ottawa

Ottawa, March 27.

Louis Armstrong & All-Stars (7), Harry Pozy Orch (8); 75c admission, $1 Sat.

New decor, new policies for show and dance times and the socko crew of Louis the Satch obtain at the spring reopening of Gatineau Country Club (26) after a four-month shuttering. New stage settings for band and show with additional and improved lighting make the Gat the handsomest it's been in its nearly quarter-century existence.

Armstrong and podners had everything on hand for teeoff night, using different routines for each of three shows (switch from two-a-night). Lazy, nonchalant opening brings Armstrong and boys in front of curtain with "Sleepy Time Down South" and "Indiana." "Muskrat Ramble" comes after Satch voices "Kiss to Build a Dream On" to salvos. Trummy Young, trombone, solos with his solid "Margie" arrangement and Marty Napoleon's keyboarding of "Limehouse Blues" brings mitting throughout. Barney Bigard on clarinet is slowed down compared to the others, but nevertheless gets his share of palms.

Arvell Shaw's unique bass-slapping of "Man I Love" catches tablesitters' fancy and kudos as does Cozy Cole's persistently okay drumming. But it's the Satch himself, and Velma Middleton's vocalizing and ponderous terping, that bring the rejoicing, pair huddling for a socko "Baby It's Cold Outside." Armstrong begged off with solo on "Blueberry Hill." Every appearance has boff showmanship and clicko entertainment.

Harry Pozy's band plays for dancing and shows and Al Costi is at the piano in the cocktail lounge except during shows.

Gatineau's manager, Joe Saxe, who operates a posh shoestore in town, has effectively enhanced the cafe's lobby with distinctive displays of shoes and handbags.

Gorm.

Hotel Statler, Wash.

EMBASSY ROOM

Washington, March 24.

Quintetto Allegro (5), Dupre Trio, Steve Risley Orch (8), Ted Alexander Quartet; $1.50-$2 cover.

Quintetto Allegro, now on a two-week stand in the Embassy Room, makes its bow in the east after working through Europe, Latin America and the Southwest section of the U. S. The five Italians bear considerable resemblance in overall format to Los Chavales de Espana. But whereas "The Kids" emphasize precision, speed and change of pace in their singing and playing, the Quintetto puts the greatest weight on romantic appeal.

These are five nice-looking youngsters handsomely garbed in white full dress suits and varying their offering from five violins to a combination of vocalizing, violins, clarinet, drums, piano and accordion. There's considerable movement, some light songs, including one where all five gang up and play the same piano, but they really lay it on the line in the romance department.

Biggest and best looking of quintet is a fine baritone named Mario who holds centre stage with such selections as "O Sole Mio" and "Gypsy Violin" while a fiddler leaves the floor and weaves his way among the tables playing a sweet accompo and leaning over to give gals the full benefit of the music. For one selection, "La Vie En Rose," Mario himself leaves the dance floor to sing the schmaltzy chorus while strolling tables not only at ringside but in the bleacher locations, while the remainder of the troupe, on stage, furnishes background music.

There's lots of showmanship to this aggregation, whose opening night at the Statler brought an even more enthusiastic audience reaction than did the teeoff of Los Chavales in the same room last October.

Opening act, Dupre Trio, follows pretty much in the groove of the Hamilton Trio in the "Show of Shows" TV troupe. The Dupres are not nearly as polished or accomplished, but the two attractive blonde gals and male leader come up with a diversified offering ranging from a softshoe dance to a twirling number outlined by fluorescent costumes and a tap dance. This team is young and shows considerable promise.

As usual, the Embassy offers the Steve Kisley and Ted Alexander units for dansapation. *Loure.*

Jung Hotel, N. O.

New Orleans, March 26.

Gogi Grant, Jack Gilford, The Pickerts (2), Russ Carlyle Orch (11); $2.50 minimum.

Well-paced and diversified three-act bill adds up to 60-minute sesh of pleasing entertainment. While not studded with names, there's a nice mixture of talent like Gogi Grant, fresh young singing personality; Jack Gilford, pliable-visaged comic, and the Pickerts' dance duo. There's also the topflight warbling of Russ Carlyle plus the music of his versatile dance crew. Layout is one which has to build biz primarily on word-of-mouth and off that it should mount in the Cotillion Room.

Miss Grant, making her bow here, is a savvy songstress despite her youth. She captures her audience by just standing and warbling. She has pro qualities which project throughout her repertoire, plus a strong voice and sharp rhythmic perception and a capacity for restraint that almost completely obviates the need for showmanship.

Brunet thrush takes off on "I Feel a Song Coming On," a happy choice for an opener, and she is well launched on her 20-plus minutes in the spotlight. She varies the proceedings with "Because You're Mine," sung in fine, full voice, and then throws in the lilting "My Wonderful One" and oldies like "Love Is Sweeping the Country" and "Rainbow Around My Shoulder," done in rhythmic style. Her work is first-rate, her voice highly musical, and her songalog comes off tops. Effect on tableholders is socko.

Only a sound and solidly equipped comedian like Gilford could follow Miss Grant, and rubber-faced funster comes through all the way. Purveying a refreshing and original brand of comedy, he keeps building from his waltzon. There's his appealing satire on the fellow on the subway car who falls asleep and passes up his station; his burlesque of a symphony conductor as the orchestra sees him, and a classic takeoff on the sentimental "You Always Hurt the One You Love," including some bruising tactics.

Other comedy highspots are his slow-motion shots of sports in the newsreels and the various types of jitterbug terping. Adding to the hilarity of his stint is his marshmallow-like face, one of his biggest assets.

Teeing off show are the Pickerts, who work as a team and singly in rapid tap and toe routine, and highlight turn with grasp-raising dance on stilts that put their heads near the ceiling. Novelty turn earns solid applause.

The smooth but highly rhythmic quality of Carlyle's band makes it particularly effective and versatile. Crew gets much appreciation for its efforts and draws crowds to floor for knee-action. Carlyle also scores with vocal impressions in his contribution to show. *Lieu.*

New Golden, Reno

Reno, March 25.

Helen O'Connell, The Johnstones, Jimmy Ray, Golden Girls, Sterling Young Orch; no cover or minimum.

Helen O'Connell returns in star position to the Golden. Among first to play the New Golden, she was No. 2 on bill last June with Al Morgan. Top billing this time is payoff for the fine reception she got then.

Golden has had continuous big biz this winter and Miss O'Connell arrives to already established crowds. The spot can't seem to drive them away, so with her usual brand of sweet song, she and spring will do a big trade.

Still the starry-eyed, dimpled, pugnosed little girl, Miss O'Connell looks to be in her first party dress. There's a feeling of watching a featured band vocalist, an unusual category in this era of stylized chanters. Perhaps she spends too much time on ballads, or at least runs them together too often. Equally adept at ballad and upbeat, it's difficult to tell which scores best, although "You're The Only One I Adore," bounced up, seems to hit the bell.

Current pops, "Wish You Were Here" and "Keep it a Secret," are soothing, and medley of J. Dorsey-Eberle-O'Connell collaborations gets proper cognizance.

The Johnstones have mixed about three parts comedy with their magic. The magician is crew-cut with the usual female helper. Tricks with two chosen from audience show amazing magic—obvious to everyone but the victim or subject. Most of routine looks like a "People Are Funny" production. Sleight-of-hand gimmicks let customers in on the trick, through "clumsiness" of wand-waver. Relentless chatter, mostly good, keeps the act moving.

Jimmy Ray works hard in a series of softer-than-soft shoe prancings. His action on a slick platform has him sliding in rhythm.

Customers are seeing more and more of the Golden Girls. There's more exposure, but the subjects are worth it. *Marc.*

Chez Agnes Capri, Paris

Paris, March 24.

Agnes Capri presents "Injustine," by Miss Capri, Jean Rougeul; with Francoise Dorin, Roger Saget, Jacques Legras, Les Guaramios (4), Tsella Schelton; decor and costumes, J. Noel; music, Mick Michayl; staging, Miss Capri, Saget; $3 minimum.

Songstress Agnes Capri has turned her boite into a cabaret theatre. In the turn-of-the-century decor of her intime club she has utilized the small stage for a farcical, philosophic charade called "Injustine." This is primarily for the Gallic clientele with all nuances and satire lost to the tourist. However, fast-paced carryings-on and a quartet of good song acts make this worth a look-see for all.

The theatrical bit is speedy but uneven in appeal. It concerns the odyssey of a young country girl who tries five roads of destiny before deciding to marry her bucolic lover. They all lead to adventure, and her eventual demise in each episode. She decides to marry her bumpkin, but he turns out to be a drunkard and wife-beater. The affair is nicely paced but repetitious in spots. Though no longer daring in its potshots at convention, it benefits by appealing thesping on the part of a young troupe with the freshness and guile of Francoise Dorin a standout (New Acts).

Show winds with the folk chants of Les Guaramios (4) in an interesting rendition of South American folk songs accompanied by their guitars. Tsella Schelton has an irrepressible comic mugging talent that pays off in yocks (New Acts), and Francoise Dorin adds a nice interlude of songs and patter.

Agnes Capri does her usual cerebral but capricious song recital in which her crisp voice and eccentric movements underline the offbeat qualities of her songs about a tunnel, the king who killed too many people, and the little boy who saw a devil. She rates big palming.

Prices are in the $3 category for a mixed drink and show starts at 11 and winds at 2 a.m. *Mosk.*

Latin Quarter, Boston

Boston, March 24.

The Gaylords with Buddy Greco (4), The Sanfords (2), Bob Conrad Girls (8), Charlie Wolke Orch (8), Zarde Bros. Orch (4); $2 beverage minimum.

Having hit the jackpot recently via booking newcomer Norman

(Continued on page 86)

JOE E. LEWIS UNIQUE IN SHOW BIZ; WORK IS HIS PLAY AND VICE VERSA

By ABEL GREEN

Joe E. Lewis is a show business phenomenon whose work, almost literally, is his play, and vice versa, because he's doing what comes naturally.

Almost a gypsy in reality, paradoxically the pixie personality that spells out Joe Everglades (some prefer to call him Everlow-in') Lewis is at home in all the gayer cities of America, and could virtually call 75% of them his home if he so chooses. His homes away from home are what dissipates the legend about the necessity to call something, some place, his home.

This is the engaging vagabondage that constitutes Lewis. And so be it. That's the way he wills it. Perhaps the store-room of the Hotel Warwick, in New York, when he plays his annual quarter-of-a-year runs at the Copacabana might be regarded as a home base for his memorabilia, his voluminous press books, and the like, but otherwise Joe E. pledges allegiance to what he calls his personal Four Freedoms—breakfast in the afternoon, the newspapers, his mail and a scratch sheet. "Where else but in show business could I be enjoying all these any time between 3:30 and 5 in the afternoon, and not 'go to work' until 8 o'clock at night'," says Lewis.

The personal idiosyncrasies and trademarked associations of show biz personalities, be they Cantor's pop-eyes, Marilyn's pep Monroes, Berle's pop bits, Durante's schnoz, Chaplin's walk, Winchell's talk, Groucho's gawk, Berle's jokes, Downey's cokes, now include a noble equine as Lewis' coat-of-arms.

For the Muggs and the Chichi

The mobs and the snobs, the effete set and the muggs, the bunch belt and the Texas oil tycoons all dig his stuff. Perhaps the best common denominator to point up Lewis' truly wide appeal were his several repeat engagements on Ed Sullivan's "Toast of the Town" vaudeos. These are by no means geared to any specially hep set; they're the average public. But by gearing his stuff to the hep he also knows how to perform for the squares or, at least, the so-called not so initiate.

That's where the pixie personality proves potent because, in even more rarified atmosphere, he has gotten away with some slick nifties which, under other auspices, would be pedestrian. What is one man's B.S. Pulley comes out ultra-sly divertissement with which only a Lewis seemingly can get away. By the nature of his saloon circuiting, his stuff is perforce seasoned with more spice, but whether he revels in ditties such as "She's Got the Biggest Parakeets in Town," or parodies about "Mink Coats Are A-Comin'" and ghostly bookmakers in the sky; whether he discourses on Sam who made the pants too long, or the groom who couldn't get in, or "Lancelot and McKeester," Lewis purveys a brand of bistro badinage that insures him 52-out-of-52 weeks' bookings.

Loyal Friends

Excepting that the vagabond lover of the cafe capering circuit elects—and is sometimes compelled by firm and loyal pals like Dan Arnstein, the taxicab tycoon—to take periodic voluntary layoffs. As loyal as is Cuban sugar millionaire Jorge Sanchez in following Lewis almost at will to this or that resort engagement; or as equally loyal is the monied Texas set in showing up at his sundry openings, be they New York, Miami Beach, New Orleans, Chicago, Las Vegas or Hollywood; or as sentimental as is Jock Whitney, who can't stage a birthday party without Lewis' presence as a personal guest, so loyal, albeit a shade more realistic in his relations, is Arnstein's firmness with Lewis. This includes enforced layoffs in Hot Springs, Ark., for the baths and the "thawing out" period, or periodic hospital checkups which he (Arnstein) arranges and personally handles.

Lewis' capacity for friendship obviously is as much part of his basic boxoffice appeal as his talent. Naturally, the last comes first—undoubtedly his Uncle Max in Passaic also has lots of friends but maybe wouldn't be such a smart feller on a saloon floor. But there is no minimizing his wide personal following, some of it almost bordering on a cult. Result is that Lewis can do no wrong, be it with the press or pundits. In certain key cities as much as 90% of his draw is personal, or customers who feel they have an almost personal relationship with him.

"I like to do my business work," he says. "You know, drift around the tables, personally say hello, and when the joint folds at 3:30 or 4 I still like to wander over to Lindy's or Toots' and sit around and the same more with whomever I know."

Lack of 'Jamhon'

The show biz phenomenon phase stems from his seemingly lackadaisical attitude about matters which usually occupy a performer's most consuming mental processes. But Lewis never worries about billing or advertising—being the draw he rightly assumes the management is not going to sneak him into town. Money matters are left to Sam Brannon of the William Morris office, who personally goes back with Lewis some 25 years. The press' generosity makes his p.a. Budd Granoff's chore a cinch and he's the first to admit it. Lewis' inmate generosity in building up talent makes him a palsy-walsy automatically intra-trade. This was the raison d'etre for the Friars' unusually heart-warming testimonial dinner to him at the Waldorf-Astoria three years ago. Within show business this was accepted as one of the most genuinely touching tributes from show biz to a show biz great.

Lewis' unique design for living reels well all around. He did legits and pictures (Fox), he clicked on TV and, of course, was cradled in the traditional burlesque "at 15" and vaudeville. He doesn't want to break any records at the Paramount or the Roxy; he can't see himself doing a breakfast show at 10 a.m. for layoff salesmen and schoolkids playing hookey, which is an hour when he is just about ready to "work off" after his night's work.

Warned to Alter Diet, He Switches Medicos

When medicos warned him to slow down on the cup that cheers he didn't change his diet; he changed doctors. And made capital thereof that "from where I'm standing all I know is this—you see more old drunkards in these plush saloons than you see old doctors, so how positive can they be!"

Underneath this avowed vagabondia is a realistic awareness that the business of being a professional fool brooks no foolishness. No matter the "maggoty" feeling at 5 the a. m. before, there is the intense business of new material, and that is a day-in-day-out job in any headliner's career. Especially when it's complicated by three different radios attuned to three different tracks or race results' broadcasts. For Lewis knows that the rehearsed ad libs, and the leering or satirical lyrics that he brings to his business night after night, are as much his stock in trade as the tables, chairs, potables and edibles that the bistros provide the public. Lewis pays special material writers like Eli Basse plenty for constantly replenishing the scripts.

Like all who are exposed to the saloonatics that constitute occupational hazard to any establishment where the joy juice is a sizable commodity, Lewis has had his share of hecklers. He has his quota of toppers—"Madam, I don't bother you when you're working at Macy's"; or "that's the first time I saw three heels on a pair of shoes," etc.—but only rarely indulges in these bitter squelchers. He prefers to remember unrehearsed ad libs that saved the day—or nonplussed him. Such as in one Hollywood joint some years ago when they were sneaking a game and the Feds raided it. He quieted the plush audience, "Ignore them folks—they're just making retakes for 'Drums Along the Mohawk'."

Those (Too) Passionate Fans

"But when they love you up, that's really murder," Lewis recalls in the case of a VIP, down-front party at Chicago's Chez Paree which kept punctuating his routine, "We love you Joe," and loud asides, "He's terrific, ain't he?" Not only were they enthusiastic but genuinely "nice folks who weren't sharpies; this was their way of expressing fraternal appreciation," says Lewis. "The fact that it was lousing me up never occurred to them." When Lewis hit on the idea of signaling for the spotlight on the party as a means to get across the idea they were becoming too much the cynosure, at Lewis' expense, this didn't phase the hearty host who bellowed at his party, "Stand up folks, we're having our pictures taken!" That was the end.

"This is something of a relatively new and poisonous technique which a couple of the Hollywood singing babes are accused of practicing, especially when some new face or newcomer to Ciro's or the Mocambo looks especially good and threatens to get Hollywood attention. The gals' asides of "This girl is wonderful." and "How charming?" and "She's lovely; where's she been hiding?" are just heard enough around the ringside, and by the newcomer, to unnerve her. And how can she say "drop dead?" or "get lost" or "why don't you keep your big mouths shut?"

18 Weeks in Spring, Ditto in the Fall

It is said that Lewis, by phone, could raise a couple of million if he wanted to go into the racetrack, bistro, haberdashery or any other business. He is constantly propositioned to be bankrolled in cafes, restaurants, pubs, clubs and the like, but is happy in his duly appointed rounds of the country's major cities and clubs which are usually near the respective racing seasons at the tracks—"all this is purely coincidental and well-planned," says Lewis.

Unlike the inauguration of names into the Copa, which was somewhat by accident 13 years ago, when Lewis stayed 18 weeks that spring and returned for another 18 weeks in the fall—a show biz record of some sort; 36 weeks in one saloon within the same year, not counting the owner-entertainers like Eddie Davis or the late Jack White, Pat Harrington, Jackie Gleason & Co. at the lamented Club 18, on New York's West 52d Street—Lewis now plays more key cities. Heretofore it was limited to the Saratoga August racing season, Florida, Nevada, Chi's Chez Paree, the Sunset Strip spots in Hollywood, and New York, but quicker turnovers in recent years have added New Orleans, Dallas, Detroit, Pittsburgh and other keys.

There are anecdotes galore about public entertainers who shun company in private. Hildegarde can lame a lush on a cafe floor and is scared of the telephone. Lewis is renowned for his gregariousness but prefers head-to-head gin rummy with a single pal at a time, as with Damon Runyon for a long stretch. Of the latter, Lewis once cracked, "If Damon knew when to break up his kings he'd never have to write or work for a living."

'Pure Runyon'

Like many a Runyonesque character, Lewis does his good deeds in the dark. Champ Siegel opened a new bar opposite Lindy's on Broadway and suddenly Seymour Weiss, the New Orleans hotelier, Sanchez, Arnstein, bistro bonifaces like Toots Shor and Monte Proser found themselves being steered into this pub which might be just another filling station on Broadway. That was Lewis' way of helping a pal.

Or a chorus line and some musicians might be having lunch around the El Rancho Vegas pool and discover "somebody picked up your checks," that somebody being Lewis. A fast man with a buck to his show biz confreres, he goes out of his way at competitive joints to spend some money at Proser's or Eddie 'Leon & Eddie,' literally looking around for pals to whom to send over a bottle of wine as a means to leave a few bucks behind. The unostentation is renowned but not anonymous to the hepsters.

This live-and-let-live philosophy would never give him occupational ulcers, because such equanimity brooks no such disturbances. The ulcer he did develop was the end-result of too much of the fraternal spirit and spirits. And then he "fooled" the MD by spiking the milk with his favorite "sauce."

This seeming benignity may be the evolution of that Prohibition era "accident" in Chicago when Lewis left the Green Mill for the opposition Rendezvous, hurting his former speakeasy proprietor's exchequer to the degree that "Machine-Gun" Jack McGurn's torpedoes were enlisted. It left Lewis in a throat-to-cheek slashed condition which at first looked fatal but paralyzed him physically, including his vocal chords. His physical survival thus loomed as professional suicide in view of his inarticulation, but after Al Jolson brought him to the Coast, and he recovered his speech, he was back in high at the then famed Sunday night auditions at the old Trocadero. This was the springboard for many important Hollywood careers. While recuping he saw McGurn at the track and, asked what he was gonna do about it, Lewis laughed, "I'll send him a nasty letter."

Prankster

The legends around the Troc grew beyond proportions and for a time Lewis was good copy as to his discoveries and proteges. Always one for a practical joke, his favorite script was, "I gave Judy Garland, George Raft, Deanna Durbin and the Martins, Tony and Mary, their first chance." He would pause and continue, "Mary Martin came to me, poor kid, and begged for a tryout. She was about to be dispossessed. No one wanted to listen to her, but I told the mob to pipe down and give the youngster a chance." Then, fixing the interviewer with a solemn face, "And that, so help me God, is the biggest lie I can think up to tell you at the moment."

Actually Lewis in his peregrinations has touted and scouted a considerable passel of people for top spots; notably into the Copa, N. Y., Ciro's, Hollywood, the Chez Chi, and his many other connections in Florida, Nevada and Texas. Most recently, the manner in which Red Buttons, alumnus of the borscht belt, personated Joe E. Lewis on CBS-TV's "Suspense" was what focussed that network's interest in Buttons, who now has his own show as a direct result.

Capping the gambling, drinking and practical jokestering peccadilloes is his capacity for friendship which, some feel, almost figured as an unconscious factor in his abortive marriage adventure—the lone try—with film player Martha Stewart, who now has her own TV show, "These Two," costarred with Pinky Lee. The habits of a free soul who would rather gravitate with the mob as may be his mood may have figured importantly.

Just as does his instinctive rebellion at anything too closely approaching a script or libretto. He has had his share of Fox films and Broadway legit. When he did "The Lady Comes Across," with the English comedienne, Jessie Matthews, he sensed it wasn't long for the Broadway world. "It wasn't a bad play, just a bad theatre—the seats faced the stage," observed Lewis. While still in New Haven he instructed Abe Lastfogel to "book me out," and while the William Morris Agency topper didn't quite get it he did arrange for Lewis to double int. the Copa, selling the then boniface, Monte Proser, that "the price is right: Lewis will double and do only one midnight show and you'll get a new set of customers." Thus was the Copa's name-policy born. Lewis got good notices in "Lady," but it folded suddenly and Lewis found himself doing three-a-night at the Copa instead of the post-midnight frolic.

Pianist Austin Mack Tops as Cue-Thrower

Austin Mack, who had the band in the old Green Mill, went with Lewis as his pianist and is not only a perfect foil for Lewis, who calls him "the late George Apley" and other pleasantries but who, when occasion warrants, as it will, is one of the greatest line-throwers when his star's lyrics become somewhat vague as the "maggoty" mood overwhelms Lewis.

For all of Lewis' nonchalance his $5,000 to $10,000 per week for 40-45 weeks per annum puts him comfortably in the Fort Knox league. Not for nought is he the bookmakers' delight although, as isn't generally known, the same firm friend, Dan Arnstein, has done more than a thing or two to insulate Lewis' personal exchequer against too many ill winds.

The lack of ham in him; the warm personal relations; the colorful career of a Chi smalltimer who sequed into the best pinsheries in the top American resorts; his sojourns into continuous avenues of show biz (pix, legit, radio, TV); his melodramatic and almost fatal brushes with the tough Chi mobs just because he, a relatively lowly performer, enjoyed too strong a personal draw which, when he jumped over to the opposition was too much to cope with; his abhorrence of anybody who is too close a student of the dollar; his wide audience appeal to the class and the mass trade, interspliced with his off-to-Buffalo struggles as a vaudeville two-act with Johnny Black and his World War II off-to-Guinea—all these are natural celluloid material for the Joe E. Lewis biopic.

Black Era in More Than One Way

When and if it is done—and it should be done—it will reprise, for example, how Black, songsmith-pianist of the act, and he would scrounge meals in almost any town by "making like surveyors." Says Lewis, "We'd time it around Thanksgiving, Easter, Christmas, Saturdays, and the like. We'd set up a surveyor's tripod and put a bead on this or that house, or the adjacent road, and sure enough we'd be asked for whom we were surveying. Johnny knew about the local railroad lines or some local road improvement projects and the head of the house envisioned being bought out at a fancy profit because the new railroad, or highway, or gas station chain operator, wanted the right of way, and of course we'd wind up being well fed."

How They Almost Got Killed in Montreal

Black, who composed "Dardanella," "Paper Doll," among other tunes, was a ladies' man and "almost got both of us killed in Montreal. I'm reminded of this because I just played Montreal, the first time in over 20 years, but I'll never forget the 'Pretty Baby' and 'come to my house' asides he was throwing at two gals down-front, neither of us knowing that the two burly Canucks behind them were their husbands. They came backstage with the manager, who threatened to cancel us, but Black ad libbed that this was a 'patter' he always uses as counter-melody to my song. The manager was skeptical and only when we promised to sing it for him—'but first we gotta eat, we'll pass out on the stage if we don't have our dinner'—did this appease the righteously sensitive husbands and that manager, who was also of French-Canadian extraction and knew the foursome as regulars of the theatre. We did go out to eat and Black had to improvese a special patter for the manager's particular private audition or we'd have been cancelled in a season when we sure needed the work. Not to mention what the booking office in New York could do to us."

Broadway Moves To Guinea

When it was a question of excess weight in making the first USO-Camp Shows hop to New Guinea, Lewis decided he'd "cut" his clothes and other equipment, but he was not going to "cut" his liquor. He took more avoirdupois in Scotch than in theatrical props and or personal paraphernalia. Lewis was a big welcome to the brass because of the liquid cargo as well as to the GIs hungry for entertainment.

One CO admonished Lewis at one show to "stick on the back of this truck and don't ever get off it as you perform for the men." It was some 20 miles quite close to the front and Lewis appreciated the caution because of personal safety, but when he found himself not getting any laughs throughout he almost felt like jumping down to working closer to the GIs in order to "get" to them. The Special Services officer and the CO both restrained him and only then explained that he was doing well; the boys enjoyed him a lot; this was an evacuation station en route back to the field hospital. All the GIs had the mumps and couldn't laugh. And, of course, the contagion risk caused the admonition for Lewis to do his stuff from the truck.

Congratulations

JOE E. LEWIS

on your 30th Anniversary

in Show Business

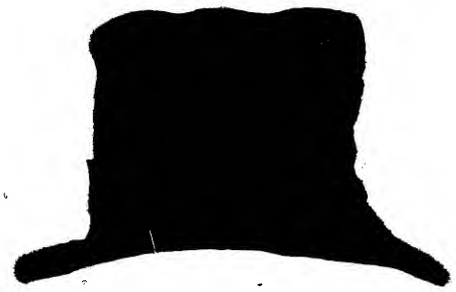
★

From All Your Friends at the

WILLIAM MORRIS AGENCY

Est. 1898

New York • Chicago • Beverly Hills • London • Paris



I doff my hat to a great guy, Joe E. . . . no matter what PLACE you SHOW, you always WIN.

Ted Lewis

Congratulations to

JOE E. LEWIS

BEN MARDEN

To a Great Star and a Good Friend

JOE E. LEWIS

It has been a pleasure working with you through the years.

MICHAEL DURSO

and his Copacabana Orchestra

TO JOE "EVERGLADES" LEWIS!

"A POEM" BY HILDEGARDE, AND ANNA SOSENKO

First Stanza

As long as there will be a sky,
A flaming sun, a moon on high,
A world of people loving laughter,
You'll make them laugh forever after.

Second Stanza

From "Sam you made the pants too long,"
In every line of every song,
You're wry, you're sly, so warm and witty,
Why Dear JOE "E," you're even pretty!

L'Envoy
Afterthought

Whether east, or west, north, or dixie,
You'll always be our Favorite Pixie!

(All Rights Reserved by the "Authors" ? ? ? ?)

From the girl who sings it . . .

HILDEGARDE

and the girl who wrote it . . .

ANNA SOSENKO

"DARLING JE VOUS AIME BEAUCOUP"

To My Sweetheart

Love

Sophie Tucker

To a Great Fellow

500 CLUB
Atlantic City

PAUL (SKINNY) D'AMATO

To a Most Beloved Guy

JOE E. LEWIS

RALPH LOWE

To JOE E.

My Pal and
A Great Artist

Dan Arnstein

Congratulations Joe!

JACK BENNY

May the most you wish
for be the least you get
Jorge and Brownie.

Sincere
Congratulations

Seymour Weiss

CONGRATULATIONS

on 30 years of top entertainment

From one of the younger set

Congratulations

Bob Hope

30 YEARS — is that all?

Many more!

Jackie Miles

Congratulations

Joe E. Lewis

upon the anniversary of
your 30th successful year
in show business

★

Mert Wertheimer

Riverside

HOTEL – CASINO
RENO, NEVADA

"He always gives a first-rate performance."
"And always serves Seagram's V.O. to his friends."

Known by the company it keeps

Seagram's VO

Canadian Whisky—a Blend . . . of rare selected whiskies

THIS WHISKY IS SIX YEARS OLD—86.8 PROOF. SEAGRAM-DISTILLERS CORP., NEW YORK, N. Y.

THE HOUSE OF SEAGRAM

Extends Best Wishes to

JOE E. LEWIS

To

JOE E. LEWIS

AMERICA'S GREATEST ENTERTAINER

•

He Breaks Fast and Wins Going Away

FRANK L. ANDREWS
President

GENE VOIT
General Manager

HOTEL NEW YORKER, 34th St. at 8th Ave., New York

With Thanks for All
Those Wonderful Benefits
On August 17.

BETSEY and JOCK WHITNEY

Congratulations

TO OUR GOOD FRIEND

JOE E. LEWIS

FROM

JERRY BRADY AND NATE HERZFELD

TO OUR BOY
TO OUR PRIOR

All the Best That We FRIARS Can Wish to the NICEST GUY in the World.

HARRY DELF
JACQUES KOPFSTEIN
EDDIE ELKINS
EUGENE GREENHUT
IRA STROUSE
NICK MANOR
JACK BREGMAN
HARRY WEINSTEIN
SID GARY
HARRY SUBER
FRANK ROSS
JULES KURZMAN
JOE PHILLIPS
SID HALL
IRVING CAESAR
RAY BLOCH
MYRON FIRKSER
SID REIS
DAVID S. STERN
ABE MINES
KEN KLING
EDDIE HANLEY
MAX ASNAS
PHIL SPITALNY
BERT FROHMAN
JACKIE BRYCE
GEORGE MEYER
JESSE BLOCK
FRED AHLERT
DAVE LEVINE
NAT LOW
LOUIS A. SCHENFIELD
MACE NEUFELD
EDDIE CHESTER
LOU LEVIN
SAM WARD
MILTON AGER
JACK FELDMAN
PITZY KATZ
MURRAY KAUFMAN
ARTHUR GOLDBERG
PAUL GROSSINGER
MILTON BLACKSTONE
PVT. EDDIE FISHER
JACK FRUMMER
BEN BLOCK
DR. S. L. MEYLACKSON
SLAPSIE MAXIE ROSENBLOOM
JACK LORD
MILTON ALTMARK
LARRY BEST
BOBBY RAMSEN
MURRAY BAKER
CHESTER CONN
MANIE SACKS
MACK GOLDMAN
RUBE BLOOM
BEN BROCKMAN
DR. GEORGE H. SOLOMON
SENIA GAMSA
SIG SCHNARCH
HARRY ADLER
ROCCO VOCCO
NAT DUNN
FRED GAMSU
IRVING BECKER
PHILIP COHEN
DR. BENJAMIN FREUDENFALL
DR. MILTON REDER
DICK HENRY
MORTY CURTIS
JIMMY MARK
CHARLES RAPP
ABE LASTFOGEL
ALLEN HERMAN
JERRY LESTER
DUDLEY GILBERT
ALBERT H. MOREHEAD
HAROLD DENSEN
AL NORMAN
AL STEVENS
AL K. HALL
SAM D. LEWIS
CHARLES HART
MURRAY ROSE
EMIL JARROW
DAVE STAMPER
BEN PIERMONT
SARRY SARANOFF
JOE CAITS
ALAN CORELLI
EDDIE MILLER

MAY YOU NEVER BE "OUT OF THE MONEY"

Dear Joe E.
Congratulations on your 30th
Anniversary in Show Business.
We know from personal experience
there's no business like Joe business.
Come Soon!

Jake Freedman • Jack Entratter

The Sands
Las Vegas, Nevada

Best wishes, you're swell,
and we'll book you
again and again

•

CONCORD HOTEL
KIAMESHA, NEW YORK

"Zul Zine Mit Click"

MARTHA RAYE
my ever lovin'
NICK CONDOS
with our daughter
MELODYE

"WE ALL SING YOUR PRAISES"

JOE E.

ALL OUR LOVE

Baby and Toots

To Joe E

Best Wishes

Phyllis and Abe Gottlieb

Dear Joe E:

If you were a girl,
you'd be my wife
—that's how much
I love you.

Myron Cohen

TO A GUY NAMED JOE

ROCCO VOCCO
CHESTER CONN
JACK BREGMAN

Joe:

To us, you've been a star
for more than thirty years...
and always will be.

Edward J. Barrett
Judge Abraham L. Marowitz
Ray Moloney

to our pal, JOE E. LEWIS

from the

SILVER (like in your sterling performances)

FROLICS (like in your rollicking, frolicking act)

CHICAGO (where we love ya!)

400 North Wabash Avenue

Our Congratulations to

JOE E. LEWIS

who is thirty years young in a business
in which he will never grow old.

BILLY GRAY
PATTI MOORE
BEN LESSY
LARRY GREENE
AUSTIN MACK

Congratulations

DANNY THOMAS

Best Wishes to Joe

JULES PODELL

COPACABANA, NEW YORK

To JOE E. LEWIS

A Grand Person
A Real Friend and
A Great Humanitarian

Irving Geist

Best Wishes Joe E—
You're a swell guy

WILBUR CLARK
Desert Inn, Las Vegas

Next to Joe E. Lewis
I love Joe E. Lewis best.

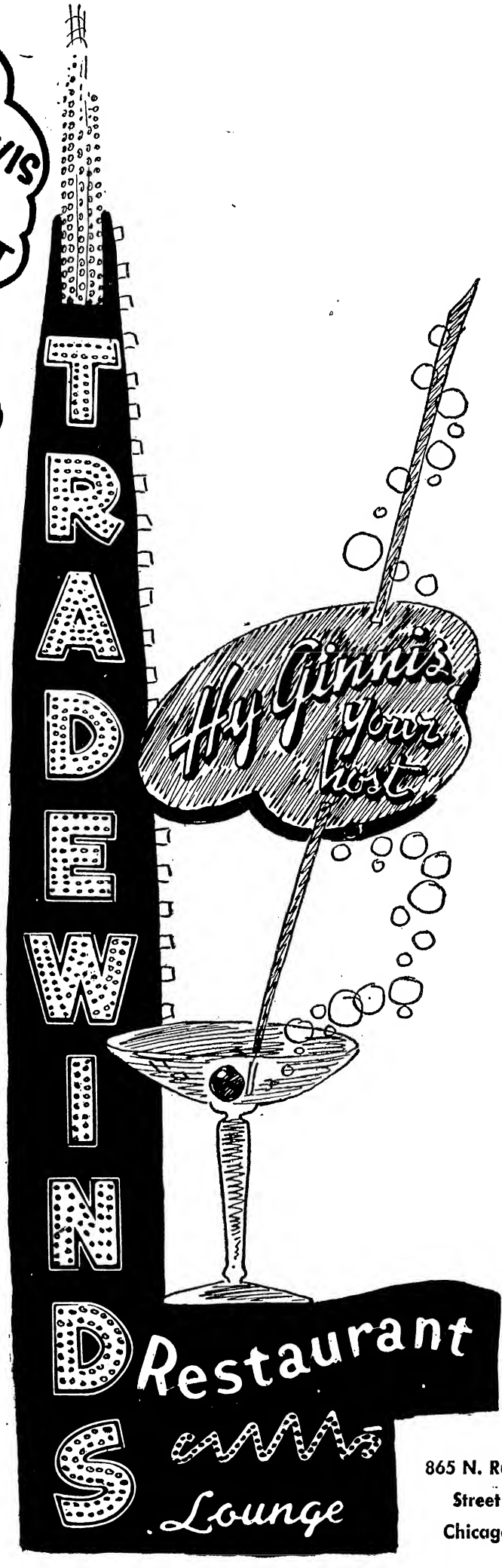
ELI BASSE

JOE E. LEWIS

HORSES LOVE HIM...
PEOPLE LOVE HIM...
GOD LOVE HIM ON HIS
30th ANNIVERSARY

—with warmest personal regards from his pal,

HY GINNIS
TRADE WINDS
CHICAGO



I am very proud of our happy association thru the many years.

SAM BRAMSON

Congratulations—
PEGGY

Congratulations to

Joe E. Lewis

from
FRANKIE
and The
TWO TOMS

Chicago, Ill.

Cheers to a wonderful performer

...but more important...

Cheers to a Great Human Being

Judge Bernard A. Frank
Miami Beach, Fla.

To— JOE E.

My wonderful friend
Good Health, Good Luck
and Good Horses.

Eddie Davis

Leon & Eddie's
New York

To

JOE E. LEWIS

A Swell Guy

and

Our Good Friend

ETTA and SAM RUBY

Roses to Our Boy

JOE E. LEWIS

on His

30th Anniversary

CHEZ PAREE
CHICAGO

Best Wishes
FRANK GALLOP

thank you, Joe E.

for all the help you gave me on my very first date in New York . . . at the Copa as a production singer back in '47.

Your kindnesses on many occasions have probably long since been forgotten by you, but they will always be remembered by me.

Eddie Fisher

to Joe E.... C'est La Vie!

Regards from an old friend down the block...

Monte Proser

Realistic Stand on Foreign Vidpix Is H'wood AFL Bid for More Work

Hollywood, March 31.

Hollywood A.F.L. Film Council has decided to relax its former rigid policy against all vidpix produced abroad and to adopt a more "realistic" stand. As a result a green light has been given to at least one telefilm series which will be shot in Europe, it's reported here by Dolph Thomas, chairman of the council's foreign production committee.

Thomas explained, "We shall examine the circumstances of each individual case, and if there is a legitimate reason for use of a foreign locale, we will okay it. We have adopted a more flexible and realistic attitude because we don't want to injure producers who may already have commitments. We feel this spirit of mutual co-operation will be advantageous to American industry workers in the long run. Too tight a crackdown might jeopardize jobs for our workers here. This attitude will prevail so long as the producers cooperate with us."

He said that this recognition of realities has built up a reservoir of good will, and it was already certain more work for Hollywood labor would be the result.

Council has okayed a PSI-TV series, "International Police," with 13 of the vidpix to be shot here, and 13 in various European cities. Producer Bernard J. Prockter has assured the council he plans to process, edit, score, dub and use special effects in Hollywood despite the fact he will be making half the series abroad. He also intends to take key personnel from this country to Europe. Prockter told the council he expects to bring at least two live N. Y. shows to Hollywood for telefilming, Thomas said.

Thomas and Council chief Roy Brewer go to N. Y. early in April where they and IATSE prexy Richard Walsh will meet with heads of the networks for a discussion on the problem. "We hope to impress upon them the importance of our request, and get cooperation from them so that production will be kept at home," Thomas said. He added there will also be a discussion with Paramount regarding the teevee series it's shooting in England.

Sheldon Reynolds, producer of "Foreign Intrigue," which has been put on the unfair list because it's shot in Europe, has requested a conference with Brewer and is expected here soon for the meeting.

Hal Hackett's OF Top Exec Status

Hal Hackett this week joined Official Films as executive vice president in an expansion move that will mark the telepix firm's entry into live teevee packaging and producing and taping of radio shows as well as expansion of current film production and distribution.

The former MCA v.p. in charge of radio and television started with Official on Monday (30). He's currently scanning the outfit's current operations and laying down plans for the packaging operations. Hackett hasn't set any properties yet for production.

Entry of Hackett into the firm will fill the void left when Billy Goodheart, president of Official, retired to his farm last July because of ill health. Goodheart, incidentally, is due in New York this month for a checkup, at which time some decision presumably will be forthcoming as to his status. His visit will be timed to coincide with the semi-annual meeting of the board of directors of which Ike Levy is chairman.

Firm is currently engaged in production on "Four Star Playhouse," on which Singer has renewed as alternate-week sponsors on CBS-TV; "My Hero," which Dunhill ciggies is moving into the Saturday 8 p.m. slot being vacated on NBC-TV by its "All Star Revue," and "Terry and the Pirates," which Canada Dry is spotting in over 50 markets. Official is also combining its musical vidpix library with other short subjects in its catalog as a special package.

RKO Okays Teleblurbs

Hollywood, March 31.

RKO Pictures has joined the teleblurb parade, permitting showing of several film clips from its upcoming "The Hitchhikers," made by Filmakers, to KNXT for "Hollywood Film Forecast," seen last week on the local channel. Along with the clips were producers Ida Lupino and Collier Young, and stars Edmond O'Brien, Frank Lovejoy and William Tallman.

William Cameron Menzies was moderator of the show which amounted to a half-hour trailer for the film which opens locally soon.

UTP's 'Lone Wolf,' 'Treasury' Series

Two top literary properties last week were acquired for vidfilming next fall and both will go into syndication via United Television Programs. Gross-Krasne Productions, a partner in UTP, has gotten rights to the "Lone Wolf" mystery series, while Ben Frye's Studio Films, another UTP partner, got rights to the recently edited "Treasury of Great Reporting."

Gross-Krasne will start shooting the first 26 in the fall, with a cast not yet set. Series, by Philo Vance, was subject of a number of RKO pictures some years ago. Half-hour films will be budgeted at $18,500 each.

Studio got the rights to "Treasury," compiled three years ago by Richard S. Morris and Louis L. Snyder, from Simon & Shuster. Frye will shoot the series in Hollywood, although previous Studio production has been done in Cleveland.

Films will be sold in syndication rather than nationally to boost the UTP catalog. UTP is currently a syndication-only outfit, but large part of its catalog consists of second-run commodities. Outfit wants to bring more originals into its library.

KLING SPREADS WING ON CHI VIDPIC BOUTS

Chicago, March 31.

Kling Studios, Chi telepix producer, will introduce Windy City boxing to two new markets. "Boxing From Rainbo," Monday night swats telecast on WBKB, has been filmed by the producer and peddled in other areas. WCOV in Montgomery, Ala., and WBRE-TV serving the Scranton-Wilkes-Barre (Pa.) districts are the latest customers for the telepix.

Kling has also invaded the west with their "Old American Barn Dance" package. A natural for the films were KGNC-TV in Amarillo, Tex., KCSJ-TV of Pueblo, Colo., and Colorado Springs' KRDO-TV.

Set Production Reins On 'Mark Twain' Telepix

Scripter-director team has been set by Filmcraft Productions for its upcoming Mark Twain series, based on works of the author acquired from his estate. Novelist Robert Nathan and playwright Siegfried M. Herzig will script the series, while film producer-director-writer Irving Pichel will direct.

Literary rights include 36 of the author's major works, 250 articles, 2,300 published and many unpublished letters. Shooting starts immediately on series. Signing of Pichel marks his first full-time TV directing assignment. He recently finished "Martin Luther" in Germany.

Tip Top Expands

Tip Top Bread, now hitting the kiddie market on WNBT, N. Y., Mondays from 7 to 7:30 p.m. with "The Cisco Kid" film series last week (28) started sponsorship of another portion of "Cisco" on the same station on Saturdays, from 10:30 to 11 a.m.

Chi Fire Doesn't Faze Sponsor; Puts Up 100G For Vidpix, Pitches Tent

Chicago, March 31.

First prize in the Chi scavenger hunt for telepix goes to Bud Hauser, emcee-sponsor of WNBQ's "Grand Marquee." Hauser Nash qualified by putting up the $100,000 paid for the 18 pix to be shown on the auto dealer's Saturday night show.

Deal was made with G. Bagnall & Associates, film distributors, for such Windy City first-runs as "Carnegie Hall" and De Mille's "King of Kings" (which will be shown on Easter eve).

Although the Hauser Nash folks might have felt content as the new owners of one of the country's largest telepix packages, Friday (27) found them the victims of a $175,000 fire. It seems, however, that it would take more than a fireman's hose to dampen the spirit of Hauser, since the bankroller is determined to continue the TV shows. Regardless of whether or not the fear of a drop in sales or the $100,000 investment is responsible for the business-as-usual attitude in the Houser ex-showrooms, live auto blurbs will continue to be telecast. A carny tent has been erected just for such purposes.

SAG Pacts 60 Teleblurb Prods.

Hollywood, March 31.

More than 60 teleblurb producers have signed letters of adherence to the new Screen Actors Guild pact since the three-month strike of SAG against vidblurb producers ended a month ago, it's reported here by John Dales, Jr., national exec secretary of the guild.

Ad agencies which have signed, agreeing to have filmed commercials for their clients made only by producers who have inked with SAG, are J. Walter Thompson, Young & Rubicam, BBD&O, Compton, Ruthrauff & Ryan, Biow, Ted Bates, William Esty, McCann-Erickson, Sullivan, Stauffer, Colwell & Bayles, J. M. Mathes, Cecil & Presbrey, Franklin Bruck, N. B. Ross, Ben Sackheim, Grey Ad Agency, Al Paul Lefton and T. Robley Louttit.

Producers who have inked include American Film Producers, Leonard Anderson, Artists Management Associates, Baldwin, Bowers & Strachan, Barry & Enright Productions, Franklin Bruck Advertising, Clayton W. Cousens Productions, Thomas Craven Film Corp., Shamus Culhane Productions, Dowd, Redfield & Johnstone, Elliott, Unger & Elliott, Film Creations, Gray-O'Reilly, Lalley & Love, Maxon, Inc., Prockter Television Enterprises, Quality Bakers of America, Sarra, Inc., Fletcher Smith Studios, Sound Masters, Winetraub & Co., Winev Television Productions, all located in N. Y.

Atlas Film Corp., Chicago Film Studios, Francisco Films, Galbreath Picture Productions, Kling Film Enterprises, Sarra, Inc., Telefilm Productions, Vogue-Wright Studios, Wilding Picture Productions, all in Chicago.

Arrow Productions, Bernard of Hollywood Film Productions, Theodore Bliss Productions, Cascade, Jack Denove, Dudley TV, Five Star Productions, George Fox, Ozzie Glover, Hurrell Productions, Tom Kelley, Lou Lilly, Mercury International Pictures, New World, J. J. Parker Productions, Ray Patin, Pickwick Pictures, Quality Pictures, Elizabeth Raines, Roland Reed Enterprises, Roland Reed Productions, Roland Reed TV, Screen Classics, Dean Simmons Ad Agency, Al Simon, Song Ads, Swift-Chaplin Productions, Telefilm, Tempkin-Plummer Associates, TV Ads, TV Spots, Video Pictures, V.I.P., Norman Wright Productions, all in LA, and De Frenes Company, Philadelphia.

'Sheilah's' Shekels

Hollywood, March 31.

Writer Gabrielle Upton sold an original, "Sheilah," to Meridian Pictures for "Scalitz Playhouse of Stars," and then landed the title role.

The pix-TV scribbler was formerly an actress.

UTP Wraps Up Full-Year Package For New Video Market at 14G

Following in the footsteps of the package plan pioneered by Consolidated Television Sales a couple of weeks ago, United Television Programs is offering a package of 390 half-hour shows to stations in new markets at a minimum price of about $14,000. Plan calls for purchase of nine half-hour series, of varying length, totalling 390 half-hours, with proviso that entire package must be played off in one year.

With price varying with size of the market, average half-hour show will cost smaller stations $36.50 per half-hour. Series includes "Heart of the City" (Big Town" re-runs); "Royal Playhouse" ("Fireside Theatre" re-runs), "Counterpoint" (second runs of "Rebound"), "Dick Tracy," 'Old American Barn Dance," 'Hank McCune Show," "Hollywood Offbeat," "Sleepy Joe" and "Enchanted Music."

Package is similar to Consolidated's in that there's a flat rate for the one-year deal, but differs in that all UTP shows are half-hour segments whereas Consolidated's vary in length. UTP is pushing the package as a "made exclusively for TV" buy at a pre-hour price comparing favorably to that of old feature films.

Ziv Preps for Color

Ziv starts filming its programs in black and white as well as color next week. Many telefilm firms have been shooting in color, as against the day color television emerges, and running color prints on television. Loss of picture quality, Ziv says, dictates the double shooting.

Shows to receive both black-and-white and color treatment are "Favorite Story," "The Cisco Kid," and "Boston Blackie."

Desilu Hassle On Scripts to NLRB

Hollywood, March 31.

NLRB has ordered further hearings in the jurisdictional dispute about Desilu Productions, involving Screen Writers Guild and the Authors League of America and the Television Writers of America. SWG has contended TWA is company-dominated insofar as Desilu is concerned, and therefore not qualified to rep writers employed by that company.

At hearings which regional director Howard DeBaron will hold here NLRB will look into charges of SWG that TWA v.p. Jess Oppenheimer, a top exec of Desilu, gets 20% of the profits, and has almost complete authority over hiring and firing key personnel, including writers. SWG contends Desilu's interests would be repped by Oppenheimer at both sides of the bargaining table, and consequently asks that TWA be denied a place on the ballet in any election held for jurisdiction of Desilu scribblers.

WCBS-TV'S NEW BATCH OF PIX (TV '1ST RUNS')

WCBS-TV, N. Y., has signed a new first-run (on television) package of pictures from Tele-Pictures, Inc., a subsidiary of Robert Lippert Productions. The deal is for 26 pictures, with the oldest a 1950 release. Some of the strongest titles include "Stronghold," starring Veronica Lake and Zachary Scott, "Stolen Face," with Paul Henreid and Lizabeth Scott, "Savage Drums," with Sabu, and "Rocketship XM," with Lloyd Bridges.

The price is reported to be as high as WCBS-TV's Republic deal last December, which cost the key an estimated $200,000 for 104 films.

The new batch of pictures, some of which will not be released to the station until the end of the year, will be worked into the "Early Show" and "Late Show," beginning May 1.

Jessel's Vidpic Israel Documentary for WOR-TV

George Jessel may have already inked with ABC for his exclusive services, but WOR-TV, N. Y., will have first crack at a show with him. It's going to air his one-reeler, "Adventure in Israel," next Saturday as a Passover presentation.

Documentary was made by Jessel and his daughter while on a trip to Israel last summer. It's a plea for the United Jewish Appeal.

DuPont Brokenshire Vidpic for 5 Markets

E. I. duPont de Nemours & Co. has bought United Artists Television's "Norman Brokenshire, the Handyman," for five markets. Chemical outfit will sponsor the program four days weekly on WMAR-TV, Baltimore, and WBNS-TV, Columbus, and cross-the-board on KGUL-TV, Galveston; WCAU-TV, Philadelphia and WNAC-TV, Boston.

Films were produced by Princeton Film Center, distributed by UA-TV. BBD&O agented duPont.

WABC-TV Sets Kidfilm Block

With setting of "Superman" on WABC-TV, N. Y., this week by Kellogg, ABC's flagship now has a solid cross-the-board kiddie block from 6 to 7:30 p.m. "Superman" vidpic will run 52 weeks in the Wednesday 6:15-6:45 slot.

Block tees off at 6 with "Rootie Kazootie," which is sponsored four times weekly with deal pending for remaining open day. Airline Foods, Gordon Baking Co. and Weston Biscuit Co. bankroll all but Monday. "Superman" has Kellogg bankrolling on Wednesdays, while other sponsored slot in the 6:15 time is "Range Riders" on Thursdays, with Chuckles Candy backing. "Bar 7 Ranch," still sustaining, will run Mondays, Tuesdays and Fridays.

Slot from 6:45 to 7:15 is all sustaining, with "Buck Rogers," "Tim Tyler," "Don Winslow," "Flash Gordon" and 'Ace Drummond" running in that order. "Lash of the West," also sustaining, runs cross-the-board from 7:15 to 7:30.

Most of programs are vidpix. "Superman" is distributed by Motion Pictures for Television, as are most of the others. "Lash" was bought from Guild Films, which is under contract to produce more of the westerns. All but "Rootie," which is live, have been added in the past five weeks, supplanting previously programmed feature film show.

SINGER GOES FOR FULL '4-STAR RIDE'

As anticipated, the Singer Sewing Machine Co. has picked up the weekly tab for its "Four Star Playhouse," dramatic telefilm series now seen on CBS-TV alternate Thursdays from 8:30 to 9 p.m. Old Gold had bid for the time, but Singer found the additional dough to hike its advertising budget (an added $750,000 for time alone).

The Singer weekly sponsorship, for 52 weeks, starts Sept. 24. "Four Star" has been alternating with "Amos 'n' Andy," but latter is being dropped by Blatz beer.

Edmond O'Brien Host In New 5G Telefilms

Screen Gems, Inc., has gone into production with a new telefilm series, "The Law Strikes Back," with Edmond O'Brien as host and narrator.

First program is "The Last 30 Minutes," and stars Arthur Franz, Martha Vickers, George Macready, Eve Miller and Kyle James. Michael Kraike produces and Ted Post directs.

Each program in series, soon available for audition, will have different story, locale and stars.

AGENCY MEN IN SHOW BIZ YEN

M-G's 'Kukla, Fran and Lili'

Influence of television on the Hollywood pix studios is so pronounced in the new Leslie Caron filmusical "Lili" that Burr Tillstrom, creator of the "Kukla, Fran and Ollie" show, and NBC-TV are reportedly in the process of appraising the click pic's "format" in terms of possible legal redress.

The Metro carnival story draws heavily on the "Kukla" method of puppet presentation, even down to the play on the TV show's names and projection of the puppets. As one NBC exec put it: "Sometimes you don't know where 'Kukla' ends off and 'Lili' begins."

Web legalities are of the opinion that Metro trespassed too deeply into forbidden territory and are mulling the possibility of doing something about it.

Film drew favorable reviews and is doing big business.

Insurance Firms Shy Away From 'Errors & Omissions' TV Policies

Rapid mushrooming of the television industry and audience, together with the advent of vidpix, has cued major insurance companies to reappraise the entire field of "errors and omissions" insurance, covering libel, invasion of privacy and literary and title rights.

What they've seen has disturbed them to the extent that all but one major company has withdrawn from the highly specialized field, and that company is in the process of raising its rates as much as 400% for certain types of shows.

Only reassuring factors in the entire picture, according to Bernard W. Levmore, consultant and insurance specialist for some of the top telepix firms, are the fact that there still remains one domestic underwriter, and also that Lloyds of London is not yet known to have posted a rate increase. Latter, through its considerable influence in the American market and its availability to broadcasters and producers, is providing a cushion for the market.

Reasons for the increased rates stem from a number of factors, according to Levmore. One is a recent rash of invasion of privacy and literary rights suits that's expected to cost the underwriters millions and has been responsible for driving one insurance outfit out of the errors and omissions field. Another is the advent of vidpix, with their second-runs and "future exploitation" potentials. In the case of the latter, the underwriters fear that replay of the pix in local areas at later dates may invalidate all protection afforded by the statutes of limitations in the states where the programs first originated.

As an example of what's worry-

(Continued on page 70)

Dollar Trouble

There's a spare dollar floating around NBC radio offices.

It was given by Peg and Walter McGraw, documenters of "The Challenge of the Prisons" program, to Gov. Mennen (Soapy) Williams of Michigan for a release on some recordings for the show. The governor thought the bill trouble to income-account, so he returned it to NBC.

Jack Cleary, NBC radio program manager, sent the dollar to Hollywood for use on a quiz show, but Harry Bubeck, Hollywood program director, returned it with thanks.

The dollar now rests on Cleary's desk, and he's up a tree. It belongs to NBC, but the bookkeeping to return it will cost more than it's worth.

CBS-TV Facing 400G Nag Rap In Derby Deal

With only a few weeks remaining to the annual May running of the Kentucky Derby, CBS-TV is still without a sponsor for the turf classic. Last year the network succeeded in snaring a Gillette sponsorship. On that occasion the tab for the half-hour TV (plus radio) ride was $250,000, which also included time charges.

This season CBS has upped the ante to $400,000, including time. Gillette has turned it down, feeling it's too much of a rap for such a quickie attraction. Instead the razor company has negotiated for a race series pickup on NBC-TV and ABC radio.

It's doubtful that Columbia will telecast the event on a sustaining basis. But it's saddled with a long-term contract for the Derby event —one of the few major sports classics in the CBS camp, since NBC has the World Series, Army-Navy game, grabbed off the NCAA grid series last season, etc.

Evans Into 2-Hr. NBC-TV 'Hamlet'

Maurice Evans will make his dramatic television debut in a special two-hour "Hamlet," sponsored by Hallmark, on NBC-TV Sunday, April 26, from 3:30 to 5:30 p.m.

The play, to be done in Victorian dress as was the City Center production of "Love's Labour Lost," will co-star Ruth Chatterton as the Queen, Sarah Churchill as Ophelia and Barry Jones as Polonius.

Albert McCleery, director of Hallmark Hall of Fame dramatic series, will be executive producer and director. The Bard's play, first time on TV, will be adapted by Mildred Freed Alberg and Tom Hughes Sand.

No TV for Indpls. Race

Indianapolis, March 31.

The 500-mile auto race classic on May 30 at the Indianapolis Speedway will not go on television, said Wilbur Shaw, general manager. However, all five Indianapolis radio stations will carry a continuous start-to-finish account of the event.

The event will be sponsored by the Indiana Ford Dealers Assn., and all stations will carry identical programs, and this also will be fed to a network of stations outside the city who sign up for the service.

ED BYRON BOYHOOD SERIES FOR NBC-TV

Ed Byron, more recently missing from the radio-TV scene since the demise of his "Mr. District Attorney" package, which was one of the longtime staples in AM, has kine auditioned a new TV entry for NBC, with Harry Holcombe in the lead role.

Series is built around Byron's early boyhood and the emigrating of an Irish family to America. As such it will be something in the nature of an "I Remember Papa" series.

Minute Maid's TV Buy

Minute Maid, through Ted Bates agency, buys into NBC-TV's Gabby Hayes 5:15-5:30 strip, sponsoring Thursdays beginning June 11.

Sale leaves Tuesday open, with Quaker Oats on Mondays and Fridays and Wednesdays co-op.

'BIZ ONLY' CUES RESIGNATIONS

By GEORGE ROSEN

The erstwhile creative factotums in the agency picture who are now reduced to status of media and business execs are apparently in revolt. Resignation this week of Adrian Samish as radio-TV director of the Dancer, Fitzgerald, Sample agency (see separate story), following shortly after the bowout of Everard Meade as AM-TV topper at Young & Rubicam, highlights a growing unrest and disquietude among key agency executives who, by virtue of the "business only" status to which most agencies are reduced today, find themselves getting lost in the shuffle at a time when the whole TV production picture is mushrooming into new approaches and techniques.

Even at risk of gambling in finding their proper niche in the TV production sweepstakes, as in the case of Samish (who is presently without portfolio), the agency boys who once played key roles in solidifying broadcasting's stature as a show biz medium but whose activities are now confined to buying outside packages (mostly from networks) and taking orders for station time, want to get back into the production swim rather than face a "what-ever-happened to — —?" oblivion.

As in the case of Samish and Meade (who exited Y & R to stake his future in the more creative facets of TV writing), it's no secret that other key agency operators who once enjoyed topdog status in molding the bigtime entries on the networks are unhappy over their lot in the agencies, now that the networks (and a few outside package operations) dominate the TV — and radio — programming field.

Only a bare handful of radio and TV shows come out of the agencies today. The emergence of vidpix as a major commercial component in TV (in most cases the product of outside indie producers on the Coast), hasn't exactly contributed toward making the agency director's life a happier one.

Samish was one of the initial proponents of TV programming via film. Today D-F-S has one of the major stakes in vidpix, representing multi-million dollar billings annually. But there are enough shows in the can to see the clients through until far in '54. For 'guys playing the gin-rummy circuit, that's okay. But for the hep showmen with a yen to get back into the production swim, regardless of income, it doesn't make sense.

U.S. Steel Eyes TV Bow in Fall

U.S. Steel may make its initial splurge in TV in the fall. Company execs and BBD&O, agency on the account, are currently sifting aspects of the video bow and it's anticipated that the steel company will embrace the medium under ambitious auspices.

U.S. Steel's long career in radio has been an impressive, expensive one, with accent on major league showmanship in the pop idom rather than public service programming, as witness its current "Theatre Guild on the Air" NBC series. Expectations are that the company may latch on to a topflight drama vehicle as its TV counterpart.

Emerson Foote Citation

For his aid to the American Cancer Society, Emerson Foote, executive veepee of McCann-Erickson, Inc., last Sunday (29) received the 15 annual Clement Cleveland medal.

It's the highest honor to go to a lay person for "outstanding work in the campaign to control cancer."

Blatz Cancellation May Cue A&A's TV Demise; Alive & Kicking in Radio

Dead End

The local public-service Sunday shows featuring newsworthy prominent figures in New York City, such as "Let's Find Out" on WCBS, "Between the Lines" on WNBT and "Citizens Searchlight" on WNBC, are having trouble.

The shows are competing for the same people, such as City Council president Rudolph Halley and Rep. Franklin D. Roosevelt, Jr. It's strictly a limited cuffo guest market.

Unless CBS succeeds in latching on to a new sponsor, the TV version of "Amos 'n' Andy," which Blatz Beer is dropping at the end of the current cycle, will fade off the video airlanes. Thus, after a two-season ride, TV will register one of its alltime major casualities in the radio-to-video transition of stellar properties.

As radio personalities, "Amos 'n' Andy" (Freeman Gosden and Charles Correll) have one of the most enviable and profitable records in broadcasting annals. One of the first network shows to hit the bigtime, A & A as a radio component are going strong, continuing to hit the Sunday night CBS rating jackpot (although Gosden and Correll have indicated that they may retire at season's close).

It's recalled that when CBS board chairman William S. Paley engineered his now-famous $2,000,000 capital gains coup to woolng A & A over from NBC a few years back, one of the major subsidiary intents envisioned the transition to video, using different characters for the A & A and Kingfish portrayals. TV version as such has had a $40,000 weekly talent-production tab, but hasn't figured in the bigtime rating payoff.

Lux's 'No Soap' To Ford on Yielding Time for Jubilee

Ford, which had planned a mammoth 50th anni radio-TV jubilee for Monday, June 15, has skidded on a cake of Lux soap.

The motor company had in mind, for saturation effect, two hours (9 to 11 p.m.) on both NBC-TV and CBS-TV and one hour (9 to 10 p.m.) on CBS Radio. The radio time belongs to "Lux Radio Theatre," which is one of the rating leaders.

Therein developed the engine trouble. Lux, for the first time (in almost two decades), is staying on the air for the summer. Lever Bros., reluctant to relinquish the time anyway, also felt regular listeners might think the Lux show was off for the summer if the special Ford show interrupted the schedule.

So Lux has refused to give up its time. This, in addition to some trouble over clearing peak number of tele stations, decided Ford to relinquish its Monday plan. Now it is shopping around for another evening time period, probably Wednesday, June 17.

The Ford anniversary show, with New York and Hollywood originations, is a whopping-budget high-class affair. Frederick Lewis Allen, the historian and editor, is writing the script, and Leland Hayward is producing. Bing Crosby and Ethel Merman are slated to be the master and mistress of ceremonies.

Projected two-hour show represents one of the most ambitious tele undertakings in the brief history of the industry. Used to describe the event will be a visual history of the country as it paralleled the growth of the Ford and the automotive industry in general. Indications of the budget that's being shelled out lies in the fact that every major agency has submitted its top talent and writers to Hayward.

Plans have not been finalized as yet, although some ideas have been settled. Foremost among the novelties in the presentation will lie in the fact that there will be no commercials as such. The only time Ford will get a mention is as it relates to the growth and history of the U. S.

DuM's DUAL SALES POLICY ON DIXON

DuMont is developing a scheme whereby it will sell the first half-hour of its daytime "Paul Dixon Show" on a co-op basis while reserving the last half-hour for national sponsorship. Cross-the-boarder, sold currently in 10-minute segments, has three national sponsors at present.

When nationally-sponsored half-hour is sold out, network would retrieve co-op strips for network sponsors should there be any bidders. Move marks the first co-op for the net beyond its boxing and wrestling shows.

Howard, CBS Calling Quits

Hollywood, March 31.

CBS and Cy Howard are parting after nine years when his contract runs out in August of next year. Negotiations for a new term deal collapsed when Howard held out for outside picture work. Network demanded exclusivity and was willing to pay the creative producer more than $1,000,000 over a term of years.

Howard has asked for his release so he can bargain with other networks. He conferred with NBC's program chief, Charles Barry, and was to meet with ABC prexy Robert Kintner before his return east.

Among shows created, developed and produced by Howard are "My Friend Irma," "Life With Luigi" and the upcoming "That's My Boy."

SAMISH RESIGNS AS D-F-S RADIO-TV HEAD

Adrian Samish has resigned, as of today (Wed.), as radio-television director of Dancer-Fitzgerald-Sample agency, after six years in the post. He will be succeeded by Al Kobaker, who headed up the Coast office for D-F-S.

Samish's resignation stems from differences of opinion on radio-tele policy of the agency, plus a desire to return to the "creative" aspect of broadcasting-telecasting.

ABC Radio in Bid For Peggy Lee Stanza

ABC has approached singer Peggy Lee to do a four-a-week 15-minute musical stint on its radio net. Talks are currently being held with General Artists Corp., which represents the singer.

Program would tee off late this spring and would run through the summer. If sold, it would be a permanent airer on the web.

ABC's 141G '52 Loss

ABC financial report, issued simultaneously last week with that of United Paramount Theatres, showed a loss of $141,725 for 1952. Report was the last ABC will ever issue, since future reports will come under AB-PT banner.

Company showed an operating profit of $232,127, but interest and taxes turned net to a loss. Total billings amounted to $56,803,508, less discounts (not including agencies') and rebates.

'52 Banner Year for TV Networks, But Profits Are Lower Than Radio; 16 Stations Pass Million Net Mark

Washington, March 31.

As was to be expected, in view of the growth of its audience, the television broadcasting industry had its biggest year in 1952, with revenue up 43% from 1951 and profits (before taxes) 31% greater. It was the second year in which the industry, as a whole, operated in the black.

The increase in business roughly paralleled the gain in the number of viewers, as measured by sale of sets and geographical expansion of network coverage. There were about 6,000,000 sets sold in 1952 which raised the number in use by about one-third.

The coaxial cable was also expanded to bring more areas within the network orbit. As a consequence, the percentage gain in the volume of business done by the webs was substantially greater than that by the overall industry.

The importance of the networks in TV broadcasting was accentuated in 1952, with the webs (including their owned and operated stations) accounting for 57% of the total industry volume. Their share in 1951 was 54.4%.

Total revenues of the industry, according to preliminary estimates by the FCC, were $336,300,000, while profits amounted to $54,500,000. Revenues, as compiled by FCC from financial reports submitted by all networks and stations, are based on sale of time, talent and program material to advertisers.

50% Gain in Network Revenue

Network revenue for 1952 totaled $191,900,000, or a gain of almost 50% over the previous year. However, because of proportionately greater operating costs in 1952, profits of the webs were only $9,000,000 as compared to $11,000,000 in 1951.

Despite the big increase in TV volume, the webs made less money last year from video than from radio, revenues of which dropped. Web profits from AM operations in 1952 totaled $11,200,000 for a gain of about 18%. This was in contrast to 1951 when TV profits of the networks for the first time exceeded those from radio.

The explanation was shown in the FCC figures. While AM revenues of the nets dropped only $1,900,000 last year (from $99,000,000 in 1951), there was a decline of $3,600,000 in AM operating expenses (from $89,500,000 in 1951).

Despite the substantial increase

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O'Neil Dickering WLAW Mass. Buy

Tom O'Neil's General Teleradio is dickering to purchase WLAW, 50,000-watter in Lawrence, Mass., to add to its Yankee network. Negotiations are still in the early stages, and being handled by Teleradio's Boston reps.

Teleradio has been after the property on and off for some time. Negotiations couple of years ago fell through after nearly being consummated. Teleradio owns WNAC in Boston, which is a 5,000-watter. Addition of WLAW would give it top New England coverage. Mutual Broadcasting System, controlled by Teleradio, currently has a Lawrence affiliate, the 250-watt WLLH, but if sale of WLAW goes through, WLLH presumably would switch affiliation to ABC; which currently is repped by WLAW, while the latter would come under the Mutual banner.

WPTZ's Esso Show

Philadelphia, March 31.

Esso Reporter, for years one of radio's best known news programs, becomes a nightly TV feature on WPTZ, starting April 6.

Dick McCutcheon, ABC news commentator, has been signed as news editor by WPTZ and will be seen and heard nightly on WPTZ "Esso" show. B. Calvin Jones will be producer-director and Ernie Liess, former WCAU news editor, joins WPTZ staff as writer and reporter.

Scotti Gets 'Luigi' Role

Hollywood, March 31.

Vito Scotti, former stage actor now playing character parts in pictures, has been picked by Harry Ackerman, CBS-TV veepee, for the title role in the comedy series, "Life With Luigi," formerly played by J. Carrol Naish.

Romo Vincent, nitery comic, auditioned for the part of Pasquale.

L. B. Wilson In Miami TV Race

Miami, March 30.

Fourth application for permit to telecast on available Channel 10 here was disclosed this week with filing before FCC by L. B. Wilson, operator of WCKY-AM, Cincinnati.

Company has opened offices in Miami Beach and joins AM stations WGBS-(CBS), owned by George B. Storer chain; WKAT-(MBS) and indie WFEC in the bidding for the FCC nod.

Two other standard frequency channels here are Channel 4, with WTVJ already in operation on that lane. Applicants for Channel 7 include Biscayne Television Corp., the Niles Trammel-Miami Herald Daily News combo; the East Coast Television Corp.; local resident Jack C. Stein and a Davenport, Ohio group.

Channel 2 has been reserved for educational purposes with strong controversy raging among civic groups on practicality of County School Board operating the station proposed, or raising private funds via donation for same.

Ultra High Frequency channels are two, with only applicants thus far Television Corp. of Greater Miami, a New York group seeking Channel 33 and Suncoast Broadcasting Corp. which operates local indie WMIE-AM applying for Channel 27.

ABC'S FRISCO CENTER TO COST $1,500,000

San Francisco, March 31.

Construction of a new ABC Radio-TV Center will start in downtown San Francisco within 60 days, ABC president Robert Kintner announced last week. Kintner, touring web's Coast facilities with other top ABC brass, said the center, which will house KGO, KGO-TV and the web's Western Division, will cost $1,500,000.

Center will be housed in ABC's four-story building, purchased in 1951. Building will undergo alterations and reconstruction to make room for eight studios, control facilities and office space.

Lotsa Horse Racing On Tap for ABC Radio

ABC radio is supplementing its schedule of 10 key horseraces sponsored by Gillette with another 10 on a sustaining basis that will give it a full Saturday afternoon turf schedule that will start next week and run through August 15. In addition, it has set races from September through November.

Series will be built around the Gillette schedule, starting April 4, laying off from April 18 to June 20, while the Gillette series is on, then resuming June 27 and running till Aug. 15. After a three-week layoff, series returns till Nov. 14. Jack McCarthy will handle sportscasting. Series bows with the running of the Excelsior Handicap from Jamaica.

Prep Jostyn Series

Two radio audition shows have been cut for a new cross-the-board suspense series created and packaged by Alan Sands and starring Jay Jostyn, ex-"Mr. D.A."

Teledition scripts for twice weekly 15-minute program are being written by Sands and Ellie Tarshis.

81 Cities Now on Cable

Bridgeport and Sioux City were added to the coaxial cable this week, bringing the total number of interconnected cities to 81 and total number of stations served to 126, A. T. & T. Long Lines Dept. announced.

Stations are WICC-TV in Bridgeport, which is fed from the New York-Boston route, and KVTV in Sioux City, which taps its feeds from the transcortinental system at Omaha.

Cleve. AM-TVers Score News Beat On Train Wreck

Cleveland, March 31.

Quick action and long hours without sleep by the WTAM-WNBK news staff in Cleveland enabled NBC, locally and nationally, to get a real beat on the March 27 wreck of three N. Y. Central trains near Conneaut, O.

First news of the wreck came to news editor Edward Killeen shortly before 11 p. m. After alerting NBC's Cleveland-based TV newsreel cameraman Bob Blair, Killeen wrote a bulletin for Cleveland NBC radio and TV. At the same time, Killeen informed Edward Wallace, director of News and special events for WTAM-WNBK, who called staffers Sanford Markey and Neil Flanagan, both of whom had already worked eight hours Friday.

Another call went to Engineer Wilbur Kost at home. He was alerted to ready for a flying trip to Conneaut. Markey, in his own car and equipped with "minitape," and Flanagan and Kost in NBC's mobile unit, raced to the scene for the nation's first on-the-spot reports of the tragedy. Runners for Markey and Flanagan were TV WNBK's staffers Charles Dargan and James Bell.

In less than two hours, Cleveland NBC, radio-TV, was at the wreck, more than 70 miles from Cleveland. Cameraman Blair, first arrival, shot several hundred feet of night film.

Difficult technical problems stood in the way of getting Blair's film on NBC Saturday afternoon. Wallace, back in Cleveland, called lab personnel to process Blair's film when he arrived. Again someone was roused from bed. WNBK's film director Albert O'Deal was also routed from bed to handle the tedious, exacting job of cutting and splicing Blair's film.

This done, a four-minute special telecast was written by news editor Windsor Smith and sent to the full NBC-TV network.

On the radio side, Markey with portable minitape, and Bell serving as runner, covered the wreck scene itself, about a mile and a half from paved roads and quarter to a half mile from either of two mud roads made completely impassable by steady rains.

Flanagan, engineer Kost and Dargan took recording equipment to Brown Memorial Hospital in Conneaut, closest hospital to the wreck. There, in hallways, emergency rooms and wherever there was room, recording of nurses, survivors, Red Cross officials and volunteer rescue workers were taped.

Between them, Flanagan and Markey taped enough on-the-spot material to provide the web with a two-minute feed at 8 a. m. Saturday. A similar feed for a locally produced radio news show at the same time and a full half-hour taped material was fed the net in New York via closed circuit. That material was for use on NBC's "Today" and local radio news in New York.

WABC Sets John Conte For Disk-Jock Gab

WABC, ABC's N. Y. flagship, has set John Conte in a cross-the-board afternoon disk-jockey gab strip. Conte will play records, sing, do a five-minute sports news strip and do occasional interviews from 5:15 to 6 p.m.

He'll move into the Bobby Sherwood slot. Latter moves into the 6:15-7 period, formerly occupied by one of the staff deejays. Show will be carried participating. It's to be produced by Jerry Gross and Norman Baer. Conte, incidentally, will use as a theme "You and I," which he sang some years ago as emcee of the Fanny Brice-Frank Morgan airer for Maxwell House.

How They're Rated & What They Cost

American Research Bureau rating figures for March, '53, project NBC-TV into the top 25 lead with 14 entries as against 11 for CBS-TV. As usual, it's "Lucy" and Godfrey in the No. 1 and No. 2 spots, with Groucho Marx's "You Bet Your Life" moving into third position and Milton Berle, usually No. 3 occupant this season, dropping to sixth position.

Lineup follows:

	Network	Rating	Cost (Exclusive Of Time)
I Love Lucy	CBS	72.7	$38,000
Godfrey's Talent Scouts	CBS	58.0	25,000
You Bet Your Life	NBC	54.7	20,000
Godfrey and Friends	CBS	52.1	25,000
Dragnet	NBC	49.9	30,000
Texaco Star Theatre	NBC	48.2	50,000
Comedy Hour—Bob Hope	NBC	45.7	50,000
What's My Line	CBS	43.5	8,500
Our Miss Brooks	CBS	41.9	27,200
Toast of the Town	CBS	41.1	25,500
Mama	CBS	40.8	11,500
Blue Ribbon Bouts	CBS	40.1	15,000
Your Show of Shows	NBC	39.9	29,700 (Per ¼ Hr.)
Cavalcade of Sports—Giardello vs. Graham	NBC	38.7	15,000
Life of Riley	NBC	38.7	25,000
Television Playhouse	NBC	38.6	26,000
Your Hit Parade	NBC	38.4	40,000
Red Buttons	CBS	38.3	20,000
Fireside Theatre	NBC	37.6	18,000
Jackie Gleason	CBS	37.1	54,000
All Star Revue—Durante	NBC	37.0	50,000
Kraft TV Theatre	NBC	36.2	17,500
Big Town	CBS	35.9	16,500
Big Story	NBC	35.4	17,000
Ford Theatre	NBC	35.1	25,000

Erwin, Wasey Hits TV Jackpot With New Low-Cost 3-D Comm'l Technique

Chicago, March 31.

Erwin, Wasey ad agency hit the low-cost television commercial jackpot last Friday (27) on the DuMont telecast of the Golden Gloves intercity fights by producing 33 minutes of commercials for $5,000, using a new technique which the agency has developed for the Admiral Corp.

Weeks ago, when only 10 feet of space was available for the live Admiral commercials on the Bishop Sheen program, the agency started searching for a different method of presenting commercials. Filmed commercials were nixed by the agency as too expensive and inadequate for network programs. Michael Levin, director of creative production for Erwin, Wasey, experimented with scale models of Admiral products and found the cost prohibitive—with the going price of a miniature TV set being $1,000.

Color Transparencies

Levin found his answer in color transparencies. By carefully planning the set for proper perspective, and by later retouching the red end of the spectrum with blueish tints, photog Nicholas Guida was able to deliver color transparencies which have much greater three-dimensional effect than is possible to obtain with either live or black and white stills or motion pic film. (In preliminary testing on advertiser, agency personnel and the public, both live shots and transparencies of the same scene were viewed on the monitor, and Levin claims the vote was unanimously in favor of the transparencies for realism.)

In using transparencies, such as

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'Today' Hikes Rate

The NBC-TV "Today" participation price structure goes up today (1).

New rates are $50 for 10 seconds, $150 for 20 and 60 seconds (this last as available and subject to preemption if adjacent five-minute period is sold).

The five minute cut-ins remain the same, from once per week at $340 to five-a-week at $1,250.

ABC-TV 'Album's' Major Properties

ABC-TV is virtually set on its schedule and much of the casting for the Sunday night "Album" series, which tees off April 12 at 7:30. First presentation will star Paul Douglas in "Justice," program based on Legal Aid Society files with Lee Grant featured. Justice Learned Hand will appear along with program's host, Donald Cook.

Second in the series will be "Glencannon," with Robert Newton; Myron McCormick and Melville Cooper in the cast and Sir Cedric Hardwicke directing. Third program will star Brandon de Wilde in "Jamie," scripted by David Swift. Fourth and fifth programs will be two-episode version of "Tale of Two Cities," for which cast isn't set. Sixth show will have Cook relating three vignettes, program to be called "Sketchbook."

Number of other shows are virtually set, with last four in the series to be chosen from nine properties the web has on hand. One of them is "Courtroom," the Quentin Reynolds biog of Judge Samuel Liebowitz.

Plans call for programs to be aired from N. Y. and the Coast, with some of the shows live and others on film. Each program will be created in such a manner as to make it the basis of a projected series, should sponsor interest be aroused. In that line, web has worded the contract with de Wilde so that he will be available should the show be projected into a series. Douglas' is strictly a one-shot appearance, however.

Jack Pearl Auditions Radio Series for NBC

Jack Pearl (Baron Munchausen) and Cliff Hall (Sharlie) have cut an audition record of a new program, "The Baron and the Bee," for NBC Radio.

The program will be a contestant spelling bee, with comedy relief by Pearl and Hall, offered for a summer ride.

Camel's Walk To Hypo 'Show' Spots

It's now fairly certain that Camel cigarets will call it quits after this season on its sponsorship of the NBC-TV "Show of Shows," for which it has been paying $2,500,000 for a weekly half-hour ride on a time-and-talent basis.

However, it looks as though Prudential, which has also been sponsoring a half-hour on an alternate week basis, may decide to continue, despite previous reports that the insurance company was planning to check off the Saturday night Sid Caesar-Imogene Coca series.

In the event of the Camel walk, the network will abandon the full 30-minute sponsorship formula in favor of increasing the program's spot potential (more profitable and more in keeping with the web's original sales concept for the show).

RADIO'S 'ME, TOO' QUEEN LIZ BID

'C Day' for Sarnoff

RCA board chairman David Sarnoff's move-in on the NBC subsidiary operation on an active basis, now that he's also become network board chairman, has been translated into something more than idle rumor.

On the same day last week which found CBS throwing in the non-compatible sponge on color TV and paving the way for the all-industry system based on the RCA-NBC all-electronic concept, Gen. Sarnoff celebrated C (for color) Day by his first full-day occupancy of the NBC executive suite formerly occupied by ex-board chairman Niles Trammell, and engaging in network-level duties through practically the entire day.

No Panic on Compatible Color TV; 'Time Unripe' Says FCC's Walker

Washington, March 31.

The FCC won't be pressured into hasty action on color TV, Commission chairman Paul A. Walker told the House Interstate Commerce Committee today. Not until the Commission has redetermined that a satisfactory compatible system has been developed and thoroughly tested, Walker testified, no such system will be authorized. The agency, he said, has been disappointed "many times" with representations that a satisfactory compatible system has been developed.

In forceful testimony before the committee, Walker declared "with all the force at our command" that the agency has found from experience that "short cuts to a commendable objective frequently are blind alleys or dead-end streets."

"And we say," he added, "that any system or color television which is to be with the public for years merits the most serious governmental deliberations. These deliberations should not and need not be interminable, but they should assure the public that all persons having a worthwhile contribution to make to a correct answer should have the opportunity to be heard."

Under questioning by committee chairman Charles Wolverson (R-N.J.), Walker said that "whenever anyone presents a satisfactory compatible system, the FCC will do everything it can to make it available to the public." He added that the Commission has "nothing before it" to warrant calling a hearing to consider compatible systems.

Questioned further, he said "It would not be advisable to hold hearings at this time . . . I think it would be futile to conduct a hearing on what the NTSC is trying to do."

"Then the time is not ripe for an immediate formal hearing to adopt standards?" Wolverton asked.

"That's my opinion," Walker replied.

Gotham Tele, AM Good for Taxi Biz

New York's radio-TV industry, once highly centralized in the midtown area, is mushrooming all around the town. Latest to move is ABC, which over the weekend completed its shift to the West 66-70th St. areas. And strangely enough, ABC is now the only network whose operations are centralized in one spot.

NBC, mass of which is in Rockefeller Center, has studios and offices on 105th St. CBS, on Madison

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Breathing Space

ABC's shift from the RCA Bldg., N.Y., over the weekend finally gave NBC some much needed quarters. Web started to shift some of its offices into those vacated by ABC toppers.

Biggest plum went to the WNBC-WNBT executive staff (Ted Cott, Dick Pack & Co.) and the owned-and-operated brass (Charles R. Denny and execs) who move into the Robert Kintner-Edward Noble ABC executive suite.

WOW's 30th Anni

Omaha, March 31.

WOW here will celebrate its 30th broadcasting birthday tomorrow (2). Station is owned by Meredith Publishing Co., Frank P. Fogarty is manager.

First known as WOAM, outlet obtained its 590-kilocycle frequency in 1926 and the following year joined NBC.

N.Y.'s TV Stations Face Sun. Rap On Mail Order Curbs

Those mail order houses concentrating on television advertising are up in arms over a bill which has passed the New York State Legislature and is awaiting signature of Gov. Thomas E. Dewey which would outlaw taking of phone orders for retail goods on Sundays.

Bill would seriously curtail business of the mail order houses, and would also hurt the Sunday sales picture at the N. Y. tele stations themselves. N. Y. stations estimate that roughly 20% of their Sunday programming is sponsored by the mail order firms. These would cancel all Sunday telecasts, so great a role does the Sabbath play in their sales figures.

One firm, a retail watch outfit which uses spots seven days a week, estimates that 30 to 40% of its business is done on Sunday. Another mail order house, which presently is inactive in N. Y. but at one time was one of the largest of the TV houses, estimated that Sunday business accounted for 50-60% of its week's gross.

Television has changed the selling picture for these houses, in that now only 5-20% of their business is done by mail, as opposed to 80-95% by phone. Amount of damage bill could do to their business is obvious.

Passage of the bill came as a surprise to retailers, but pressure is now building up for Dewey to veto it. N. Y. State Council of Retail Merchants, which includes most of the Gotham department stores, has filed a brief opposing the bill. Stores have been instituting practice of accepting phone orders on items advertised in the Sunday newspapers, and business has run into the millions annually.

Even if Dewey does sign the bill, one mail order exec, Harold Kaye, said he doubts if it will stand up in court. Kaye pointed to a similar bill in Baltimore which went into effect, but was ruled unconstitutional by a Baltimore court.

NBC Radio Mulling Strip for 'Aldrich'

NBC radio will experiment, in a few weeks, with a 15-minute strip cross the board for "The Aldrich Family," now in the Sunday 7:30 p.m. spot.

"My Son, Jeep," starring Donald Cook, will shift half an hour later Sundays into the "Aldrich" time. No announcement yet on the fill-in for the Sunday 7 o'clock time.

'WE CAN DO IT BETTER THAN TV'

The network newshawks of broadcasting, most of whom are radio-accented (TV-only newsmen are still a handful, the joint radio-TV journalists a hatful, while there is a barrelful of strictly-sound newsmen), are watching the mounting hoopla about television's coverage of Queen Elizabeth's Coronation June 2 with parallel mounting amazement.

Television, agog at its first Coronation, is talking feverishly of jet planes, rockets, and sympathetic ocean waves that might possibly carry a picture back to America almost as fast as sound—and all this with a straight face. The latest along this line is NBC-TV's hiring of stunt flyer Paul Mantz and a "mystery plane."

The radio newsmen, Coronation veterans, are astonished at all the TV fuss. They are also more than a bit put out at being ignored. They are not saying this out loud. After all, their checks are being paid by the same companies that carry television. But the blinding fact of the Coronation coverage, they say, is that it's a radio show.

Radio, they say, can do the job better. Westminster Abbey, where the royal ceremony is held, is some 3,000 miles away across an uncooperative (for television signals) ocean. Radio spans the distance in a breeze.

It's ironical, the radio newsmen say privately, that what they admit is essentially a picture story proves once more the importance of radio. Especially in international coverage, the ear is quicker than the eye. For the Coronation, only radio will have immediacy, that precious quality television throws in the face of movies at home here in the U. S. A.

5:30 a.m. Radio Bow

That the television boys are coming around to a slow realization of this fact is evidenced by the CBS-TV decision to carry CBS Radio sound when it begins its "television" coverage at the early time of 5:30 a.m. June 2. ABC begins at 6 a.m. with similar-type coverage, while NBC is mulling same idea.

On coverage, CBS, NBC and ABC all have fuller schedules on radio—hours more—than TV. The three webs are opening their radio networks 2½ hours earlier than usual, at 5:30 a.m., a decision made first by radio.

But televisionwise, coverage will be essentially radio with still pictures—no matter what time the TV

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BOB HOPE PARTNERS AM-TV PACKAGE FIRM

Bob Hope has joined in partnership in a radio-TV production and packaging business with J. Hugh E. Davis, former exec veepee of Foote, Cone & Belding agency, Chicago. Firm is to be called J. Hugh E. Davis Co., with office in L. A. and another office to open later in N. Y.

Davis, w.k. Chi radio-TV supervisor, has handled in his eight years with FC&B, Hope's AM and TV stanzas, plus "Man Called X," "Corliss Archer," "Hallmark Playhouse," "Arthur Godfrey Show," "Pulitzer Prize Playhouse" and others.

Reynolds Tobacco Buys Joe E.'s Fore-Aft Gab

R. J. Reynolds Tobacco Co. will bankroll Joe E. Brown's pre- and post-game color commentary of the N. Y. Yankee games on WPIX. Brown will do a 15-minute show before and 10 minutes following the games. Wm. Esty Co. agented.

Since the entire setup is a Yankee package, Brown will also do some of the sportscasting on the games themselves, which are sponsored on video and on radio on WINS by Ballantine and White Owl. He'll assist Mel Allen and Jim Woods.

When Will Compatible Color TV Be Ready? Depends on Who's Testifying

Washington, March 31.

The House Interstate Commerce Committee hearings last week into the status of color television demonstrate one thing for certain; the timetable for a compatible system varies with the witness and the pressure of public demand.

For example, RCA, the dominant force in the manufacturing industry, said it is "more optimistic" about the "imminence" of a compatible system than Dr. W. G. R. Baker, chairman of the National Television System Committee, with whom RCA is cooperating in developing color standards.

Dr. Baker told the Committee he thought CBS prexy Frank Stanton's estimate that it would take FCC six to 18 months to make a determination "reasonable," once, of course, the NTSC system now being developed is successfully field tested.

Stanton, whose company is also cooperating with NTSC, said that on the basis of "present but incomplete" information, the new compatible system faces "substantial problems, particularly in cost and complexity both at the transmitting end and at the receiving end." Whether the NTSC system is "feasible" for the home, he said, "we do not know."

Dr. Allen B. DuMont, also a member of NTSC, when asked if a compatible system is ready, said, "we do not have it" and would not "guarantee" that the industry "can come up with a satisfactory system in six months or two years." Dr. DuMont went even further and suggested he may not be "far off" in an estimate he gave the FCC in 1946 that color is 10 to 20 years away.

Philco, another member of NTSC, gave no estimate on readiness of a compatible system but said that its "technical feasibility" has been established and that NTSC has adopted "tentative" standards.

The key to the Committee inquiry resides in its chairman, Charles Wolverton (R., N. J.) who has made it clear, despite pious pronouncements that there's no "iron curtain" over the hearings,

(Continued on page 70)

Tallu's Situation Series

Tallulah Bankhead will appear in a situation comedy series for NBC-TV next fall, under Dee Engelbach's production-direction, with Hugh Wedlock and Howard Snyder scripting.

Latter team is also polishing Miss Bankhead's nitery routine for her nitery debut into The Sands, Las Vegas, on May 23.

Time, Inc. Into Salt Lake AM-TV In Empire Bid

Time, Inc., which has previously shown its interest in television via its March of Time-TV unit and co-ownership of the Albuquerque Broadcasting Co. (stations KOB and KOB-TV) with ex-FCC chairman Wayne Coy, stepped into a larger tele picture with announcement yesterday (Tues.) of completed negotiations for purchase of the Intermountain Broadcasting and Television Corp. in Salt Lake City.

The Intermountain stations, all NBC affiliates, include KDYL-TV, KDYL-AM and KDYL-FM. The transfer must be approved by the FCC.

Time has been shopping around the country for available tele stations at an acceptable price, as a hedge for the future. It has explored properties at San Diego, Kansas City and Columbus. The publishing outfit would like to buy tele stations up to the FCC limit of five, picking them up where available at acceptable prices.

$2,100,000 Price Tag

The agreed tab of the Salt Lake property was $2,100,000 which, compared to $900,000 tag on the Albuquerque company bought a year ago, indicates the increasing earnestness of Time's intention.

Time's purchase of Intermountain was made in association with G. Bennett ("Ben") Larson, Salt Lake City native and veepee and general manager of WPIX N.Y. A stockholder, he will become president and general manager of the new company

Sidney S. Fox, Intermountain's prexy and principal stockholder, will stay on as adviser. No plans for immediate personnel changes are contemplated by Time president Roy E. Larsen. Other KYDL executives include John M. Baldwin, veepee and technical director; George A. Provol, commercial manager; Dan Rainger, program director; E. J. Drucker, sales director; and Connie Eckhardt, film buyer.

KDYL-TV with its transmitter nearly 9,000 feet above sea level atop Mount Vision in the Oquirrh Mountain Range, covers a radius of almost 200 miles outside Salt Lake City and 87 per cent of the Utah population as well as parts of Idaho, Wyoming and Nevada.

Besides the March of Time's 30-minute TV news documentary now shown weekly in major cities, Time Inc., which publishes Time, Life, Fortune Architectural Forum and House & Home, has produced two earlier TV productions, "Crusade in Europe" and "Crusade in the Pacific."

Pinkley's ABC Show

Virgil Pinkley, editor and publisher of the Los Angeles Mirror, started a four-times-weekly 15-minute news commentary on ABC radio this week. Sustainer, on Monday through Thursday at 10:15 p.m., will originate from various spots.

Program is part of the net's campaign to secure new talent in all programming fields.

Speidel-Crosley Settle for 'Name'

With Paul Winchell grabbing off the Sunday night at 7 NBC-TV slot in a switch from his current Speidel-Crosley sponsorship to Procter & Gamble (with the present 7 o'clock tenant, Red Skelton, shifting back to his erstwhile 10 p.m. niche), NBC-TV has grabbed off a quick sale of Monday night at 8. That's the time being vacated by Winchell.

Speidel and Crosley remain as the alternate-week sponsors in the Monday time, with "What's My Name?" to occupy the segment. Latter show is packaged by Lou Cowan, who, until the switch to P&G, has had the Winchell show. "Name" format has been integrated into the Winchell stanza, but henceforth will be packaged separately for the Monday show, with likelihood of Bert Parke emceeing.

CBS Ups Irving Fein

Advancement of Irving Fein to director of public relations for CBS radio in Hollywood has been announced by Louis Hausman, administrative veepee. For the past 18 months he has been Coast director of publicity and exploitation.

Fein came to CBS in 1949 with the purchase of Jack Benny's Amusement Enterprise, of which he was advertising and publicity director. Previously he had served as head of radio and exploitation for Warners, Samuel Goldwyn and Columbia.

THE PHRASE THAT PAYS
With Red Benson, emcee
Producers-Directors-Writers: Walter and Peg McGraw
15 Mins.; Mon. thru Fri., 11:30 a.m.
COLGATE
NBC, transcribed from New York
(*Sherman & Marquette*)

Any "Bob and Ray" listeners, who are devoted if not legion, catching this replacement will be brought up sharply by the realities of radio. Instead of the light kidding duo, there's a new quiz panting in their place.

"The Phrase That Pays" is almost pure commercial, what with the Colgate products and the many free plugs for prizes given away to contestants. Red Benson, who has the usual breathless excitement of the giveaway emcee, calls a home listener who has sent in a well-known phrase or slogan. While she (it's usually a housewife) dangles on the phone, Benson gives a studio contestant three clues to the phrase. Smaller prizes are given either to the home phrase-maker or the studio rival (the audience is in on the phrase) on the first two clues, with the third the gateway—via a quiz-identification of a commercial—to a bonus prize. The bonuses on the first show consisted of a two-week Canadian vacation (for a housewife at home) and a complete set of the Book of Knowledge (to an Army major).

In the rather horrendous succession of mentions, about the only entertainment provided is the contestants' greed to latch on to something for nothing (discounting the homebodies' "work" in sending in such phrases as "Go West, Young Man" and "Let 'em Eat Cake"). Are there still that many Virginias who believe in a commercial Santa Claus?

The musical clues are offered on the organ—what else?

HIGHWAY HARMONIES
With Marilynn Lovell, Kenny Carbonel, George Stone, Caesar Giovannini
Writer: Bob Carman
Producer-director: Herb Lateau
25 Mins.; Wed., 9:35 p.m.
CHICAGO GREYHOUND COOPERATIVE
WMAQ, Chicago

NBC in Chi has added another potential winner to its showmanship stable by airing a solid blend of music-chatter on its Windy City local WMAQ each Wednesday eve. Headlining the 25-minute musiciana is Marilynn Lovell who handles the warblings in a mellow manner. On broadcast heard Wednesday (25) Miss Lovell seemed a bit shaky on the fast beat, although her rendition of such torch tunes as "Begin the Beguine" was really tiptop.

Kenny Carbonel as a male vocalist seems more at home with a yodel than a ballad. However, the talent itinerary again rounds itself out with an instrumental aggregation topped by pianist Caesar Giovannini, who aside from providing a fine backstop, is solid with such originations as "Celeste Blues." As emcee, George Stone does a masterful job of show blending and also in handling the commercials. *Arne.*

DR. SCHOLL'S NEWS WITH ED PETTITT
5 Mins.; Sun., 4:55 p.m.
SCHOLL MFG. CO.
Mutual, from N. Y.
(*Donahue & Coe*)

Audience for this five-minute news shot will undoubtedly be limited to a carryover from Mutual's preceding 25-minute airing of "Dear Margie, It's Murder." There's not enough offered to warrant special tuning in of the show or to draw dialers away from other stations. Due to scant running time program comes off as nothing more than a brief news summary with net's newscaster Ed Pettitt rattling off the day's current events highlights.

Broadcast preemed Sunday (29) with Pettitt authoritatively handling his reporting assignment. Plug for sponsor's product was okay. *Jess.*

Offbeat Clients

Couple of unusual sponsors popped up on the Gotham scene this week. Penrod Drilling Co., a Shreveport, La., oil drilling firm, bought "Facts Forum" on WOR radio for 52 weeks. Firm's commercials on the discussion show read, "Before drilling your next well, ask for a bid from the Penrod Drilling Co."

In television, the N. Y. School of Memory and Concentration bought a 15-minute one-shot on WABD to plug its memory method.

FREEDOM, USA
With Tyrone Power, Francis X. Bushman, Edwin C. Hill, Patsy Campbell, others
Producer: Herbert Gordon
Director: Henry P. Hayward
30 Mins.; Sun., 9:30 p.m.
TEAMSTERS UNION, AFL
WABC, N. Y.

A curious twist whereby the commercials are far more dramatic than the program itself is offered by "Freedom, USA." This transcribed Ziv drama series starring Tyrone Power, on its preem last Sunday (29), is ballyhoed as "the first time a trade union has ever sponsored a radio show of this magnitude for sheer entertainment value, and kept it free of all union propaganda."

That claim is true, but it may be the sponsor is up the wrong alley. The wilted drama could have done with the fervor read into the commercial by George Barasch, secretary treasurer of Local 815, Teamsters Union AFL. Waxing enthusiastic over the need for non-unionized office and warehouse workers to join Local 815, Barasch rhapsodized, "We're not selling soap, or autos, or toothpaste. We're selling the idea that people are important. That intelligent men and women banded together can extract more beauty out of life . . ."

On the other hand, the drama was a hackneyed affair posing Power in the role of a freshman senator heading a crime investigating committee. Mouthing patriotic cliches, Power gets the goods on a Costello-style slot machine racketeer. The bad man tries to bribe Power and his witness, a tax examiner, but virtue remains triumphant, and the rotten yegg gets tossed into the pokey. Power and his supporting cast, Patsy Campbell playing his adoring steno and Francis X. Bushman playing a philosophical old savant, try to wrestle with the script valiantly, but the cliches toss them for a fall. Edwin C. Hill does his bit okay, establishing the Washington scene as a news commentator. If Barasch were to write the script, as well as his union pitch, it could be that Local 815 may yet have a show on its hands.

DR. JIVE
With Tommy Smalls, deejay, and John Magnus, announcer
Producer: Fred Barr
120 Mins.; Mon.-thru-Sun., 11 p.m.
Participating
WWRL, N.Y.

WWRL, which has served as the springboard for deejays Art Ford, Symphony Sid, Ray Carroll and Bob Garrity, has flipped up another winner with Tommy Smalls. As "Dr. Jive," Smalls, an Atlanta, Ga., newcomer, spins the platters with an ingratiating manner, a rich, relaxed voice, and a savvy of the hot music world. His sovereign attribute is his acuteness of knowing when to keep his mouth shut and let the disks speak for him. Excessively gabby late-hour jocks could well learn a lesson in golden silence from him.

The two-hour nightly show, which preemed a week ago Monday (23), emanates from a glass-enclosed booth at the bar of the Harlem nitery, Club Baby Grand, on 125th Street. Stanza is directed to the Negro stay-up-late crowd, who phone in their selections. Smalls urges his votaries to "Sit back, relax, and enjoy the wax." Then he reciprocates with a balanced mingling of sepia ballads ("Hey, Hey, Sugar Ray"), bebop disks ("Red Top"), blues ("Laugh, 'Cause You Feel You Want To Cry") and knock 'em down jive ("Ding Dong Boogie").

Commercials for the 13 participating sponsors, ranging from Gallo Wine to Miles Shoes, are delivered by both Smalls and announcer John Magnus, whose precise, wooden accent provides a contrasting foil to Smalls' easy-going style. Smalls, as a come-on to listeners, gives a big hello to Harlem celebs dropping in to the nitery's bar, and also plugs worthy racial causes like the N.Y. State Commission Against Discrimination.

The deejay shows no strain of the heebiejeebies, though the hardworking fellow also hosts another "Dr. Jive" show Monday through Saturday at 3:05 to 5:30 p.m. on the same station. Interestingly, WWRL has such faith in Smalls that it's now ballyhooing his new stanza through Harlem billboards, disk shop streamers, ads in the Negro press and displays in Negro supermarkets.

Seattle — Broadcasts of Pacific Coast League games of the Seattle Rainiers will be aired here over KOL, with play-by-play coverage also broadcast over chain of 11 other stations in Western Washington. First game in Seattle on April 14.

NORMAN BROKENSHIRE SHOW
With Jack Berch
Producer-Director: Jose DiDonato
Writer: Gene Goldsmith
15 Mins., Various Times
JACKSON & JERKINS, INC.
WOR, N. Y.
(*Maxwell Sackheim*)

This 15-minute entry, broadcast over WOR five times weekly in various time slots, is targeted at those dialers interested in gardening. There's little to lure listeners who have no horticultural leanings. Program may even prove too talky for the spade and hoe set. Show's pattern, judging by airer caught Sunday (29), is to give the historical background of certain flora, also highlighting scientific developments pertinent to the species being discussed.

Historical segment of the program is handled by Jack Berch with Norman Brokenshire filling in the scientific data. Sunday's broadcast devoted itself to a study of the chrysanthemum with both Brokenshire and Berch giving their all in expounding the flower's merits. Plugs for the sponsor, a nursery, tied in with the proceedings.

Program airs Sunday (10:15 a.m.), Monday, Wednesday and Friday (7:45 p.m.) and Saturday (9:15 a.m.). *Jess.*

SATURDAY NIGHT PARTY
With Clellan Card, Red River Valley Gang (4), Diane Frandrup
Producer-director: Ed. Viehman
Writer: Card
30 Mins.; Sat., 6 p.m.
SAL HEPATICA
WCCO, Minneapolis

Experience has shown that corn is relished not only by livestock on Northwest farms reached by WCCO radio, but also, in a different form, by ruralites themselves. Hillbilly music and comedy, too, have proved to be a welcome entertainment dish for many in this neck of the woods, including, of course, the soil tillers. And this new ether show, serving the aforegoing in large quantities and having a great asset in the person of Clellan Card, one of the Twin Cities' most gifted and best liked audio and video personalities, should win its popularity spurs and sell plenty of its sponsor's wares.

Back on WCCO radio where he has attained his highest standing, Card seems in fine funmaking fettle. His talent for amusing character lampoons, often involving a resort to the numerous comedy dialects at which he's proficient, his raconteuring, his ability to extract full value from gags and his smooth emceeing stand him in good stead on this occasion.

Show is compounded of comedy, song and commercials, and the interspersement of those ingredients made for teeoff entertainment which undoubtedly pleased and held the audience for which it's intended. Handling the commercials himself, Card even gave them a comedic twist occasionally. His gags and stories dripped corn, but that fact probably didn't make them less funny to dialers, and his sallies with other cast members also were productive of laughs.

Individually and in ensemble, the Red River Valley Gang, male singing, instrumental and comedy quartet, familiar to Northwest radio audiences, made their presence felt with such numbers as "Gay Caballero," "Steel Guitar Rag," "Cool, Clear Water," "My Kind of Country," "Wagon Wheel" and "Arkansas Traveler." Diane Frandrup, 13-year old yodeler, who has appeared on network shows, performed in her usual topdrawer style. *Rees.*

Seattle Enlists School Kids in Pitch For Educ'l TV Channel

Seattle, March 31.

Seattle school kids will be doing their bit to get an educational TV channel here when they take home pamphlets next week explaining the advantages of educational TV and asking for contributions from parents.

Seattle School Board approves the solicitation, requested by the Seattle Committee for Educational Television, which is helping the Univ. of Washington in its application for Channel 9 here. Other cooperating organizations include King County Schools, Seattle Pacific College and the Seattle Public Library.

Goal of the solicitation is $50,000, needed to add to $182,000 worth of television equipment donated to the committee by Mrs. Scott Bullitt, president of KING-TV in order to get a grant of $116,000 from the Adult Education Fund established by the Ford Foundation.

From the Production Centres

IN NEW YORK CITY . . .

Bernice Judis and **Ira Herbert**, WNEW toppers, due back from Florida this week . . . **Neil R. Gahagan**, former NBC flack, joined Sylvania's public relations staff . . . **Judson Irish** named copy chief at Hewitt, Ogilvy, Benson & Mather . . . Holland (Mich.) Furnace Co. decided to repeat its one-shot sports interview on Mutual by having **Harry Wismer** interview **Joe Walcott** in Chicago April 4. Wismer had done two specials with heavyweight champ **Rocky Marciano** over the weekend for the furnace outfit . . . WHLI, Hempstead, broadcast instructions to Nassau County's 5,000 volunteer Cancer Crusade workers Monday (30) as a result of the County Cancer Committee's inability to get them all assembled . . . **Jay Blackton**, original pit conductor for "Oklahoa," reminisced on the 10th anni of the Rodgers & Hammerstein musical on WQXR yesterday (Tues.)

Bill Hodapp, producer of "American Inventory" program, making rounds of guest radio-TV circuit, beginning April 2, on behalf of National Sunday School Week, for which he is tele chairman . . . **Hank Ladd** upped to general supervisor of radio-TV production and **Al Reibling** appointed radio-TV manager at Kudner Agency . . . **Daniel L. Schorr**, vet newsman, joins CBS Radio News staff in Washington May 1 . . . **Samuel Carter III**, radio-TV commercial supervisor, elected veepee of Sullivan, Stauffer, Colwell & Bayles . . . **Red Barber** auditioning teen-age panel show for CBS Radio . . . WCBS prepping New York chapter of the American Red Cross on radio techniques. Chapter plans appeal recordings . . . **Jay Garon-Robert Schultz** producing "Country Lawyer" for "ABC Caravan" . . . Alfred I. duPont Awards Foundation in Radio and Television cited Stations WBNS-TV of Columbus, and WMT of Cedar Rapids, and commentator **Gerald W. Johnson** of Station WAAM of Baltimore for "meritorious service to the American people" during 1952 . . . **Milton Katims** starting NBC Spring Symph series April 4 . . . Deejays getting special **Ethel Merman** publicity package, with multiple credits and two songs, for special Decca "Call Me Madam" filmusical album push . . . Announcer **Bob Hall** set for WCBS American Airlines postmidnight disk show starting April 13 . . . New York chapter of American women in Radio and Television starting femme-broadcaster survey to determine radio-TV selling power of women broadcasters.

IN HOLLYWOOD . . .

Bob Light left Abbott Kimball agency to head up sales promotion for Don Lee . . . **Guy della Cioppa**, CBS radio veepee, spent a few days at the hospital to have his schnoz repaired. It's an old break sustained when he was middleweight champ at Penn . . . **Jimmy Vandiveer**, former special events head and sportscaster for ABC, joined Erwin, Wasey to supervise radio, TV and theatre screening for Coronation . . . **Compton** is moving **Floyd Holm** to N. Y. as assistant to **Lewis Titterton**, radio and TV head. **James Seaborne** transfers west to take over Holm's berth . . . **Eric Paige**, late of WCAV, Norfolk, Va., will work the coast league ball games on KFWB with another ex-Virginian, **Mark Scott** . . . **Lowell Thomas** being piloted along the Coast by **Paul Mantz** to make all the stops on his schedule.

IN CHICAGO . . .

Radio and TV columnist **Jack Mabley** switching duties with **Jack Ryan**, also of the Chi Daily News. Mabley will assume Ryan's duties on the sports desk and Ryan will visa viz. Scribbler transfer will not affect Mabley's job as production coordinator for WBKB's "Impact" . . . **Calvin Hugy** to head branch op ads for Hallicrafters . . . WBBM announces the addition of **Louis F. Allen** to its sales stable. Allen comes to the Chi station via previous radio work in Bloomington, Ind. . . . **Carroll Marts**, midwest manager for General Teleradio, in New York for a brass confab . . . **Paul Neubert** taking over as Eastern manager for Zenith Radio Corp. . . . **Don Allen** joining WBBM announcery via KLIX in Twin Falls . . . **Fred Wagenvrood** and **Pat Patterson** of Cedar Rapids' KCRG visiting MBS . . . The WBBM-CBS family regains announcer **Bill Oliver** formerly with KMOX in St. Louis. . . . Deejay **Josh Brady** of WBBM acquires two new bankrollers as James Barnett Co. and Western Recording Co. sign for the first and last quarter-hours respectively.

IN PITTSBURGH . . .

Maria Schuetz, Girl Friday to **Dave Lewis**, head of sales promotion at KDKA, has resigned to become secretary to the sales manager of the Blaw Knox Chemical Division of the Blaw Knox Steel Co. . . . **Bill Jewett** has been upped to the newly-created post of operations cost supervisor at WDTV while **Julian Drob**, a stagehand, moves into job of studio facilities supervisor . . . Singer **Bette Smiley** and WCAE have parted company after eight years. Following a major operation shortly and a summer rest, she'll give TV a fling in the fall . . . **Muriel Robb**, ex-vocalist with the ex-Will Roland (now a CBS producer) band here and later box-office chief of the Pittsburgh Playhouse, has been appointed media director for the Cavanaugh Morris advertising agency . . . **Harry Brooks**, WWSW accountant, and his wife have moved into the new Cedarhurst Manor ranch home they designed themselves . . . **Emancia Bonaventura**, sales service secretary at WDTV, buried her mother last week . . . **Lucille Johnson** has been named assistant to **Shirley Gray**, traffic director at Channel 2 . . . **Romain Johnston**, after spending a month's leave of absence in town, has reported back to ABC-TV in New York. He's on the designing staff.

IN SAN FRANCISCO . . .

KNBC option on Fairmont Hotel studio space expires April 10. May be extended pending disposal of long-term lease on present Radio City facilities . . . **Phil Harris** headlined local Auto Show . . . **Ellsworth Teck** and **A. V. Krisick** bought KGYW, Vallejo, with a $60,000 ticket . . . **Nancy King** (KCGS) to wed Tom Faulkner, April 12 . . . **Dean Maddox** taped three KFRC shows in a submerged snorkel sub . . . **Doug Pledger's** KNBC daily platter show expanding to an hour, April 6 . . . KLX, Oakland, boosted power to 5,000 watts . . . **Al Pearce** readying a daily disk show for KIBE . . . KLOK, San Jose, opened San Francisco studio in Lankershim Hotel . . . **Del Gore** ceased KROWing to become KROW salesman. **Ted Carlson** of same station shifted to KGO sales . . . KIBE, Palo Alto, signed with five major league teams for local re-creations voiced by **Ernie Smith** . . . KSFO to beam Mutual's "Game of the Day." Schedule on KFRC, local Mutual outlet, is too tight to handle . . . KYA plans two-a-day re-creations of big league games with **Les Keiter** on vocal.

IN MINNEAPOLIS . . .

Univ. of Minnesota radio station KUOM offering series of Lenten "festival broadcasts" of sacred music during Holy Week . . . KSTP-TV staffers **Bill Ingram** and **Bob Burnham** handling the numerous **George Grim** video shows while latter, also a Minneapolis Morning Tribune columnist, is on a Hawaiian jaunt for his sheet . . . Twin Cities' first microwave radio relay link with Chicago and the east now under construction and will be ready this summer. It eventually will be used for carrying television programs . . . **Stanley E. Hubbard**, KSTP

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DUMONT IN REPEAT FORMULA

TV Takes Adv. Leadership Away From Dailies, Radio in Cleve. Area

By SANFORD MARKEY

Cleveland, March 31.

After five years of radio and newspaper competition, this area's three video outlets are moving into a spring programming and sales period that is making TV the top advertising and entertainment medium in Northeastern Ohio.

TV's rise to dominant position in this typical midwestern industrial community is evidenced by a host of factors including an 85% set saturation with increased sales—in many instances—being estimated on a two-in-home basis; a levelling off of rates at around $200 per spot during the SRO 6:30-10:30 p.m. period, and the end to the "gimmick-hoopla-and-sales-pitch" operation for a diet of quality programs, public services features and good merchandising presentations.

As a result of its format of success in a bustling area, WEWS, WNBK and WXEL offer a clear-cut modus operandi for radio operators first embracing TV. This format revolves around six major points of suggestion:

Before 9 a.m. sign-on impractical.

Spot sales mean financial success.

Films are prime sales vehicles.

News is a growing sales program format.

Public service is a "must" showcase.

Personalities are time salesmen.

There are, of course, exceptions. For example, WNBK, the four-year-old NBC o-o outlet signs on at a successful 7 a.m. because of the network's "Today." But, the Scripps-Howard's WEWS, on the air for

(Continued on page 69)

More Union Sponsors

Adding to the increasing use of television by labor organizations, two unions will sponsor a discussion-type program, "America Speaks," on WOR-TV Saturday nights. Unions are International Laundry Workers and the Paper Pulp and Sulphite Workers, both AFL.

Program will feature John B. Hughes, WOR's news director, and adman Don L. Passante, New Jersey adman and packager of the show.

'Duopoly' Angle Bigger Worry On TV Permits

Washington, March 31.

Problems of "concentration of control" are becoming more and more frequent as the FCC continues to dish out permits for TV stations. In last week's batch of 11 authorizations, the problem was posed by dissenting commissioners in three cases.

Situation arises whenever an applicant files for a station near one he already owns. Since Commission "duopoly" rules prohibit single ownership of two TV stations in the same city, a minority of commissioners questions whether it is good public policy to license to one applicant stations with overlapping coverage.

In granting a permit to E. Anthony & Sons for a UHF station in Boston, three members of the Commission objected (Chairman Paul A. Walker, Eugene Merrill and Frieda Hennock) because Anthony had previously been issued a permit for a TV station 50 miles away, in New Bedford, Mass.

Pointing out that the overlap between the two stations would be even less with operations at maximum power, Commissioner Merrill expressed fear that such dual authorizations might lead to "a degree of regulation of television broadcasting industry that would not otherwise be necessary." This could happen, he said, because such "over-concentration" of facilities

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$1,425,000 Net For DuMont Labs

DuMont Labs showed a net profit of $1,425,000 last year on a record gross income of $76,367,000, firm's annual report showed. Gross was 50% higher than 1951 and the profit compared to a loss of $583,000 in same year.

Network billings accounted for about one-seventh of the parent company's total gross. No breakdown was given on the network's net income.

Key factor in the increased income, according to the report, was the lifting of the freeze on new stations by the FCC last April. New stations, according to the report, afforded new sales for receiver and transmitter equipment, and also by giving the network new affiliates, increased the web's billings.

KPRC PREEMS NEW RADIO-TELE CENTER

Houston, March 31.

New Radio-TV Center for KPRC and KPRC-TV went into operation Sunday (29) with a host of dignitaries, including former Gov. W. P. Hobby, attending opening ceremonies.

Tele station increased its power to temporary 65,000 watts, pending construction of a new antenna tower that will boost power to 100,000 watts.

New center has some unique features, including an outdoor studio. Building is in the form of a hollowed square, and the landscaped patio will be used as a year-round studio. Construction plans call for separation of directors' and engineers' control booths. Building has two tele and four radio studios.

Opening ceremonies are only a part of a two-week hoopla that will see tours of the facilities by the public, with orchids given to lady visitors, special events and special programs. Harry Bannister, NBC station relations v.p., and Edward Petry, station rep, were among those at the opening ceremonies.

Curtain Up for New Chi Brass, Imported Talent On WNBQ 'Curtain Time'

Chicago, March 31.

In an effort to hypo the Windy City's lone local drama show, "Curtain Time," the advertiser-packager Grant ad agency has revamped the show's TV brass and talent sections. Although most of the talent for the Wednesday night show now being telecast from WNBQ, Chi NBC studios, will be from this city, Windy City actors will have to compete with imported talent for the leads.

According to Don Tomkins, who replaces Harry Holcombe as Grant radio-TV director (Holcombe leaving for N. Y. to become a thesp), the aches and pains of "Curtain Time" do not stem from any lack of Chi talent, but rather from difficulties involved in adaptation of the show's old radio scripts to teevee. To further aggravate the hurdle headache, the show's format is limited to the comedy-romance angle.

Tomkins, however, is quite definite in his assurance that no matter how problematical the transition, Chi talent will be used whenever and wherever possible. This attitude seems to have the approval of the Chicagoland Dodge Dealers who bankroll the program.

WILL TAKE SHOWS FROM OTHER WEBS

DuMont network will consider repeating top shows on other webs if sponsors wish to air such repeats, Chris Witting, network's director, disclosed this week. Witting feels such a policy is "inevitable," due chiefly to programming techniques that pit one toprated show against another.

He disclosed he was approached on the idea by the media director of one agency, who noted results of DuMont's Westinghouse-sponsored pickup of the political conventions last summer coincidental with the CBS-TV coverage sponsored by Westinghouse. Discussions with one top sponsor were held but without result.

DuMont would decide according to the particular merits of each show suggested, rather than set a definite policy in regard to repeats. But it's available for the top shows. Witting offered as a possible example of such repeats the battle for audiences between CBS-TV's "Toast of the Town" and NBC-TV's "Colgate Comedy Hour." With so many people missing one because they tuned in on the other, it would be worthwhile to air a repeat of one on DuMont in midweek. Costs would be substantially reduced, both on the talent end (repeat might be a kinescope) and on time, via DuMont's lower rates.

Web hasn't received any offers yet beyond the first, and won't actively push for any, but it's willing to listen to any rebroadcast pitch any sponsor has to offer, Witting said.

White Huddles With Pres. Eisenhower On TV'd Press Conference

Washington, March 31.

Plans for televising Presidential press conferences have progressed to the high level point where NBC prexy Frank White visited the White House last week to discuss angles with the President.

White said later that details are not yet fully worked out and that the first televised press session is still some time off. The four networks have been working on this matter for several weeks. Thus far, the best way of handling it seems to be a specially staged news conference at which there will not be any "off the record" material. Big stumbling block for coverage of a regular news conference is that the press may never quote the President directly without his specific permission. But, in a televised press conference, his direct words would be going to millions of people, including any slips of the tongue he might make.

DuMONT MULLS CO-OP DEAL FOR PEARSON

DuMont network is negotiating with Drew Pearson for the commentator to return to the network for a Thursday night half-hour segment which web would air on a co-op basis. Network has cast queries to affiliates on availability of local sponsors for the show, and should response be favorable and DuMont be able to agree on terms with Pearson, program would bow in three weeks.

Pearson was dropped by Carter products couple of weeks ago on DuMont and ABC radio, and let loose with a blast at the nets for "being one-sided" in their presentation of news commentary. DuMont has contended all along that it wanted to keep Pearson on as a sustainer until a backer could be found, but that his price was more than it could afford.

However, since the web centralized its co-op system two months ago under command of Elmore (Buck) Lyford, station relations

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Still No Bunny Money in Sight For This Year's TV Easter Parade

Last year's display of the Easter Parade on television, with stuntsters, hip dancers, animals and cuffo, plugsters getting into the act, has frightened sponsors away from the event this year.

As of this week, merely days before the promenading on Fifth Avenue, only one sponsor, Peerless Camera Stores, has committed to brave the total-picture memory of last year.

Peerless, satisfied with WPIX, N. Y., handling, is picking up the tab, as it did last year, from 11:30 to 1:30. But playing it safe, the sponsor and station have shifted the main coverage from Fifth to Park Avenue, at the St. Bartholomew Church site, with a camera in the Waldorf-Astoria lobby.

For shots of the Fifth Avenue activity, WPIX will pick up a feed from CBS.

Everyone is playing the Easter Parade cautiously. DuMont, which had a sponsor for the 1952 event is not covering this year. WOR-TV, which had sponsorless coverage last year, is skipping the event too.

NBC and CBS, both commercial a year ago, are without bunny-money spenders in 1952. ABC, which covered sponsorless last year, has placed its Parade event on a co-op basis, with no takers.

There have been great efforts to fight the sponsor reluctance. The New York City police, to avert an unpalatable repetition, has been alerted to screen publicity seekers and wild and weird demonstrators from the promenade area.

But anything can happen before live cameras on the streets. So the television stations and webs

(Continued on page 68)

Border Incident

Toronto, March 31.

Fired from his job as sound effects man by CJBC, Toronto, Joseph Lacosse, 25, tied up traffic and drew crowds in the rain for two hours at the Canadian Broadcasting Corp. key station here when he climbed to the top platform of the CBC's adjacent 468-foot TV tower and threatened to jump.

He is in jail for mental tests and appears in court here April 2 on a charge of creating a public disturbance.

Godfrey & Co. To Do Full Week Of Fla. Originations

What is probably TV's biggest programming junket will be translated into a reality on April 10 when Arthur Godfrey begins a full week of originations of his multiple CBS radio and TV shows from Miami. Godfrey is taking along the full complement of his morning and nighttime performers—in all over 50 people—as well as the production staffers, etc.

All the shows will emanate from Kenilworth Hotel, including the Monday-through-Friday morning simulcasts, the Monday evening "Talent Scouts" on radio and TV and the Wednesday night full hour TV show. Latter will be in the nature of a super swimming show, originating from the Kenilworth pool.

Godfrey, who has long had a yen to do his shows from Florida, particularly in the wintertime, is anxious to determine its feasibility in terms of the future.

The NBC-TV "All Star Revue" will showcase Spike Jones out of Miami later in April, but Godfrey is getting the jump as the first major commercial TV entry riding the Miami-to-N. Y. cable.

Kay Kyser Projected In New Role: Kollege Of Video Knowledge

Greensboro, N. C., March 31.

Educational television has unlimited potentialities but it must be handled with ingenuity, showmanship, good judgment and proper safeguards.

That view was emphasized by Kay Kyser in an address at a banquet session of a regional seminar workshop of the National Assn. of Educational Broadcasters, comprising 10 Southern states and Puerto Rico. The meeting was held at the University of North Carolina. Earl Wynn, director of the university communication center, who is director of this region, presided.

Kyser said, "With proper guidance television can be as great a boon to our spiritual, intellectual and economic enlightenment as the printing press was. We cannot afford to shut our eyes to this challenge. We must proceed cautiously but not too slowly. There is a fine line between procrastination and impetuosity.

"Educational television programs can be—I said can be—entertaining as well as informative so long as they effectively challenge the curiosity of people to know more. They can be made palatable and provocative."

Chancellor Robert B. House set the theme when he urged the broadcasters to set their standards on a high level. "Nothing can stop you if you keep your standards high and your work interesting and human," he said.

K-F's Radio-TV Spurt in Merger

Kaiser-Frazer's announced acquisition of Willys-Overland for $63,000,000 has led to a spurt in Kaiser's radio-TV bankrolling, but still leaves up in the air the question of which ad agency will handle the merged autos' future air billings.

Beginning today (Wed.), Kaiser-Frazer will begin bankrolling three weekly inserts on the NBC-TV "Today" show, and on April 15 will launch a radio-TV spot campaign in 100 markets. Agency handling the time buying is William Weintraub.

Willys-Overland will continue to bankroll the "N.Y. Philharmonic Symphony Musicale" on CBS-Radio Sundays until the end of April, has pacted with CBS-TV to cover the June Coronation, and will participate in CBS-TV's "Omnibus" until the end of the season. Its agency is Ewell & Thurber.

A spokesman of Ewell & Thurber said he would have to remain mum about the possibility of any future agency clash until the Willys-Overland board of directors officially okayed the Kaiser deal on April 24.

Pitch To Ball Fans

Kaiser-Frazer has signed for 32 segments of NBC-TV's "Today" during the months of April and

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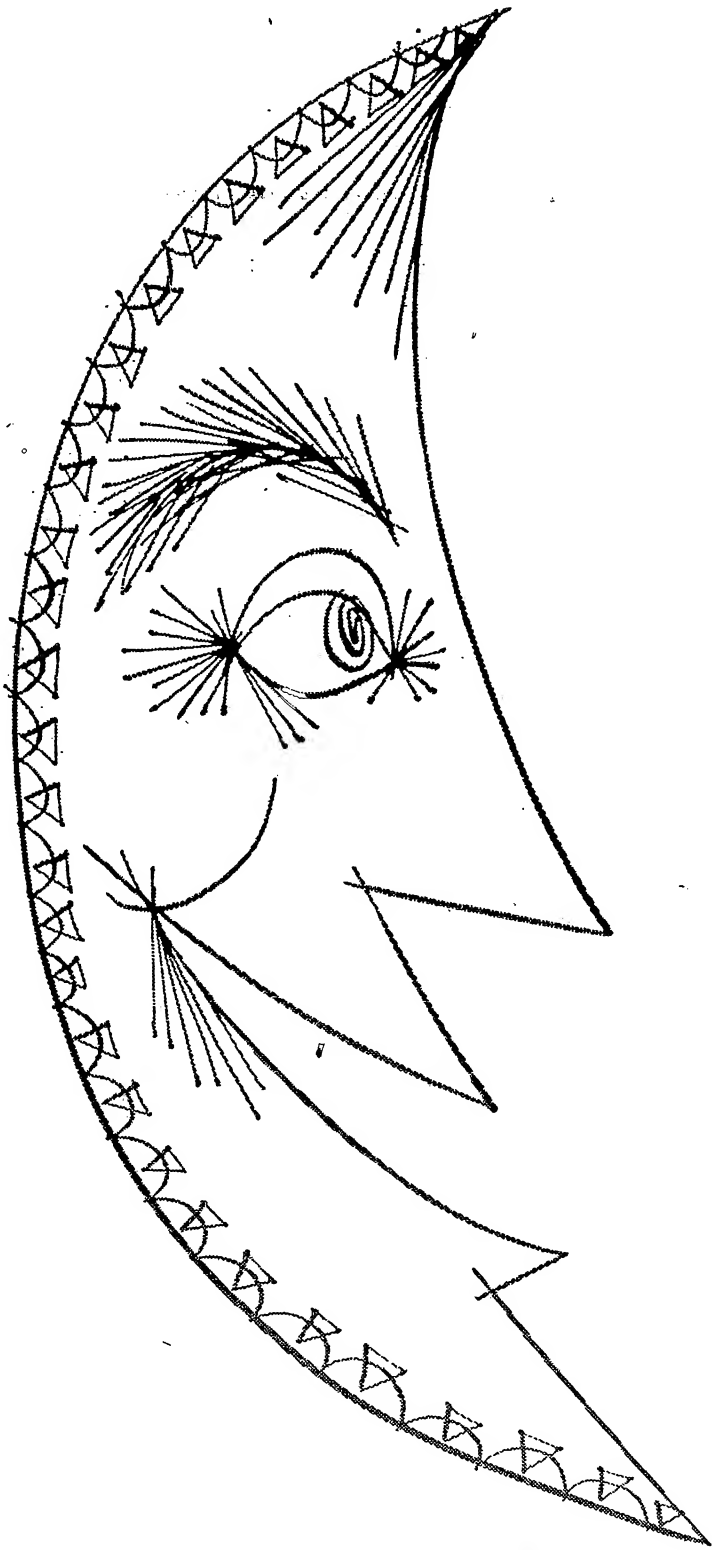
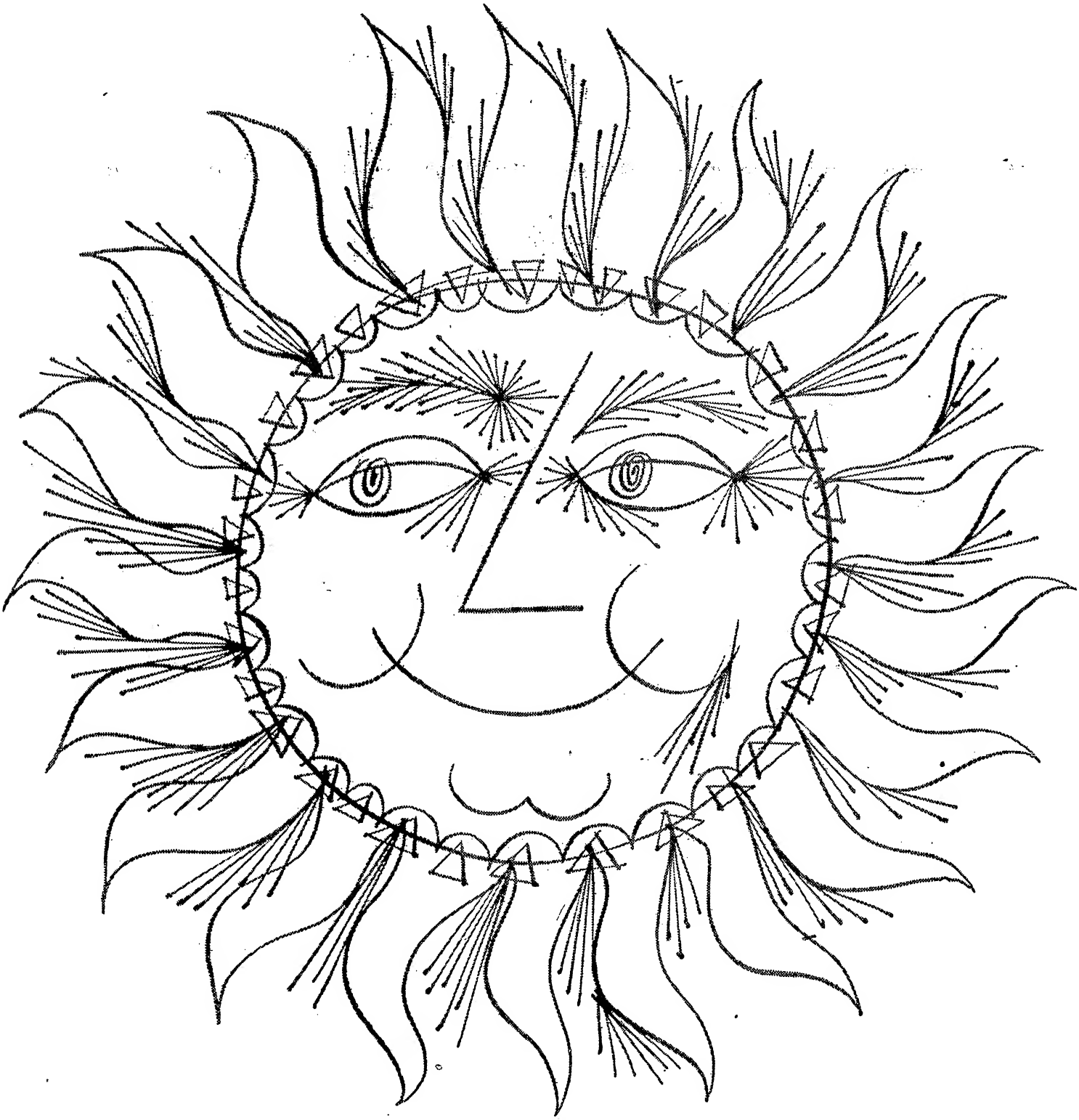
SEP'S 1-NITE RADIO BALLY FOR LINDBERGH

Unusual radio time purchase will find Curtis Publishing Co. buying in on Mutual's Multi-Message Plan for one night only, April 8, to plug the Charles Lindbergh serialized autobiography beginning in its Saturday Evening Post of that week.

What amounts to a nationwide spot (460 stations) for a price of $2,000, was available due to fact that the plan is only two-thirds sold, to Camel's and General Mills. No station clearance was necessary since spot previously was used for public service announcements. BBD&O agented.



what's hot in the daytime?



A show that wins customers for the lowest cost in network television

—less than a dollar a thousand!

It's *made* for all kinds of budgets and sales calendars:

It can be bought in any number of five-minute segments for only $355 each, plus time

...a single insertion for a special holiday promotion—

or a seasonal or year round campaign.

It's on Monday through Saturday... 11 to 11:30 between "Arthur Godfrey Time" and "Strike It Rich."

Its rating is almost half as high again as the next best "magazine-insertion" show.

It's the hottest buy today in all advertising.

It's called "There's One In Every Family." It's on **CBS TELEVISION**

Television Followup Comment

Sunday's (29) edition of the CBS-TV "Omnibus" had all the elements of pre-telecast time excitement, but, like many another in the Ford Foundation series, came off as a frustrating, tantalizing showcase that failed to match the expectations. Two diverse but equally awaited segments shared top honors of the week. One was a Tennessee Williams one-act play, "Lord Byron's Love Letter," adapted for television (from a collection "27 Wagon-Loads Full of Cotton"), with Ethel Barrymore as the star. The other was a heretofore unstaged George Gershwin one-act opera, "135th Street," with an all-Negro cast that provided, at least, some vibrant staging by Valerie Bettis.

The Williams play, set in the French quarter of New Orleans in the late 19th Century, concerned a spinster (Patricia Collinge) and her grandmother (Miss Barrymore) whose most prized possession is a letter supposedly written to her by Lord Byron. There was no mistaking the Williams trademark (on a minor key) in this one—a sad, pitiful saga of two women living in nostalgic memory on which they exist. It is two tragedies in one—the escape from reality of earning bread and butter and daily sustenance by reading the fabricated day dreams of a diary to French quarter visitors, and the spinster's emotional flutterings and flights into romanticism as she reads from the diary—her vicarious grasp at happiness. In the latter role, Miss Collinge, who had much the weightier part, acquitted herself well, but neither in terms of a Barrymore vehicle or as creative scripting did it offer much to the viewer.

The one-act opera (with a book by Buddy DeSylva) was composed by Gershwin 31 years ago when he was 23. It was originally designed as an insert for George White's "Scandals," but was discarded during its Philly tryout. In terms of later Gershwin (notably "Porgy and Bess") it is primitive in construction and content, although "The Blue Monday Blues" and some other early Gershwin excursions into the jazz idiom stand out. George Bassman is credited with orchestrating the work from the original piano score. As an "Omnibus" contrib, it was more stimulating to Gershwiniana "students" than to the average viewer.

The controversial question of the historical relationship between Abraham Lincoln and Ann Rutledge, brought together writer James Agee, emcee Alistair Cooke and Prof. Allan Nevins for some interesting pro-and-con documentation to supplement another in the "Abe Lincoln" film series.

Rose.

During his discussion last Sunday (29) of the spiritual challenge confronting America, in the fourth of the NBC series of filmed statements by distinguished men of our civilization, Dr. Louis Finkelstein, chancellor of the Jewish Theological Seminary of America, recalled how he had been told as a boy, entering the Seminary in 1911, that he was there not so much to study as to associate with great men.

The theologian might have been talking about the notable NBC series. For these half-hour conversations with the world's cultural leaders—a more worthy heritage to leave posterity than many of the time capsules buried under our real estate—provide the television audience with free association with the thinking of some of our time's great men.

In preceding films, philosopher Bertrand Russell talked of a long view of the world, Robert Frost of the state of poetry and the poet, and Carl Sandburg of American ballads with his own guitar accompaniment and Abraham Lincoln.

In "A Conversation With Dr. Louis Finkelstein," as might be expected from an eminent American Jewish scholar, the subject applied himself to American moral issues. The camera work, under Martin Hoade's direction, was as it should be—simple and direct, concentrating through medium shots and closeups on the eloquent face of the speaker. Dr. Finkelstein, whose long, lean face is adorned with graying beard and topped by black hair, has expressive eyebrows and a humorous twinkle in his eyes.

Dr. Finkelstein sketched the nation's spiritual beginnings, "a negation of the Marxist doctrine that men can live by bread alone," and noted that our material abundance frees us to enjoy things of the spirit. Our future, he said, lies in spiritual goals, and this means a spiritual revolution to follow the accomplished materialistic, or industrial, revolution.

"America has been called to greatness," Dr. Finkelstein said, "not for itself but for service to mankind," with the ends to be human dignity, human freedom, liberation of man's mind and human brotherhood. In this revolution he foresaw, the speaker asked for an end of the "great national sin" of existing second-class citizenship for Negroes, a self indulgence "America can't afford."

Although a great peril faces us, Dr. Finkelstein said, we mustn't forget that those who don't believe as we do are still our brothers in the human family. Aggression must be resisted, he emphasized, but to win our enemies to love us is to win the real battle and fulfill ourselves.

Our country cannot escape its responsibility, as Moses wished and Jonah attempted, Dr. Finkelstein maintained, for "we achieve real greatness or we perish."

In posing questions to the theologian, Edward Stanley, manager of NBC public service programs, was commendably unobtrusive. The program, filmed in the chancellor's office on Morningside Heights in New York City, was produced by Doris Ann.

In a courageous spirit of experiment, far too much lacking in television dramas, Armstrong's "Circle Theatre" last Tuesday (24) stuck its enterprising neck out with "The Parrot," first opera commissioned by a commercial TV sponsor. The show was interesting and well worth the effort, but hardly the success it might have been as a musical change of the program's dramatic pace.

The story, an original by Frank P. De Feiitta, related the effect of a will left by an eccentric woman, who gave the bird to three close relatives by leaving them a total of $2 as an inheritance and giving the bulk of her fortune to her parrot, Benjamin. If the well-feathered macaw (expected to live another 90 years) is done in by a relative, the estate goes to the Royal Ornithological Society. Naturally the bird meets an untimely end. Whodunit? The butler! And he, a tipsy old gent, turns out to be—in the author's sleight-of-hand—a distant kin.

For a comic opera, the proceedings were entirely too grim, with composer-conductor Darrell Peter's music (played on two pianos by Bernard Gabriel and Marion Machno) hitting more notes of melancholy than light laughter. Atmosphere of a recent death is hardly a cue for gaiety. Highlights were provided in the off-camera singing of the will by Shannon Bolin (it was played as a record, a neat bit), and a lament of the young lady sung by Jo Schillig, as one of the relatives.

The genuinely comic parts were limited to two: Robert Holland, as a large-mustached ornithologist, and the parrot, which didn't miss a cue of Garry Simpson's fine direction and whose screechings were the work of veteran bird-caller Donald Bain. Properly enough, and a nice ending gag, the parrot's agent, Henry Trefflich, had his name and address listed handsomely in the tail credits.

Producer Hudson Faussett is to be commended for his enterprise if not for the final flawed result. Every now and then—as in S. Lee Pogostin's gay and whacky comedy, "A Volcano Is Dancing in Here," last November—he comes up with a gem. Joe Ripley and Kay Campbell handled the commercials in nice style, low pressured and informal.

With the combined talents of Irving Berlin and team of Richard Rodgers & Oscar Hammerstein at hand, it's difficult to go wrong. Ed Sullivan's "Toast of the Town" on CBS-TV Sunday highlighted some of their work, and these portions of the show made for excellent viewing.

Best segments, in fact, were on film: Ethel Merman's singing of Berlin's "Hostess With the Mostest on the Ball" and "International Rag" via clips from 20th-Fox's current "Call Me Madam," and an 18-month-old kinnie of the late Gertrude Lawrence singing "Whistle a Happy Tune" and "Getting to Know You," from R & H's "King and I," in which she was starring at the time of her death.

Clips from "Madam" were excellent, with only complaint being they weren't of top numbers in the pic and there wasn't enough of them (two clips ran about seven minutes). Miss Merman, of course, was socko. Black and white prints (film's in color) were crystal-clear.

Kinnie of Miss Lawrence was taken from a "Rodgers & Hammerstein Biography" show on "Toast." Film had R & H onstage with Miss Lawrence on one of the numbers, with Rodgers accompanying her on piano. Star's personality shone through the poor quality of the film—entire segment was a little awe-inspiring.

Occasion for the R & H reprise was the 10th anni of their collaboration. Show had Metopera stars Rise Stevens and Mario Del Monaco singing several of their hits, but it was interesting to note that none, for some strange reason, were from "Oklahoma!" subject of the anniversary. Miss Stevens has the ability to slide into the pop idiom easily: her renditions of "It Might As Well Be Spring" and "If I Loved You" were excellent. Del Monaco retains his operatic style: it was fortunate that he chose "Some Enchanted Evening," which fits most easily to his strenuous type of vocalizing.

Despite these entertaining segments, program had much this stanza on the debit side. Some poor timing left an anti-climactic quality to the show, with Sullivan interviewing Branch McCracken, U. of Indiana basketball coach, whom he had introduced previously, as a closer. Timing was also off in showing of slides during a Sullivan commercial for Mercury, giving it a rather sloppy quality.

Opener was the Harlem Globetrotters giving an exhibition of their hoop antics. It was a trifle disappointing due to its shortness (they had a game to play shortly afterward at Madison Sq. Garden) and the absence of "Goose" Tatum, their top clown.

Georgie Tapps did a solid job on his "Birth of the Blues" song-and-dance routine, and Will Jordan pleased with his impression of Sullivan. Gae Foster girls executed a nifty precision routine to tune of "American Patrol." Usual top-notch musical backing was supplied by Ray Bloch orch. *Chan.*

Ronald Colman can be depended on to carry the ball with savvy and suavity. This he does in his w.k. style in "The Man Who Walked Out on Himself," a curious and sometimes overly subtle telepic of Singer's "Four Star Playhouse" series given last Thursday (26) over CBS-TV.

In a virtual one-man affair of direct voicing and recorded soliloquy, Colman displays a shrewd facility in building the Milton Merlin story to half-hour proportions, but at some sacrifice of pace and interest. It's a whimsical tale, of Colman in the throes of divorce and contemplating another marital tie—all of this and more carried out via phone conversations with the never seen principals and in heart-to-heart talks with himself.

In the process of making up his mind about these domestic matters while in a room of his club, he discovers that his reflection in the mirror—intended as his inner self—has walked out on him. His decision to go back to his wife parallels the return of the image. It's not much to go on, and some of the narrative is vague, but Colman gives the piece an aura of credibility and realism under Robert Florey's direction. Only other character, in two brief scenes, is the old bellhop, played by film vet Francis Pierlot. *Tram.*

Ben Blue came through with one of his better tele shows to date with his turn on "All Star Revue" Saturday (28) over NBC-TV with excellent support from Dorothy Lamour, Connie Haines and Mickey Rooney. Layout represented a couple of substitutions. Time slot was originally allotted to Martha Raye, and Paulette Goddard had been slated for the spot assumed by Miss Lamour. Miss Goddard felt that the writing wasn't up to her standard, but as it came off Miss Lamour looked and sounded exceedingly well in the sketch department. Her major contribution was a bit in which she did a nagging wife who, after a party, berates her husband for boners pulled at same. Miss Lamour's stream of words and Blue's pantomime created an excellent laugh-session.

Sketches on layout were particularly good. The opener wherein Rooney and Blue hide scripts in various parts of the set was a howler. Miss Haines' aiding in this bit also helped the comedy total. The night court bit is an oldie that's been around for a long time, but Blue made it count. Blue's panto was again telling in the Easter Parade session in which his Chaplinesque tramp character put over a wistful and warming period.

Miss Haines and Rooney made good in their individual slots. Former sang in a vivid manner on two occasions, showing good projection and highly workable arrangements. Rooney probably showed up at his best to date in the bit in which he does impressions of various filmsters. This part constituted a good commercial act. He probably could make good on the circuits if he had more material of the same calibre.

All the elements in the show were tied together neatly by producer Ernest D. Glucksman, who also contributed to the writing. His handling of material and the personnel made everyone connected with the layout look good.

Jose.

There has been a lot of Bob Hope on television lately—from the Academy Awards on. But Hope wears well, particularly in his standup and give sessions alone, and he didn't suffer from further exposure on "Colgate Comedy Hour" Sunday (29). His sketches, however, were an out-and-out plug for his new picture, "Off Limits," which is pushing the film-tele romance to the limit. One supposedly behind-scenes skit from the picture, involving a director, an Army major technical adviser and Hope, fell flat, and another—a Mata Hari spy sequence—was pretty old hat, ringing in Mickey Rooney (Hope's pic co-star) as a surprise guest.

Appearance of Rosemary Clooney on show was marred by cable breakdown, and loss of picture through most of her warbling of "I Haven't Got a Worry to My Name." Otherwise the singer was attractive, in good form, and appropriately broken up by Hope's straying from the script. The program, which included a Hope Navy skit too, was aimed at a serviceman audience. Incidentally, the picture fadeout on Miss Clooney was the second time in two nights that an NBC-TV show was interrupted. The night before, a late NBC news flash cut most of the Lucky Strike film introduction to "Hit Parade" with latest word on the ammunition train wreck.

CBS-TV's "You Are There" last Sunday (29) presented a powerful documentary for our times in its reenactment of the Salem Witch Trials of 1692. Based on the same material as Arthur Miller's stage play, "The Crucible," this stanza underlined in strikingly dramatic terms the lethal threat of false accusations and mass hysteria. It was an obvious parallel to contemporary events and more effective because of the stanza's avoidance of spelling out the similarities.

The production was flawless, one of the best since this firstrate series started a couple of months ago. In the usual format, the trials were handled like a current news event with CBS news commenators, headed by Walter Cronkite, picking up the coverage from courtroom, where one trial was in progress, and a jail where a group of other accused persons were in shackles.

The setting of the stage for the trial, the introduction of the leading personalities via face-to-camera interviews and the trial itself were projected with terrifying reality. Particularly so were a couple of sequences in which a group of girls become madly hallucinated with the idea of witches.

Janet Ward, as the accused, handled her assignment with sensitivity. It may have been a mistake, however, to have such a goodlooker in this role since the predicament alone should have been enough to win viewers' sympathy. The rest of the large cast, headed by Joseph Anthony, Vinton Hayworth and Milton Delzer, was uniformly excellent. Kate Nickerson scripted with Sidney Lumet directing and Charles W. Russell the producer.

Herm.

An important contribution to science as well as to tele was offered on NBC-TV's "American Inventory" Sunday (29), with a report on cancer research prepped by an "Inventory" unit. With five top cancer research experts taking part, and another, Dr. Charles S. Cameron, of the American Cancer Society, serving as narrator, airer proved a fascinating as well as significant half-hour.

A normally sensitive if not distasteful subject was treated seriously but not dully, to remove all objections. A literate but not pedagogic script; a lucid, attractive narrator, and vital subject matter, absorbed the layman. Viewer interest was further retained by visual aids—charts, X-ray pix, microscopes, mice, rabbits, interviews with patients—and by shifts from one lab and medico to others. Camera would wait while a doctor interrupted his talk to light his pipe.

These aids didn't detract from the message presented—that cancer research is making progress, though problems remain. Heredity factors, genetics studies, hormones, tar chemicals—all these were discussed by leading researchers in a way to reassure laymen that the good work of finding the cure for a scourge was going on.

Bron.

"Broadway TV Theatre's" presentation of "In Any Language" on WOR-TV last week (23-29) should set a lot of dialers wondering about Broadway legit and what it has to take to make one show a hit and another a flop. The Ed Beloin-Henry Garson comedy opened to a flock of negative notices last October and shuttered after 45 performances. In its television version, however, the spoof on Italian film-making emerged as a hit-stature comedy with script, thesps and production coming in for a simultaneous score.

Could be that as a theatre-piece, "Language" was a bit too flimsy for the $4.80 trade? No such flaw was apparent in the 90-minute TV adaption. It came across as a brisk romp that made for good viewing.

Much of the credit belongs to Audrey Christie (in the role created on Broadway by Uta Hagen) as a Hollywood song-and-dance queen in Rome to tackle tragic drama via Italian pix. Miss Christie's comedic savvy kept the session moving at a bright pace and she dominated each scene with the mastery of a pro. Mischa Auer, costarring with Miss Christie, was effectively ludicrous as the brilliant but broke pic director. He was a firstrate foil.

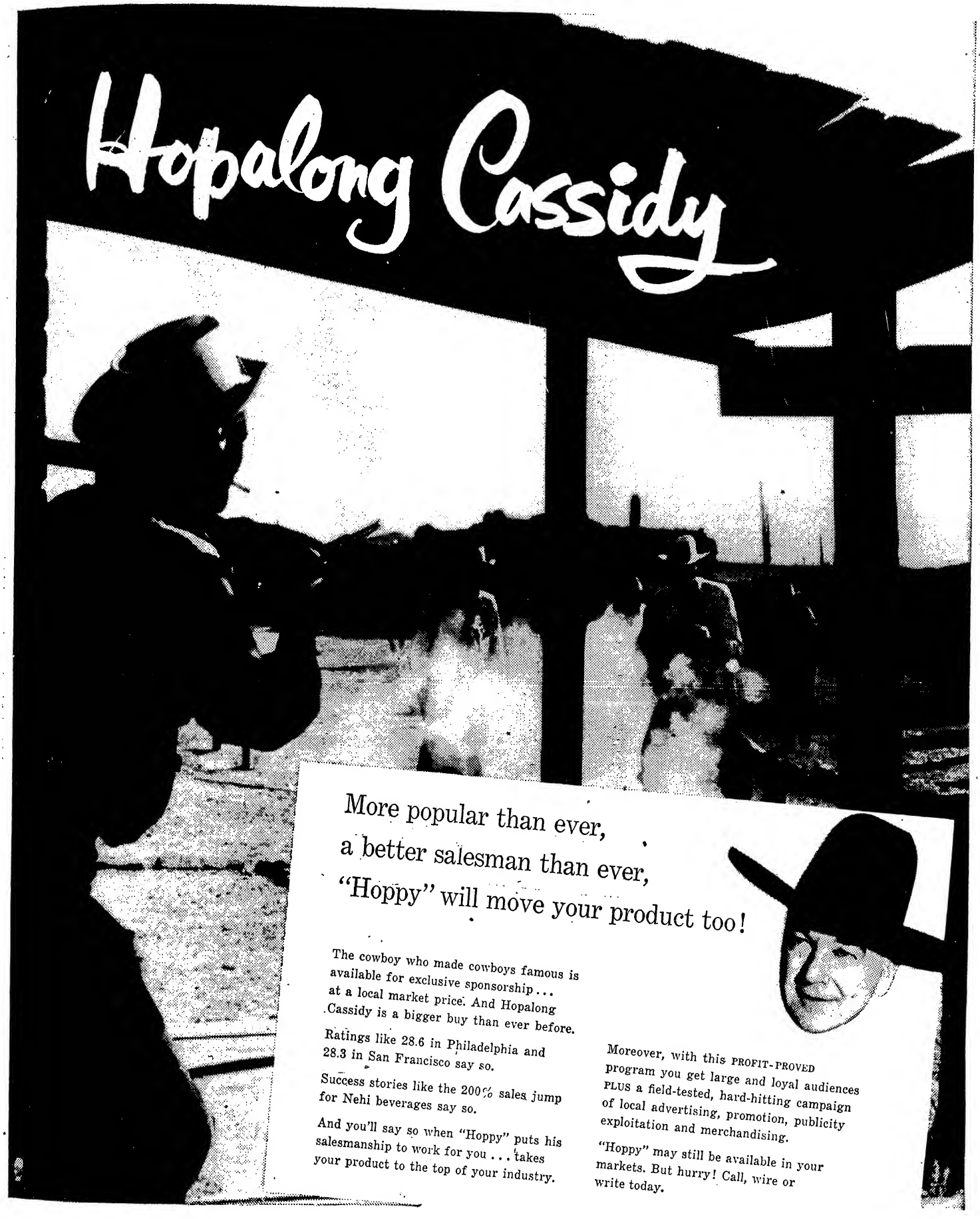
Supporting players also were standout. Jody Drew did an excellent bit as an Italian film star and John McQuade was properly blustering and devoted as Miss Christie's estranged spouse. Beverly Roberts, Bartlett Robinson, Joe Verdi and Effie Afton also rate nods for their effective contributions.

Warren Wade's topnotch production and Martin Jones' lively directorial touches helped bring the show home a winner. *Gros.*

"Danger," which seems to have trademarked the solid psychological suspense dramatic show, had one of its good ones on CBS-TV last Tuesday (24). The play "Carpool," a Jeremy Daniel original, unleashed a chilling tale of an unbalanced gent (William Prince) who hated violence so much he got violent about it while sharing a cross-country auto trip with a mildly bickering married couple (Hildy Parks and Richard McMurray). Story unfolded a neat study of the odd character who, obsessed by the tragic quarreling of his parents, takes to befriending the girl and plotting to kill her husband. The plan is spiked when the husband, as usual slightly jealous, does not enter a tampered car but returns to spy on his wife, thereby averting his death and his wife from a fate worse than.

Prince did an excellent job as the psychopath, whom the viewer got to know and pity, while Miss Parks and McMurray were skillfully natural as the loving and quarrelsome couple. Unusual motion, lifting the play out of the studio, was provided by film inserts of a road on which the threesome's car "traveled," and cuts to a spinning photo of a tire. The producer-director team of Charles W. Russell and Sidney Lumet could well bring their psychological touch to more advantage, if that's historically possible, on the "You Are There" show, which they also handle. Dick Stark treated the Ammident commercials in his usual aggressively friendly manner.

Hopalong Cassidy



More popular than ever,
a better salesman than ever,
"Hoppy" will move your product too!

The cowboy who made cowboys famous is available for exclusive sponsorship... at a local market price. And Hopalong Cassidy is a bigger buy than ever before.

Ratings like 28.6 in Philadelphia and 28.3 in San Francisco say so.

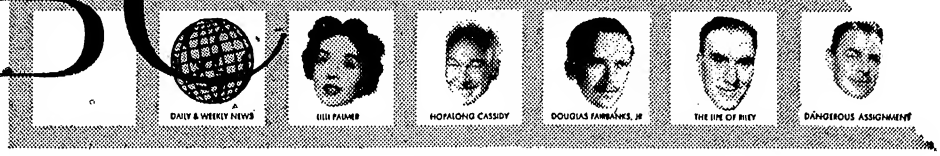
Success stories like the 200% sales jump for Nehi beverages say so.

And you'll say so when "Hoppy" puts his salesmanship to work for you ... takes your product to the top of your industry.

Moreover, with this PROFIT-PROVED program you get large and loyal audiences PLUS a field-tested, hard-hitting campaign of local advertising, promotion, publicity exploitation and merchandising.

"Hoppy" may still be available in your markets. But hurry! Call, wire or write today.

NBC FILM DIVISION



NEW YORK, CHICAGO, LOS ANGELES

EYE WITNESS
(The Cruel Clinic)
With Mercer McLeod, Harry Townes, Eric Dressler, Gregory Morton, Dorothy Elder, Rosemary Pettit, Harold Gray, Ann Rutherford, narrator
Producer: Joseph W. Bailey
Director: Perry Lafferty
Writer: Irving Gaynor Nieman
30 Mins.; Mon., 9 p.m.
PEARSON PHARMACAL CO.
NBC-TV, from New York
(Harry B. Cohen)

"Eye Witness" is NBC-TV's latest pitch to woo dialers away from CBS-TV's "I Love Lucy" magnet. Riding back-to-back with Robert Montgomery's teledrama series, web now has a strong 90-minute lineup but whether "Witness" will dent the "Lucy" ratings is doubtful. It's a sure bet, however, to win dialers whose tastes go to off-beat dramas of the science fiction and supernatural genre.

Series got off to a fine start Monday (30) with Irving Gaynor Neiman's adaptation of Arthur Gordon's original yarn, "The Cruel Clinic of Dr. Schmidt." It was a tightly knit televersion that built interest and excitement. Firstrate thesping and slick behind-the-camera techniques added to the overall top score.

Story took place in a hospital in an unidentified South American country where a ruthless German doctor who conducted experiments for the cure for schizophrenia on Nazi concentration camp inmates was continuing his human guinea-pigging. An experiment on one patient eventually backfired in that latter was given prophetic knowledge as well as amnesia and the doc slowly developed into a schizophrenic himself in his efforts to cure the patient. Through all this, a young medic was an unwilling aide because the mad doc had threatened to blackmail him if he attempted to expose his weird experiments to the authorities.

Mercer McLeod was properly wild-eyed as the German doctor, Harry Townes was convincing as the med student and Erie Dressler was effective as the patient. Lesser roles were adequately handled by Gregory Morton, Dorothy Elder and Harold Gary. Ann Rutherford had little more to do than set the scene.

Plugs for the sponsor's deodorant were obvious and distracting. *Gros.*

BEAUTY ON PARADE
With Jerry Bundsen, Evangeline Baker, others
Producer: Jay Grill
Director: Bill Hollenbeck
30 Mins.; Thursdays, 10:30 p.m.
HUDSON DEALERS
KGO-TV, San Francisco
(Fenton-Grill)

This is a bright-paced stanza spotlighting four damsels per program in a three-way stretch for beauty, talent and personality honors. Winner of series will be gifted with scads of merchandise.

Affair is co-hosted by Evangeline Baker and Jerry Bundsen, the right hand aide of Examiner columnist Herb Caen. It's Jerry's initial TV series, but even with first-night distractions he was busting out all over with sock ad libs.

Miss Baker introduces the lovelies who (a) parade their charms, (b) give with talent, and (c) discuss the lighter facts of life with Bundsen. In this latter set-to, when the cuties huddle around him, Jerry emerges as an ultra smooth, sharp and witty emcee.

Following each round, Miss Baker posts the point-standing to whet viewer's interest. For his premiere (26) producer Jay Grill selected gals pre-tested on his other TV shows. In looks, chatter and talent they set a pace that may be hard to maintain.

Barbara Huffman and Rayna Clay chirped pop tunes. Elizabeth Lee tip-toe'd an interpretive dance. Ardeen De Camp doubled on violin and vocals. Ardeen's professional experience (she's with Dick Foy's band at the Claremont Hotel), edged her into the winner's circle by a one-point squeeze.

Show may win an award—a dandy dandelion, or something—for the number of sponsors appearing on camera. Not one, not two, but five—in person to hawk their product.

Between rounds, Bundsen (off camera) queries the sponsors (on camera), stooging them into preplanned sales pitches. And between commercials, the busy sponsors act as contest judges!

Despite this weighty commercial burden, program is much livelier than Grill's previous show of the same name, a 15-minute job confined to beauty alone. Winner of first series was Nancy Woodruff, now a New York model. *Dwit.*

JOURNEY THROUGH LIFE
With Tom Reddy, Carl King, guests
Director: Frank Moriarty
30 Mins.; Mon.-thru-Fri., 1 p.m.
Participating
WCBS-TV, New York

Latest trend in the daytime participationers seems to be serious stuff—audience guests are handed household problems to solve, or are cited for their good deeds. "Journey Through Life" falls into this vein. Format calls for three married couples to appear on each show. Each couple tells what's contributed to make their marriage a happier one, via trials & tribulations.

Tom Reddy makes a capable emcee in that he keeps the stories on the straight and narrow, with no oversentimentality. On initialler, in fact, he had a little difficulty in keeping one overeager guest from talking past his limit. But it's a straight-forward job which keeps the show on a dignified level.

Following each couple's story, Reddy asks them three questions, correct answers to which rate prizes. Carl King announces, and also describes the prizes. At the end of the show, a panel of celebrities, contacted by phone, decide which couple deserves the day's grand prize, in case of the premiere, a free weekend in Atlantic City.

Guests were interesting. One couple fled from Danzig after being persecuted by the Russians; a housewife whose husband was in poor health worked as a janitress; a third pair of newlyweds were preparing to take in the bride's three youngest sisters and brothers.

On the whole, show is a fairly creditable job. Idea is a good one that should appeal to the housewives and it's carried out in a restrained manner. If guests continue to be as sincere and interesting, show should click.
Chan.

DREW PEARSON STAFF CONFERENCE
With Jack Anderson, Fred Blumenthal
Director: Charles Hill
15 Mins.; Sat., 6:45 p.m.
EMERSON RADIO OF WASH.
WTOP, Washington
(Gamble)

There's the germ of a solid show in the new Drew Pearson format, but, as it now stands, it just doesn't quite come off. The rather formless, self-conscious "staff conference" which rambles around many subjects without socking across any, is hardly a substitute to Pearson fans for the excitement of the stop-the-presses, breathless type of newscasts they have come to associate with him.

Show, which is strictly local and obviously still in an experimental stage, is conceived to give the viewer a look-see at a typical Pearson staff powwow, from which the famed columnist evolves his broadcast and daily news column. From this point of view it must be both surprising and interesting to Pearson fans that he has reporter assistants and that he must "dig" for items even as you and I. Aside from this, show is too short and covers too much territory to actually give Mr. & Mrs. John Q. more than the vaguest idea of the development of a news story. Lacking this, there's no logical reason for substitution of the group huddle for a solo recital of the news.

Contradictory as it sounds, show is at once too short to cover all the ground attempted, and at the same time lagging in pace and punch. It might be well to telescope the staff efforts to a few selected items, rather than mention so many and then leave them dangling mid-space.

On the credit side, format of show makes for an easy, informal type of discussion which can be informative albeit not exciting. The two Pearson staffers, Jack Anderson and Fred Blumenthal, have TV personalities of their own and appear relaxed and at home before the lenses. The big exclusive on show caught, an item "leaked" from the testimony of Henry Gruenwald before a House Committee, was still the boss' bailiwick, and staffers' reaction was matter-of-fact. The "prediction" gimmick is kept in a modified form, and impressed as one of more spontaneous portions of show. Pearson, mulling his prediction for his next night's web broadcast, consulted staff, who disagreed with him. There's no indication, however, of how much the boss' opinion was affected.

There's been talk of kinescoping show for syndication. There's enough meat in it for wider circulation, and material is of national, rather than local interest. But considerably more punch as well as a general tightening is needed before this rates A for effort as well as for effort. *Lowe.*

HISTORY IN THE MAKING
With Richard Tobin, Phil Tonken
Producers: Tobin and Tonken
Director: Richard Blue
15 Mins.; Sat., 2:45 p.m.
Sustaining
WOR-TV, N. Y.

"History in the Making," a co-production of the N. Y. Herald Tribune and WOR-TV, is a propaganda wolf masquerading in sheep's clothing. Officially, it's billed as a recap of "the week's highlights in international, domestic and local news events, as well as the latest bulletins." Actually—and many viewers are bound to resent this—it's the editorial page of the Herald Tribune thinly disguised as a news presentation.

Initialer last Saturday (28) contained at least three non-objective inserts parroting the editorial line of the Trib. As a rationalization of Gov. Thomas E. Dewey's fiat thrusting a Transit Authority on N. Y. City, thus creating a subway fare boost, newscaster Richard Tobin displayed a list of high fares charged in other cities. At another point, Tobin, citing Chrysler's price cut, generalized that the Republicans' lifting of price ceilings had resulted in a drop, not a rise, in the overall cost of living. And explaining President Eisenhower's apparent reluctance to interfere in the Bohlen affair, Tobin injected this opinion, "Sen. McCarthy may be the target of the occupant of the White House—who has never liked him anyway."

Tobin, who is radio-TV director on the staff of the Trib, impressed with his smooth voice and presentable appearance. But his manner is wooden and, near the end of the stanza, he jerked his head toward the side uneasily. His function, theoretically, is to explain news photos, maps and film strips flashed on the screen. His associate, Phil Tonken, nervously plugged the Trib's This Week mag section and offered the weather forecast.

If "History in the Making" purports to be an editorial analysis of current affairs, it should say so. Otherwise, it ought to stick to the hard, unslanted facts of the news.

QUOTES ON SPORTS
With Fred Vant Hull
Producer-director: Bill Garin
Writer: Vant Hull
15 Mins.; Mon., Wed., Fri., 10:30 p.m.
BOB KNOWLES AUTO CO.
KSTP-TV, Mpls.-St. Paul

Former University of Minnesota and professional football star Fred Vant Hull, who has suffered permanent paralysis following polio and is confined to a wheel chair, makes this sports commentary show one that many fans are sure to tune in on and approve.

Sitting behind a desk that conceals his infirmity, the pleasant, smiling ex-gridder projects a winning personality and demonstrates an ability to report graphically and concisely, as well as to comment authentically, on up-to-the-minute sport happenings. He rarely, if at all, refers to notes, his method of delivery making for an intimate informality that increases its effectiveness. His diction leaves nothing to be desired and he has a swift, easy flow of language.

At show caught, he told of the results of the state high school basketball tournament finals, an event of paramount interest hereabouts, and gave details of the championship game. He also related several amusing tournament incidents and reported other late sport events. Commercials were right in order. *Rees.*

ANSWER ME THIS
With Tom Romano
Producer-director: David K. Harris
Writers: Romano and Harris
30 Mins.: Mon., 7 p.m.
Sustaining
WNHC-TV, New Haven

One of the more favorable aspects of this particular quiz show is the fact that it hits a fairly high intellectual level without being too stuffy. Questions steer clear of the "something-for-the-morons" angle but also sidestep the overpedantic phase.

Paced by nonchalance of quizmaster Tom Romano, program strikes an informal pose which gives an impression of friends dropping into the living room for an evening of interesting chatter.

Panelists on show caught were Prof. Fred Rodell of Yale Law School; Attorney James Egan of Hartford; Dr. Paul Sears, Director of Conservation Dept. at Yale; film thesp Debbie Reynolds.

Program functions on a straight q-&-a basis, with no giveaways, no forfeits—just conversation. A possible hypo from viewer angle would be a financial tax on the "experts" when they flub a question, cash to be donated to a worthy cause.

Okay camera work gets good directorial assist in keeping shots well mixed during the half-hour stanza.

"Answer Me This" has been in session for about 15 weeks and has accumulated a substantial following. For a sponsor interested in picking up some video ballyhoo at not too high a talent tariff, this is not a bad pitch. *Bone.*

Television Chatter

New York

Sam Levenson, who did his camping routine on "Toast of the Town" March 8, unhappy about **Alan King's** summer-camp routine in the night clubs . . . Half-hour TVR of the **Larry Storch** CBS-TV show, written and produced by **Leo Solomon**, has been made and rushed to potential clients . . . "Television Trends — Live and Films" subject of panel discussions of Television Writers Group of the Authors League of America at Barbizon-Plaza, April 15 at 8 p.m. Participants include **Lewis Titterton**, Compton Advertising veepee; **Kendall Foster**, William Esty veepee; **Marion Personnet**, prexy of Parsonnet Productions; **Frank Schaffner** and **Fred Coe** . . . **Hal Weiss**, radio-TV writer, joined I. R. Stempel Advertising Agency as account exec . . . **Mercedes McCambridge** debuts into "Studio One," produced by husband **Fletcher Markle**, April 6, in **A. J. Russell's** original television play, "Shadow of the Devil" . . . NBC-TV's **Harold Kemp** now a country squire, domiciling in suburban Mt. Vernon . . . The **George F. Foley's** are new parents of daughter, Barbara . . . **Bernard J. Prockter**, prexy of Prockter Television Enterprises, appointed chairman of Radio-TV and Stage Artists Division of the United Jewish Appeal . . . **Bud Collyer** replaced **Steve Allen** on ABC-TV's "Talent Patrol" March 30. Allen into "Pink Elephant" legiter . . . **Martin Cohen** of the Kate Smith unit has joined Teleprograms, Inc., producers of "American Inventory," as administrative director . . . **Walt Framer** in California . . . **Penny** and **Johnny Olsen** have first baby chinchilla on their Conecticut farm. Named Sherman because Olsens received word at Stork Club . . . Electric Auto-Lite Co.'s second automobile show, with **Irene Dunne** as emcee, replaces "Suspense" April 7.

Jean Martin, singer on WNBT's Sammy Kaye show, named head of teevee committee on ticket sales for the National Wheelchair Basketball Tournament scheduled for April 17-19 . . . **Don Bennett**, producer-moderator for DuMont's "The Big Idea," addressed the American Patent Law Assn. in Washington last week, is skedded for another speech before same body in Pittsburgh, April 17 . . . **Walter Fields** named sales manager for DuMont's newly formed Tampa Factory Distributing Branch of the receiver division . . . **Terry Tashjy** joined Sandy Howard Productions as program coordinator for "Inside Times Square," bowing on WOR-TV . . . Rubsam & Hormann Brewing Co. renewed on **Jimmy Powers'** "Powerhouse of Sports" on WPIX . . . **William Molyneux** set to design sets for the NBC-TV's upcomin production of "Rosenkavalier" . . . **Grant Sullivan** of DuMont's "Captain Video" set to do the lead in Mono-Drama Theatre's version of "Count of Monte Cristo" on WABD.

Three radio-TV execs at William Weintraub agency are being boosted up the ladder. **Lee Curlin** becomes assistant business manager in charge of timebuying; **Les Blumenthal** to general manager of the radio-TV dept.; **Bill Weintraub, Jr.**, to radio-TV production manager.

Robert Montgomery doing **John O'Hara's** "Appointment in Samarra" on his hour show May 11 . . . **Lin Cook** ended two-week run on "Aunt Jenny" and off to Chicago for WNBQ tele lead in "Curtain Time." Latter show co-starred **Virginia Vincent** and **Kevin O'Morrison**, now back in N. Y., last week . . . When "Hollywood Screen Test" celebrates 5th anni on ABC-TV this week, scripter **Alton Alexander**, with show from start, will have written 500 plays and sketches for program.

Top AB-PT and ABC brass including **Leonard H. Goldenson**, **Robert E. Kintner**, **Robert H. O'Brien**, **Robert M. Weitman** and **Frank Marx**, due back from Coast late this week . . . **Giuseppe Baggi**, European artist who constructs caricatures out of wire, to guest on **Ed Sullivan's** "Toast of the Town" on CBS-TV Sunday (5) . . . **Reub Kaufman**, Guild Films prexy, back from Coast . . . Ditto **Ben Frye**, United Television Programs sales veepee . . . Legit actress **Jean Stapleton** will appear on **Robert Montgomery** show next Monday night (6) for the third time in "Second Hand Sofa."

Hollywood

Beaver Motor Corp. bankrolling Saturday movie on KECA-TV . . . "Fishing Tips," sponsored by Associated Sporting Goods Dealers, tees off on KLAC-TV . . . **Jack Creamer**, formerly with William Morris agency, joins TV sales department of ABC as account exec . . . KTTV acquired vidpix series, "Files of Jeffrey Jones" . . . **Mary McCarty** guestarring on Martin & Lewis' "Colgate Comedy Hour" on NBC-TV May 3 . . . KTTV manager **Dick Moore** vacationing in Phoenix . . . KNXT launched new panel show, "Platter Panel," with **Frank DeVol** as moderator, and **Bill Ballance**, **Ronnie Kemper**, **Johnny Grant**, **Lina Romay**, **Margaret Whiting** and **Connie Moore** on first show . . . KTLA renewals include "City at Night," **Lawrence Welk**, "Man's Best Friend," and wrestling, and Southern California Gas begins angeling **Robert Linn** show . . . Sunbeam Corp. picks up tab on "Window on Washington" on KTTV . . . "Sports Car News," sponsored by Wells Motors, begins April 8 on KLAC-TV . . . Bell Brands renewed "Ramar of the Jungle" on KTTV.

San Francisco

Lawrence A. Harvey, southern California industrialist, awarded UHF Channel 20. Expects to start operations by September . . . **S. H. Patterson**, KSAN owner, applied for UHF Channel 32 . . . **Les Malloy** off his KGO-TV stanza for several days with a kidney infection. **Bob Day** replaced him . . . The three local TV stations firmed "freelance" pact with AFTRA. Terms comparable to Los Angeles area but minimum scales are 12½% lower . . . **Thoreau Willatt** and **Leo Diner** dissolved partnership. Diner will specialize in TV films, Willatt in newsreels . . . **Ann Sothern** in for a weekend rest cure with her daughter, Tish . . . **Mae Tai Sing**, Forbidden City entainer, featured in a "Mr. and Mrs. North" film . . . **Marjorie Trumbull** selected to emcee fourth annual local TV Academy Awards banquet (28) at Mark . . . **Caesar Grimaldi**, local producer, shifting to California Advertising Agency, Hollywood . . . **"Uncle" George Lemont**, on his KGO-TVerie, essayed "Dognet," actual case films from the city pound. And "I Love Losing," story of a lady gambler.

Chicago

Jack Curry takes over as WBBM-TV sales promotion topper via a tour of the same at St. Louis' KMOX . . . An "Ice Capades Rehearsal" will be telecast by WBKB today (31) from the skating rink of the promotion-wise Polk Bros. who also bankroll the show . . . WBBM-TV will televise the Pontifical Mass of the Cathedral of the Holy Name via CBS on the web's Easter Sunday programming . . . **Ken Nordine** spelling vacationing **Bob Cunningham** on "Welcome Travelers" . . . Sarra, Inc., completing tele commercials for Atchison Topeka & Santa Fe Railways, Sunbeam Corp., and Pillsbury Mills . . . CBS' chief talent, **Arthur Godfrey**, speaking before the Chi Executive Club prior to emceeing the Beau Nash ceremonies at the Ambassador West . . . WBBM-TV debuted a quarter-hour shopping show yesterday (Mon.) featuring **Pat O'Riley** and **Lee Phillip** . . . The Disabled American Veterans will award ABC-TV's "Super Circus" a citation on April 19 for its role in entertaining hospitalized vets . . . **Clark Davis** joining WBBM-TV's scripting stable

Vincent Vice Fisher On Recruiting Show

Singer Ronnie Vincent, newly drafted, takes over for Eddie Fisher on the CBS-Radio-Army Air Force recruiting show (Saturdays at 4 to 4:30) on May 2.

That's the same week Fisher, out of the Army, will go over to NBC television and radio for Coca-Cola.

Vincent, who sang with "The Gaylords," is expected to have finished his basic training before taking to the air for Uncle Sam.

AFTRA Tackles $64 Question

Hollywood, March 31.

When the Un-American Activities Committee ends its hearings here on Communism, the American Federation of Television-Radio Artists board of directors will meet to take action on members who refused to answer the $64 question, executive secretary Claude McCue said Monday.

Before the committee convened, AFTRA members voted a resolution demanding subpoenaed members to answer queries regarding present and past associations with the Communist party.

The resolution gives the AFTRA board the power to expel members who decline to answer. McCue said that actress Jody Gilbert, dancer Libby Burke and other members who didn't answer will be called before the board April 13 or possibly sooner.

Kids Getting to School Late, So 'Telecomics' Gets Earlier Period

Two considerations mark the earlier opening (7:30 a. m. instead of 8) of WCBS-TV, N. Y., which started Monday, March 30.

One is to get the kiddie shows, "Telecomics" and "Time for Beany," on the air earlier. Letters from parents have complained that their tots have been getting to school late. The shows have been popular on the ARB rating charts.

The other is to pitch the entire "Kovacs Unlimited" show, formerly from 8:30 to 9:30 a. m., against a whole hour of "Today," and get away from the entertainment competition of Morey Amsterdam's "Breakfast with Music" on WNBT.

"Time for Beany" picks up a sponsor April 6. Cocoa-Marsh at that time begins three participations a week, Monday, Wednesday, Friday.

'SUPERMAN' GETS A GLOBAL RADIO SPREAD

"Superman" with a British accent is currently being sold in a number of world markets, along with a Spanish version of the radio series. Fremantle Overseas Radio, AM syndication outfit, has set deals for sponsorship of the program in some 14 countries, with more deals pending.

Paul Talbot, Fremantle chief, secured rights to the airer for world syndication with the exception of the U. S. and Canada. The British-accent open-ender, made in Australia, is sponsored by Kellogg in South Africa. It's on the air in Australia, New Zealand and Ceylon, with a deal pending in British West Indies.

Spanish version, made in Mexico City, has Kellogg picking up the tab in Mexico and Costa Rica, with other bankrollers in Colombia and Peru. Rights to the series are owned by National Comics, which also distributes foreign-langauage comic versions in those countries.

Wiley New Flack Chief For CBS Central Div.

Chicago, March 31.

Chuck Wiley, director of Special Events for CBS Central Division, has been named public relations chief for the division, succeeding Stuart Riordon, who resigned last Friday (28).

The public relations end will be split into two sections, with video publicity under Andrew Murphy, former CBS staffer, currently with Thor Corp., and with Sam Paxton heading the audio flackery. Wiley will retain his special events duties.

Sen. Johnson Series

Dallas, March 31.

U. S. Sen. Lyndon B. Johnson, of Texas, will make his debut in a regular weekly report to the state each Sunday over stations of the Texas State Network and added outlets.

The talks, carried as a public service, will report to the people of Texas on happenings in Washington and on how they affect the state.

ABC Sets Simulcast As Metop Fund Benefit

ABC radio and television networks will air a special broadcast for the Metropolitan Opera Fund next Monday (6), with a top lineup of Met stars. Composer and critic Deems Taylor will emcee.

Lineup for the simulcast, set for 8:30 to 9:30 p.m. with an additional half-hour on radio, includes Zinka Milanov, Mario Del Monaco, George London, Lucia Albanese, Salvatore Baccaloni and Robert Merrill. Met conductors Fausto Cleva and Max Rudolf will lead the ABC Symphony orch.

Show will present scenes from various operas as well as straight arias. Network had done a benefit broadcast for the Opera's fund two years ago on radio, but this is the first telecast of such a show, and the first on such a scale. Henry Souvaine produces, while William Marshall directs on TV and Marshall Diskin megs the radio version.

Cry 'Foul' Over Husing's Ouster By 'Packager' of DuM Boxing Bouts

Dropping of Ted Husing as commentator on the Monday night fights from Brooklyn's Eastern Parkway Arena on DuMont network has set a precedent which is being labelled as a discredit to the industry. First reports had it that Husing was dropped for reasons of economy, a reason Husing himself subscribed to.

But subsequent revelations indicate he was fired because of criticism levelled at him by boxers, managers and other segments of the boxing industry. It wasn't DuMont which fired him; it was Emil Lence, "packager" of the bouts for the web and promoter at the Arena. Lence pays all the salaries involved in the tele productions—and has the final say.

Unhappy aspect of the situation is fact that DuMont let a boxing promoter package and control the production of its telecasts of the fights. With all the criticism levelled at handling of boxing by the commentators, and all the charges of "buildups" by sponsors, agencies and networks, the revelation that a segment of the boxing world itself should control production of a network telecast is seen indicating the need for some basic changes in the viewpoint of the networks.

Under the present setup, if a commentator remarks about the slow pace of a fight, the fact that one of the participants isn't pitching, or delivers any adverse commentary, the fight promoters themselves can enforce censorship.

Greensboro, N. C. — WFMY-TV has welcomed back one of its veteran staff members, Don Hardison, after his two-year Army hitch.

Millions of nickels in juke boxes tell the story of the Italian Influence on modern American life. They go to pay for repeated playings of American hits based on Italian originals.

More and more American hit tunes, such as those pictured above, are adaptations from Italian popular songs. In their original form, WOV was first to bring them to American airwaves. What is today a nationwide hit may have been familiar, a year and more ago, to over two million Italian-Americans to whom WOV directs its Italian-language broadcasting.

In every phase of American life, Italian creativeness makes its daily contribution. From music to motor cars, from fashions to films to food, Americans have eagerly accepted the good things the Italian Influence brings us.

In New York, with the greatest Italian population of any city in the world, the Italian Influence makes its first and most penetrating impact. WOV will show you the way to turn this Influence to the profit of the product you advertise.

Originators of Audited Audiences
WOV NEW YORK
5000 WATTS

Representatives:
John E. Pearson Co.

730 FIFTH AVE., NEW YORK 19 • ROME STUDIOS: VIA di PORTA PINCIANA 4

Eileen BARTON
Currently
SEVILLE, MONTREAL
CORAL RECORDS
Dir.: MCA

Erwin, Wasey Formula

Continued from page 58

a kitchen scene showing several Admiral appliances, the camera was dollied in from a view of the entire room to a point where, with the lense just 1/16 inch from the photo the entire screen was filled with a turkey roasting in the oven, all with remarkable three-dimensional effect. From this shot, Levin then switched to a live shot of a turkey turning on a spit in the oven—without the viewer being aware of any change. The intricacies of split second timing required in this operation have posed no problems to date.

In another commercial, the camera dollied in from a full living room picture to a closeup of a window airconditioner. Then the switch was made to a live set, with camera showing exact pic of the still, and the camera dollied back far enough for a girl to demonstrate the unit. In this case, only a live window set was used, matching completely the photographed set as to drapes, etc, at a cost of from $50 to $75, as compared with the $1,000 the whole set would have cost to produce the entire demonstration live.

Other examples of the lens crowding the transparencies gave depth effects to views of refrigerator shelves, freezers, etc.

Shadows & Lighting

Another important advantage of this operation as against live or film, Levin points out, is the old bugaboo of shadows and lighting when moving the cameras. With the use of transparencies, the light and shadow is constant, and appears as it would to a hausfrau walking towards the appliances in her home. And by subtle backlighting of the transparencies, with pinpoint control, the appliance to be shown can be brought into greater prominence by delicately increasing the amount of lighting on the desired object while dimming the rest of the scene.

However, in addition to facilities available and the final appearance of the commercial, a big factor is cost. In this respect, Levin reports his system is far superior. It's his belief that a single commercial, whether live or film, can be used a maximum of only five times in a year on a network basis. By use of the many and varied color transparencies, the agency needs to photograph the entire Admiral line only once, then adapt the pix to any given commercial. Admiral's product line changes only once annually, and at a cost of about $120 per transparency, the initial sum involved is between $25 and $30,000. This amount is amortized on a per-use basis during the year.

Before any shooting is done, the agency uses a scale model of each studio and each appliance for planning purposes, and when the agency men are ready for the photographer, they know exactly where every piece of furniture will go, and every camera angle is planned in advance.

Costs of each network commercial are estimated by the agency three days in advance of production, and totaled three days after telecasting when the client is billed. In every case, Levin claims, the initial estimate on the work sheet is never off more than 1%.

Still No Bunny

Continued from page 61

have been pounding home the story that the 1953 Parade will be dignified and in keeping with the religious tone of the day. Dignity, dignity, dignity the tele people keep saying.

Privately, however, they're scared too. One untoward reprise will touch off a bale of criticism. And to prevent anything like that, they're taking extraordinary precautions to control coverage of the event.

ABC Prefers Going To D.C.

ABC, for instance, in its "Easter 1953" from 1 to 2, will carry only a quarter of an hour from New York and then will switch to Washington, where a brunch is being held under the joint auspices of ABC and the International Rescue Committee (of enslaved peoples).

In New York, extreme care will be exercised by having a controlled ABC interview area blocked off in the Plaza across the street from the Sherry-Netherland Hotel. Maggi McNellis and Reginald Gardiner will speak to society folk there. At the Washington brunch, ABC expects Vice-President Richard M. Nixon, Mrs. John Eisenhower, the President's daughter-in-law, and other distinguished guests.

Besides their outdoor coverage, both NBC and CBS have controlled areas—NBC at the Roof Gardens of Radio City's Italian building, where there'll be a kiddie-clothes and international fashion show, and CBS in the Terrace Room of the Plaza Hotel, where fashions will be modeled and UN children interviewed by Yul Brynner on native celebrations. If there is some disturbance in the street, the nets can switch away, and this time they're sensitive to the situation.

In spite of all the care, everyone concerned is still jumpy and jittery—so much so that the sponsors have not been persuaded that an outlay is more than an investment in worry. It's wait and see for Easter, 1953.

Pearson

Continued from page 61

director, it's been casting about for a nationally known commentator with which to launch co-ops in a big way (currently only Saturday night wrestling and Monday night boxing are carried co-op). DuMont consequently went after Pearson with the local sponsorship pitch and at the same time queried its affiliates, leading to current discussions.

Tapes Own Show

Washington, March 31.

Drew Pearson, whose network radio show on ABC wound up Sunday, is ready to replace it with a taped news show commencing next Sunday.

Columnist and gabber is selling the taped version himself and claims he will have upwards of 200 stations buying the tapes, which will be for Sunday release at about the same time as his outgoing radio show. Stations pay Pearson for the tape and then sell sponsorship locally. Commentator says about 100 stations have already sold the time and that some of the others are holding back temporarily because the tab is too high for them to handle on a sustaining basis.

K-F's Radio-TV

Continued from page 61

May. W. H. Weintraub is the agency.

Unusual angle of deal is that it's pitched right at the baseball picture. For the first two weeks of April, K-F will have three "Today" segments a week, Monday, Wednesday and Friday, on baseball films from the major-league training camps. After baseball's opening day in mid-April, there will be a segment a day featuring a baseball scoreboard. The time reverts to three participations a week for the last two weeks in May. Jack Lescoulie will spiel the baseball scores.

If the car company likes its two-month ride, it has what amounts to an option to continue on "Today"—probably at three a week—for the rest of the baseball season, an investment of about $250,000 for K-F. The program had eight big auto company sponsors in the last year, but only for a saturation push. This is a new attack, hitting the baseball season with a car pitch.

K-F will start off the sponsorship with a big dealer-display of banners, and later initiate scoreboard contests.

Curtain Time

Continued from page 61

in the same area limits competition, reduces diversification of control of programs, and puts competitive TV stations at a disadvantage.

Similar questions were raised by Miss Hennock in dissenting to authorizations issued to the Utah Broadcasting & TV Corp. in Salt Lake City and to Television Services of Knoxville, Tenn.

Other TV permits issued last week went to Valley Telecasting Co. in Yuma, Ariz.; KFXJ in Grand Junction, Colo.; Marion Radio Corp. in Indianapolis; Empire Coil Co. in Indianapolis; Rib Mountain Radio Co. in Des Moines; Minnesota-Iowa TV Co. in Austin, Minn.; Alamo TV Co. in San Antonio, and KNAL in Victoria, Tex.

These authorizations brought to 325 the number issued since the lifting of the freeze and to 433 the total number of stations authorized.

New Orleans—Betty Underwood, for 12 years a top femme mike personality here, has been upped to director of women's programs at WNOE. She airs two daily Monday-through-Friday a.m. stanzas, "The Betty Underwood Show" and "Woman's Page."

Inside Stuff—Television

Courses in radio and television production, direction and writing will be offered by Barnard College and NBC in the third annual Summer Institute of Radio and Television from June 29 to Aug. 7. Six courses, including two new ones, will be given by NBC execs. New courses are "Directing, Writing and Producing for Educational Television," to be conducted by Robert Wald, associate producer of "American Inventory," and "Films for Television," to be taught by William C. Hodapp, producer of same show and exec director of Teleprograms. Other courses will be taught by Michael Dann, planning manager for NBC; Ross Donaldson, net's supervisor of literary and story rights; Patrick J. Kelly, supervisor of announcers and Robert L. Garthwaite, senior production coordinator.

WCBS-TV, N. Y., last week installed a clock with correct time on station breaks in the early morning. The clock breaks will be seen from 7:30 a.m., new key opening, to 9 a.m.

Right time is a regular "Today" feature on opposing WNBT from 7 to 9.

One of those inadvertent camera slips occurred on NBC-TV's Friday night bouts from Madison Sq. Garden, N. Y., last week, in which the NBC camera picked up and held for a moment an ABC radio unit at ringside. Viewers got a good look at the ABC letters when the camera followed the ring announcer through the ropes as he picked up the judges' votes on the outcome of the Paddy Young-Ernie Durando bout.

Events are sponsored by Gillette on NBC-TV and ABC radio.

Novel promotional test is being tried by WABC-TV, N. Y. Tele station is advertising in the BMT subways, testing pull of subway ads. Station has installed large-sized posters in the cars reading "Discover the New Channel 7."

Unique phase of the operation, according to Mitchell DeGroot, station's advertising chief, is that it can be tested. Most riders of the BMT live in Brooklyn. Station is conducting surveys of listening habits in Brooklyn as opposed to the other boroughs. After a suitable period, it will be able to measure effect of the ads.

If they prove successful, station will expand advertising campaign to the other two N. Y. subway systems, plus suburban trains and stations.

NBC television, facing a sustaining desert from 10:30 a.m. to 3:30 p.m. with "The Big Payoff" shift to CBS-TV, is attacking advertiser resistance with an audience-measurement broadside.

The NBC facts and figures claim that in daytime (a) women viewers average 1.1 per set, same as evening, (b) program costs are much less than half evening talent charges, (c) commercial time allowances are higher, and (d) station lineups are more complete.

Storer's Miami Beach Exec Setup; Jr. Now V.P.

Miami, March 31.

Storer Broadcasting Co., with television stations in four cities and radio outlets in seven, will consolidate in Miami Beach all executive operations now divided among Birmingham, Ala., Toledo, O., and Miami Beach.

The new home office will be located in a modern, air-conditioned building, expected ready for occupancy by mid-September, to be erected on recently bought Storer property. New York and Chicago offices will remain, with Gotham branch soon expanding into new five-story Storer House on East 57th St.

In an another development, the board of directors last Wednesday (25) elected George B. Storer, Jr., eldest son of the president, to the position of veepee. He has been managing director of television station KEYL, San Antonio, and v.p. of the San Antonio Television Co.

Carter to Co-Sponsor DuM 'Plainclothesman'

Carter Products last week bought half-sponsorship of DuMont's "Plainclothesman," Sunday night mystery series, for total of 16 weeks during spring and summer. Carter will co-star with Larus Bros. from April 15 to May 24 and then from June 21 to August 9.

Carter is also co-sponsor on "Down You Go," web's Friday night quizzer, with Toni. It continues through the summer as co-bankroller.

'Early Birds' 23d Anni

Dallas, March 31.

WFAA "Early Birds," rated as the oldest breakfast show on the air, is rounding out its 23d anni on the outlet with 9,700 performances already chalked up.

During the anni week oldtime members of the cast, some in person and some by transcription, will be featured.

Dick Gilbert's Pact

Phoenix, March 31.

Dick Gilbert, KTYL disk jockey, has pacted new deal with the station until September, 1957. Currently broadcasting over KTYL AM and FM, he's slated to add an hour-long daily TV show to his schedule when station enters that medium.

Tele operating is expected to start April 12.

AM WEVD FM

4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of 'WHO'S WHO ON WEVD'

Henry Greenfield, Man. Dir.
WEVD, 117-119 West 46th St.
New York 36

WGAL-TV
LANCASTER, PA.*

MR. CHANNEL 8 . . .

symbol of WGAL-TV's increased power, now gives larger coverage, bigger audience, greater sales potential to WGAL-TV advertisers.

*Market includes Harrisburg, York, Lancaster, Reading, Lebanon

WGAL
AM TV FM
A Steinman Station
Clair McCollough
President

Represented by
ROBERT MEEKER Associates
New York Chicago Los Angeles San Francisco

Now starring on NBC's
ALL STAR REVUE
Saturdays, 8-9 p.m., EST
Mgt.: William Morris Agency

Attention TV Producers
AVAILABLE SOON
Major Studio Space
IN HOLLYWOOD
FOR YOUR TV PRODUCTIONS
Complete facilities, equipment, and vaults. For details write Box 321, Daily Variety, 6311 Yucca Street, L. A.

REHEARSAL SPACE AVAILABLE
Ideal stage for television and radio rehearsals and broadcasting. Completely equipped and lighted. AIR CONDITIONED. Five minutes from Times Square. Call Stanley Kostner—WAtkins 4-5230 or WA 4-0782.
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NEWSMAN
Ex-account exec, 31, single, personable, college grad, experience with metropolitan daily, heavy feature work, SEEKS RADIO-TV FILM connection, any capacity. Highest references.
Will Start at Any Level
Write Box VV 336, Variety, 154 W. 46th St. or PHONE Perth Amboy 4-0677

LO. 8-3100
ALTON ALEXANDER
Writer-Director
500 PLAYS AND SKETCHES ON
Hollywood Screen Test, ABC-TV
(Starting Sixth Consecutive Year!)
Thanks to LESTER, JULIET and MORT LEWIS

Inside Stuff—Radio

Local 153, Office Employes International Union (AFL), has started an organizing drive at CBS. The AFL outfit distributed leaflets twice last week attacking the Employe-Management Committee set up by CBS after employes turned down union representation two years ago.

"World of Sound," program on WNEW, N. Y., which has blind children talking about sounds and what they bring to mind, will undergo a couple of changes on the technical and human side. Two weeks from now, topic will be the circus, and instead of the customary tapes and sound effects, station will bring in some actual circus people from Ringling Bros., Barnum & Bailey circus. Clowns, other performers will entertain the kids, then take them to the circus. Other programs scheduled will come from the children's school, the N. Y. Institute for the Education of the Blind, where station is taping the school's choral group (for its Easter Sunday show) and various classes where sound is used to illustrate principles ordinarily limited to sight.

Mutual has split its network into four divisions for operating convenience under Daylight Saving Time and for satisfactory scheduling of the net's "Game of the Day" series.

Networks A and B went into operation Monday (30), four weeks prior to DST. Other two divisions become effective April 26, when DST goes into effect. Plans call for networks A and D (Eastern and Mountain-Pacific time zones) to release programs on Eastern DST schedules, with B and C releasing programs one hour later. Programs will be controlled through a new control-recording center in web's N. Y. quarters.

RCA topper David Sarnoff was nominated last week by President Eisenhower for the permanent retirement rank of Brigadier General which Sarnoff held during the war. Last year, Sarnoff headed a Commission named by President Truman to try and work out economies in the armed forces. He is now a member of a similar commission appointed by the President.

A radio-newspaper editorial in the New York Post (26) is giving broadcasting flacks a bitter laugh. The Post sermon chided The New York Times for failing to mention, in a story on Rudolph Halley, "Post columnist Barry Gray's show." Times has referred twice to a post-midnight radio broadcast.

The airwave flacks note that the Post is none too scrupulous about network, station or program mentions when hot news is made on broadcasts, on such shows as "Meet the Press" or "Man of the Week," for instance.

ABC radio has changed the name of its counterpart to ABC-TV's "Album" series from "Caravan" to "Playbill," but format will be the same. Initialler for the series, which tees off April 16, hasn't been selected yet.

Number of the subsequent airers have been set. Bert Lytell will star in "Country Lawyer," adapted from the Bellamy Partridge novel. Caesar Romero will appear in "Passport to Adventure," while several AM versions of plays on the "Album" series will be done on the AM "Playbill." Among these will be Paul Douglas in "Justice" and Alan Mowbray in "Colonel Flack."

Florence S. Lowe, VARIETY's Washington Bureau, has been named president of the capital chapter of American Women in Radio & Television. Mrs. Lowe, whose husband, Herman, is VARIETY's bureau chief, has been covering the Washington beat for past seven years.

Others named to new officers' slate for AWRT are vice-president, Betty Doolittle, assistant to chairman of NARTB; treasurer Helen Coar, assistant manager of Joint Congressional Radio-TV Facilities; secretary, Imogene Putnam, manager of WCFM and town's sole femme station manager. Nancy Osgood, head of femme activities and commentator for WRC & WNBW, NBC o. and o. outlets, is retiring prexy.

Omaha—Jim (Cottrell) Howard last week joined WOW-TV as announcer.

TV Package

Continued from page 1

inked, Music Corp. of America, William Morris office and General Artists Corp. have all assured TV Roadshows, Inc., of "complete cooperation" in booking talent with the project. Among the topliners whose agents have stated interest in present negotiations are Frankie Laine, Ginger Rogers, Dorothy Lamour, Marge & Gower Champion, Gene Nelson, Jack Carson, Jerry Lester, Jeanette MacDonald, James Melton, Peter Lind Hayes & Mary Healy, Bert Wheeler, Johnnie Ray, Ethel Waters, Mel Torme, Nat (King) Cole, Jimmy Dorsey, Woody Herman, Mindy Carson, June Valli, Mills Bros., Stan Kenton and Rhonda Fleming.

Prexy of the new firm is James Beach, former TV producer for BBD&O, who just resigned as assistant to the director of the radio-TV department of Biow agency, to head up the project. Other members of TV Roadshows, Inc., are George T. Duram, who becomes sales manager, after having served as media director for Lever Bros. and radio-TV veepee at the Geyer agency; Byron McKinney, former TV producer for Calkins & Holden, Carlock, McClinton & Smith agency, who becomes veepee; and Richard M. Dunn, former radio-TV producer for N. W. Ayer, also a veepee.

Firm was incorporated last June by Phillips, Nizer, Benjamin & Krim. Treasurer is James Leyden, composer and conductor for RCA Victor records, but financing is reportedly from a Wall Streeter with coal and shipping interests.

'Old as Vaude, Complex as TV'

Beach, who began shaping up the project last April, says, "The idea is as old as vaudeville and as complex as television." This coming weekend, Duram will begin pitching the plan to bankrollers in Detroit and Cleveland, with a special appeal to beer companies, auto dealer associations, dairy associations, soft drink bottlers and department stores. On basis of present schedule, mobile star units will begin rolling in the last two weeks of July.

Beach maintains that no TV station manager queried so far has raised a squawk at the notion of shuffling schedules to fit in the once-a-month live starrer. He says the project has been extolled by toppers for WXYZ-TV, Detroit, WENR-TV, Chicago, WMAR-TV, Baltimore, and WBZ-TV, Boston, with an exec for an Indianapolis video station reporting, "I know of five regional advertisers in town who can't afford to let their competitors get their hands on this sponsorship."

Recruit Top Names

Project calls for each unit to be rehearsed in N. Y. four days by a topflight showman. Three toppers who have expressed willingness to direct are David Alexander, who directed Broadway hits "Pal Joey" and "Hazel Flagg"; Charles Dubin, who produced "Pulitzer Prize Theatre" on ABC-TV; and Eddie Nugent, who produced the "Paul Whiteman Show" on ABC-TV. Among the writers who want to go along is Bob Schiller, Hollywood scripter of Danny Thomas and Ed Wynn stints on NBC-TV.

Each unit, composed of a star and supporting acts, will be accompanied by a stage manager, camera director, script girl, musical conductor, seven first-chair musicians, and a publicity man. Overnight stand performances will be made from the TV station's auditorium or a remote from a local theatre. Each local bankroller will get a publicity-promotion kit and his commercials will be integrated into the locally-angled half-hour program. Extra merchandising tie-ins, such as truck panels, window displays, contests, and point of sale hoopla, are paid for separately by each bankroller, in addition to the program package price. However, the project will offer gratis cooperative promotions, such as theatre lobby displays, music store cards, deejay and newspaper publicity.

Beach sees some bankrollers rotating this live starrer every fourth week for 13 weeks with an existing weekly half-hour program. "In a similar way," he says, "American Tobacco now uses its live high-budgeted 'Jack Benny Show' once a month, rotating with the filmed 'Private Secretary' on CBS-TV."

The company's "Show of the Month" is being offered to these markets: Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Detroit, Indianapolis, Kansas City, Milwaukee, Minneapolis-St. Paul, N. Y., Philadelphia, Schenectady, St. Louis and Washington.

Prockter Bid to Throw Out 153G Suit Denied

New York State Supreme Court Justice Louis A. Valente, in a decision last week (28), turned down motions by Prockter Productions, Inc., to dismiss the $153,000 breach of contract suit brought against Prockter by three former employes.

The trio—writer Abram S. Ginnes, producer David Pressman and director Daphne Elliot—was summarily dropped last year, and claims firm's offer of later settlement is a concession of liability.

Cleveland TV

Continued from page 61

five years, and the Empire Coil's WXEL, on the air for three years, both continue to sign on at either 9 or 10 a.m. "because there is no audience."

Eliminating network programming, there is a broad basis of agreement among the general managers that spot sales are responsible for the bulk of station income; that local programming, because of high cost, is relegated to a secondary position.

Yet, this does not eliminate the need for both local programming and public service since both are key vehicles attracting spot sales, tie-ins and participation blurbs.

Competitive Claims

James Hanrahan, WEWS general manager, credited his station's "best position in the community because of our constant stress for quality programming and attempts to offer educational programs within the public service field. With almost six hours of weekly educational programming we exceed any other Cleveland TV outlet."

The claim of "best position" was instantly challenged by both Hamilton Shea, general manager of WNBK, and Franklin Snyder, WXEL general manager.

Shea pointed to Channel Four's "top merchandising success story" as reflecting the "high quality and abundance of local programming" in the station's average weekly output of 115 air hours, largest in the city.

You must incorporate "local talent in your programming," declared Shea, adding, "local talent can bring that vital neighborhood flavor into your operation that not only makes you a 'community' enterprise, but permits good merchandising."

Snyder cited the construction of WXEL's downtown studio as but one step in the "$1,000,000 expansion program geared to greater local participation in our overall program format. There is greater prestige value placed on our operation because of live programming," he maintained, and said prestige built around quality programs reflects in increased time sales.

All three outlets agree that sports and news are generating increased viewer interest, although WXEL and WNBK are utilizing more sports and news programming than WEWS. The Scripps-Howard outlet pivots its news around Dorothy Fuldheim, news analyst; WNBK hypos news around "Today," noon, supper and late evening hours, while WXEL has built its 11 to 11:20 p.m. segment into one of Cleveland's top news-sports segments of the entire telecasting day.

Television has brought one large new advertiser into broadcasting: the banks of Cleveland. During radio, the financial institutions were strangers. Today, they form a growing time-buying element, particularly on cross-the-board public service program basis.

Industrial concerns, seeking employees, are also taking advantage of television and are purchasing sports, news and participation spots.

Because of the surge of TV, all three outlets are increasing their facilities: WEWS is planning a new 858-foot transmitter; WXEL is upping its radiated power to 370 kw, and WNBK is building a new $1,000,000 transmitter station and tower for its TV power increase to 100 kw visual.

WNBK's operation offers a firm presentation to AM prospectors now moving into TV. Shea operates from a dual position as general manager of both media. He does not see the immediate "death of any radio time salesmen, because radio's impact is still dynamic, particularly during the morning hours, at meal times, when there are shift changes at industrial plants, and, of course, auto radio."

Shea made three suggestions to AMers moving into TV.

"Don't sell radio short, it can do a sales job for you. With the addition of TV you should put extra effort into our AM operation to explore new avenues. In building your TV staff don't fail to integrate your AM personnel—with the one exception of sales—and thus avoid duplication, and finally, start your TV operations moderately. Pick your programming for high audience peaks and work from those points out."

Gotham Tele

Continued from page 59

Ave., has a huge plant near the Hudson River on West 57th St. DuMont has exec offices on Madison Ave. but program department and key studios are in its new E. 67th St. Tele-Centre. Mutual has its main offices and studios in its old 40th St.-Broadway location. but WOR-TV is run from its new building on W. 67th St. WPIX is in the Daily News Building on E. 42nd St.

Situation, especially studio-wise, is further complicated through the use of theatres and other facilities. DuMont still operates from Wanamaker's Dept. Store, on 8th St., in addition to two theatres. CBS and NBC have theatres all over the place, as does ABC.

Radio-wise, most complete split is WLIB, which has its exec offices on E. 30th St. with additional studios in Harlem's Hotel Theresa on 125th St. It all makes for good business for the hackies, anyway.

FURNISHED APARTMENTS
104 St. (2731 B'way) Modern Elevator Apts. Full kitchen and bath. 1½-2½ rooms. Everything new. Immediate occupancy. Agent on premises or UN 5-5878.

SECRETARY AVAILABLE
Competent, intelligent, executive ability, wide experience, college: $75. weekly.
Telephone: MO 2-2350, Miss J.
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"HUMAN ENCYCLOPEDIA"
Young man, well-read, well-informed, possessing enormous fund of general information, desires position preparing material for husband-wife team in Radio-TV. Specializing in Human Interest angle. Also wealth of material for monologist.
Joseph Duncy
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RECORDING TAPE
Plastic Base, New, Non-Spliced
3 reels 7" $5.00
3 reels 5" $3.50
Add 50c postage West of Mississippi
VOGUE TAPE CO.
(Dept. V.) 118 Bleecker St., N. Y.

it's big... it's prosperous
$1,533,373,000
yearly buying income
the WDEL-TV Wilmington, Delaware market
Delaware, with highest per capita income of any state, is the heart of this market which also includes parts of New Jersey, Maryland and Pennsylvania. Buy WDEL-TV for an audience that *buys*.
A Steinman Station.
WDEL AM TV FM Wilmington Delaware
Represented by MEEKER
New York Chicago Los Angeles San Francisco

Selling Allentown, Bethlehem, Easton
WLEV-TV
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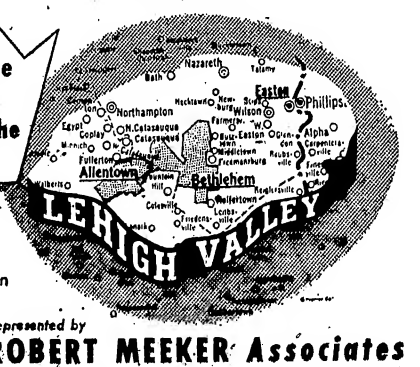
the only single medium reaching the entire


A Steinman Station
NBC TV affiliate
Represented by
ROBERT MEEKER Associates
New York Chicago Los Angeles San Francisco

From the Production Centres

Continued from page 60

radio and TV head, one of organizers of Missouri Valley Television Co. which has applied to the FCC for a TV station permit in St. Louis. . . . "Last Man's Club" of 300 localities under observation of Univ. of Minnesota psychological hygiene laboratory on a heart disease research project will participate in a CBS TV series, "The Search," to start next October and intended to dramatize higher education's scientific and cultural contributions to individual and national welfare. . . . Twin Cities bus and streetcar service to be speeded up through installation of two-way radio communications between headquarters and 10 "roving" dispatchers . . . As a public service more than 26 of state's radio stations carried a speech by Gov. C. E. Anderson of Minnesota detailing progress of present Legislature . . . In order to speed FCC action two applicants for a TV station on Channel 6 in the Duluth, Minn.-Superior, Wis., area, Lakehead Telecasters, Inc., of Duluth, and Ridson, Inc., of Superior, are consolidating the applications, with Lakehead withdrawing and Ridson left as only applicant. Latter is headed by **Robert Ridder** of newspaper and WCCO-TV and radio family.

IN CLEVELAND . . .

Adelbert A. Skirbunt has been added to the WEWS sales staff . . . **Saul Glantz** has left WHK to become sales and promotion manager of Cleveland's Mainliner, Inc. . . . **Chris Miller,** WSRS disker, doing an all-night spree from Castellano's Restaurant . . . **Glenn Rowell** added another half-hour, Mon.-thru-Fri. 9 a.m. stanza to his list in which he sings his own compositions as well as spins disks . . . **Gus Ameler,** formerly of New York, doing NBC scenic designing here . . . **Gordon "Skip" Ward** said farewell to Uncle Sam to resume announcing chores at WTAM-WNBK . . . **Johnny Andrews** back from a three-week Carib cruise to emcee WTAM "Bandwagon" and do WNBK piano-singing stint . . . **Joe Berg** and **Sid Nadler** opened their "Just Plain Bedlam" hour-disk stanza WJW Sat. 8 p.m. . . . **Warren Guthrie,** TV-Sohio voice on week's vacation, with **Bill Tomkins** AM Sohio taking on the WXEL nightly pitch at 11 . . . Miller High Life Beer, WEWS, and March of Time previewed magazine's Cleveland Indians Film at a cocktail party at the Cleveland Ball Club's Wigwam . . . **Sam Levine,** proprietor of bowling shows on WHK and WNBK, elected to national bowling board . . . **Nat Shilkret** in town for Hanna Theatre show, visited old friends including NBC's **Fred Wilson** of Rondaleers . . . **Carl Stahley** of Lakewood Little Theatre directing upcoming Press Club presentation of "Blessed Event."

IN PHILADELPHIA . . .

Paul Whiteman, whose "TV-Teen Club" is a WFIL-TV origination, celebrated his fourth anni with the ABC-TV web and his 63d birthday Saturday (28) . . . **Lanse McCurley,** veteran sports editor of the Daily News, and **Al Wistert,** former captain and lineman of the Philadelphia Eagles pro football team, launch a nightly TV program April 6 on WPTZ. Show is sponsored by Gretz Beer . . . DeSoto dealers of this area are picking up the tab for **George Walsh's** nightly recap of baseball scores and sports headlines, starting April 6 . . . WFIL celebrated its 31st anni (17) and **Hal Simonds,** radio sales manager, began 32d year with station . . . **Gov. John S. Fine,** of Pennsylvania, is appointing a committee to study proposed legislation for State funds to help schools and others in the TV-educational field . . . Sales of television receivers in the Philadelphia area were up slightly in February this year, according to official figures from the Electrical Assn. of Philadelphia. Total for February, 1953, was 16,871, compared with 16,064 for the same month last year.

CBS net asked for shift in WCAU-TV's live western "Action in the Afternoon" to 4 p.m. slot to permit wider audience.

IN BOSTON . . .

Ray Giradin, WEEI production director and vet of 2 years at the station, has resigned his post to take over as radio and TV director for Humphrey, Alley & Richards ad agency. He will divide his time between Hub and New York . . . **Bob Gilman,** formerly associated with Northeast Airlines, has been added to Yankee Network sales force . . . Sabby Lewis, WBMS deejay for past six months, has ankled the station . . . **Coleman Cody** has been named merchandising manager of WEEI filling the spot vacated by **Tom Young,** who recently switched to station's sales dept. . . . WNAC-TV set to telecast the Easter Vigil Service at St. Paul's Church, Cambridge, Easter Saturday night, from 11 to 1 a.m. . . . ABC-TV's Saturday night fight telecasts will be carried by WNAC-TV here . . . WEEI's **Priscilla Fortesque** will join **Dave Garroway, Al Capp** and **Bradford Bachrach** on judges' stand at General Electric's Lynn Plant Beauty Contest, April 6.

TV's Banner Year

Continued from page 58

of business by the TV broadcasting industry, there were still 14 stations in the red last year (same as in 1951) although their average losses were smaller. None of these 14 losers were in the seven-station market classification of New York and Los Angeles (FCC does not reveal reports of individual stations), indicating the possibility that one station in one of these cities went from black to red ink last year as FCC reported only eight losers in the seven-station markets in 1951 (of only 12 stations which submitted reports in that year).

Average profits of the 94 stations which made money last year were $453,000. The same outlets averaged $330,000 in profits in 1951.

There were 16 TV stations which averaged more than $1,000,000 in profits last year and of these there were 12 averaging over $1,500,000. Another 17 stations cleared, on the average, over $600,000 (before taxes), another 19 cleared over $400,000, another 22 over $200,000, another 16 over $100,000. In the lowest category of profitable stations—those averaging less than $10,000 profit—there were only four.

Of the 14 losing stations, two reported losses of $400,000 to $800,000. Three others averaged losses of over $200,000, two others of over $100,000 and seven of less than $100,000.

In the 40 cities with only one station there were no losers last year, whereas in 1951 one of the 40 lost money. These "only" stations averaged profits last year of $632,000. In 1951 they averaged $381,000.

In the seven-station markets of New York and L. A., the five profitable outlets averaged over $1,703,000 in the black. The average of the four stations which reported profits in these markets in 1951 was $1,307,000.

Narrowing of the gap between profit and loss in the N. Y.-L. A. markets is evident from the FCC figures. Average losses of the nine losing stations in these cities last year were $296,000. In 1951, the average deficit of eight stations which reported losses was $538,000.

Color TV—When?

Continued from page 59

that he doesn't want to go too deeply into the color morass.

When the ranking Republican member of the Committee, Rep. Carl Hinshaw (R., Calif.), suggested questioning officials of the National Production Authority regarding the ban on color set production, revoked last week, Chairman Wolverton snapped: "That's not necessary. The ban has been rescinded."

Chairman Wolverton had made known his resentment against newspaper accounts, declaring that the Committee is inquiring into charges by Sen. Edwin C. Johnson (D., Colo.) that "powerful interests" are delaying color video. He insists that plans of the Senate Interstate Commerce Committee to look into the color situation had nothing to do with his Committee's inquiry.

Just the same, it was not until Sen. Johnson released his letter to Sen. Charles Tobey, chairman of the Senate Commerce Committee, urging a full investigation into color, that Wolverton suddenly scheduled hearings after previously telling reporters there was no possibility of a color inquiry until after the Congressional Easter recess in April.

It's apparent, therefore, that the House inquiry was designed to head off the Senate probe, to emphasize that development of a compatible system is not around the corner, and to make sure that sale of black and white sets will not be slowed by talk of color. Dr. DuMont frankly urged that the Committee "clear the air" of confusion over color which might hurt black and white.

Wolverton has also given lip service to suggestions that FCC relax its restrictions against broadcasting by the proposed NTSC system during commercial hours. And he has indicated that he will go along with recommendations by Dr. Baker that the Commission modify its criteria for an acceptable color system so as not to specify cost within reach of the general public.

Sen. Tobey, meanwhile, with Sen. Johnson's help, plans to go ahead with a full inquiry after the House Committee reports on its hearings. Sen. Johnson indicated last week it will be a different kind of inquiry.

TV Insurance

Continued from page 57

ing the insurance companies, Levmore offers the following hypothetical case: Suppose the film "X" was replayed in a small town in Iowa several years after it played on the networks in New York. Latter's statute of limitations provided for a certain number of years, which had already elapsed since initial showing of the film. But on seeing the film in Iowa, someone decided his privacy had been invaded and filed suit. Not only could he claim present damages against the local station owner, but could sue the show's producer, writer, actors, and even the original network, sponsor and agencies.

Result, as noted before, has been formulation of a new rate card by the only remaining domestic underwriter offering errors and omission coverage. In the case of filmed dramatic shows, rates will be up 300 to 400%. One series just going into syndication had a rate of less than $400 a year offered it for coverage of about $200,000 per picture. Couple of weeks later, as contracts were about to be signed, insurance outfit demanded $1,500 for the same coverage. This particular show managed to get the original rate on a technicality, but the underwriter served notice that in the future rates would be at the highest level.

Couple of other changes have been added. Instead of offering a specified coverage on each episode, there's now an aggregate figure for the series beyond which the underwriter won't pay. Another change is a 15% surcharge if the original title is changed on a live show, and complete new coverage is necessary if title is changed on pic going into syndication.

Significantly, variety shows have dropped in rates, simply because experience has shown few suits have resulted from them. But on radio, those post-midnight deejay-gabber programs have been hit so hard that no insurance company is willing to indemnify the commentators.

Radio's 'Me, Too'

Continued from page 59

nets open—until 6 p.m., when CBS, NBC and ABC hope to have their British jet-flighted first films on the air. By then, the afternoon newspapers will have had their big chance at a wirephoto splash.

On immediacy, however, a big question remains. How many Anglophiles in America will get up at 5:30 a.m. (or earlier across the country's time zones)?

The question of total audience aside, sponsorwise it looks like General Motors (picking up the NBC tab) and Willys-Overland (most of the CBS bill) will get a longer, more immediately complete and less-risky ride for their dough with radio.

For the radio boys have still another point to make. The route of television's jet, Stratocruiser and "mystery" planes is over the rugged North Atlantic. If flying weather is bad, they say, their hearts bleeding very little, then the Coronation June 2 will be a completely radio show all day.

Chicago—A. C. Nielsen announces nine ad agencies have subscribed to the researcher's station coverage data. Agencies are Sullivan, Stauffer, Colwell & Bayles, Doherty, Clifford, Steers & Shenfield, Sherman & Marquette, Hewitt, Ogilvy, Benson & Mather, Ruthrauff & Ryan, William Esty, Cunningham & Walsh, Weiss & Geller and Erwin, Wasey.

Resnick Quits As FCC Examiner

Washington, March 31.

Leo Resnick, FCC examiner who presided at the Paramount package hearings, resigned today to enter private law practice in Washington, specializing in radio and TV.

Resnick has been with the Commission since 1940, when he joined the litigation division. He has been an examiner for six years. Besides the Paramount case, which resulted in the merger of ABC and United Paramount Theatres, he presided at important proceedings involving broadcast station transfers and applications and common carrier matters.

Prior to entering government service, Resnick was in private practice in N. Y., where he graduated from Columbia U. Law School, with Phi Beta Kappa honors, in 1936.

Miles Labs, Bell Telephone In NBC Radio Renewals

Renewals, on several fronts, are sounding sweet music in radio's ear.

Miles Labs renewed its back-to-back strip sponsorship of "News of the World" (7:30 p.m.) and "One Man's Family" (7:45) p.m.) on NBC radio, beginning March 30 for 52 weeks.

Bell Telephone takes added 52-week NBC Monday ride, starting April 13, with "The Telephone Hour."

On WCBS, N. Y., Sinclair Refining Co. (through Jan. 2, 1954) and Richard Hudnut via Kenyon and Eckhardt, beginning April 6, renewed their schedules of weekday station breaks.

Cincinnati—WLW-T will originate a special Easter program for the NBC-TV network April 5. It will be the pontifical high mass at St. Monica's Basilica here from 11 a.m. to 12:30 p.m. with Archbishop Karl T. Alter celebrating.

STARS' CARS

X-COUNTRY

Going from B'way to Hollywood, or vice versa? "The Best Way" is to ship your car, not to drive it, advises Judson Freight Forwarding Division of National Carloading Corporation, now celebrating its 75th anniversary. Judson has shipped thousands of cars and trunks for stage, screen, radio and TV celebs.

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PUB COIN OILS INDIE DISKING

Some ASCAPites See Better Break Vs. BMI in 'Doggie' Climb to No. 1

For the first time in many months, Broadcast Music, Inc., has relinquished its top song position to the American Society of Composers, Authors and Publishers. Santly-Joy's "Doggie in the Window," strictly on the strength of only one recording, Patti Page's Columbia platter, has displaced "Till I Waltz Again With You" (Teresa Brewer's Coral record).

This is grudgingly conceded by the aggressive ASCAP group of songsmiths as evidence that the broadcasting interests seemingly are inclined, for one reason or another, to give the Society writers and publishers "a slightly better edge."

It is no secret to BMI that a Songwriters Protective Assn. group of ASCAP tunesmiths, under attorney John Schulman, have a fall starting date in mind for their projected suit against BMI because of the alleged tie-ins with the radio and TV broadcasters, diskeries (Victor and Columbia), networks (NBC and CBS which respectively own these two major platteries), plus other reasons.

Some 200 ASCAP writers, including most of the top names, have been allocating 5% of their ASCAP money to a legal kitty; over $300,000 has already been collected. A special uptown office, in the WMGM Bldg., has been set up by attorney Schulman for mutual convenience (the Hays, St. John, Schulman & Abramson law firm is headquartered in downtown New York on lower Broadway).

Radio contributes some $9,000,000 to ASCAP's royalty melon annually and TV now accounts for $4,000,000. The Society's peak dividend was this past year with $16,000,000.

ASCAP's basic contention is that with the rare exceptions of an Eddie Fisher disk plugging of "Wish You Were Here" into a legit song hit; and three or four Hollywood filmusical excerpts, such as "Be-

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Another 'Mystery' Voice

History is repeating itself in the field of masked singers. The indie ATV label's release a couple of weeks ago, featuring a male vocalist billed as the "Masked Singer" is a throwback to the pioneer "The Silver Masked Tenor" of radio and vaude during the 1920s. Latter was later identified as Joe White, but current masked singer's identity now is known only to the diskery execs.

Publisher of both sides, "Bravo" and "Only For You," however, has been revealed as Marks Music.

Flanagan's 'Toddy' Disk Sale Accents Bands' Comeback

The comeback of the band business, after the uncertain post-war years, is currently being dramatized by the solid click on wax of the Ralph Flanagan band. For the second week running, the Flanagan band on "Hot Toddy" has been Victor's bestselling disk and has already topped the 400,000 sales marker. Not since 1942 when Harry James was a hot commodity on platters has a straight dance band led a major company's bestselling lists.

Flanagan's surge on wax is being duplicated, albeit not so strikingly, by other dance bands whose disks are also getting healthy sales reaction. Billy May's "Bacchanalia" album for Capitol has been showing strongly along with a couple of Ray Anthony sides. Ralph Marterie has been going steadily for Mercury with "Pretend," while Buddy Morrow is still building with "Train, Train, Train" for Victor.

Flanagan's click on "Hot Toddy," incidentally, represents an all-way payoff for the bandleader. Tune was written by the bandleader in collaboration with his personal manager, Herb Hendler. Number is published by their jointly-owned firm, Coachella Music.

Dirksen's D.C. Bill Livens Juke Joust

Washington, March 31.

Efforts of the writer-publisher segment of the music business to get performance fees from jukeboxes received another shot-in-the-arm last week when Sen. Everett M. Dirksen (Rep., Ill.) threw another bill into the hopper which would completely remove the juke exemption from the Copyright Law. Another bill by Sen. Pat McCarran (Dem., Nev.) to the same effect was introduced into the Senate several weeks ago. McCarran's bill would maintain the licensing exemption for location-owned coin machines.

Cloak room speculation as to the reason for Dirksen's bill is that the Republicans want to take credit for any such legislation rather than permit a Democrat to have his name on the law, if passed. Writers and music publishers, through their various trade associations and licensing groups, prefer the Dirksen version since it eliminates any possibility of hassles over whether a juke is or is not owned by an individual or a syndicate operator.

DISK BIZ TAX BITE BIGGEST IN HISTORY

The disk industry shelled out the biggest Federal tax payment in its history last December with $921,360 going into the U. S. Treasury. In 1947, the industry's peak year, the tax bite was only $750,140. Federal tax is 10% of the manufacturers' price to the distributors.

Tax payment for the whole of 1952, however, was $6,912,370 as compared with the 1947 total of $8,189,410.

New Federal Tax Edict Limits Band Split to 30% In Admission Exemptions

Chicago, March 31.

An interpretation of the exemption of admission taxes for charitable affairs, especially for dances, has led to a great deal of confusion among bandleaders, promoters and booking agencies. South Dakota Bureau of Internal Revenue is ruling that where a dance or concert is held, which involves a guarantee and a percentage, that to qualify for exemption of the Federal excise tax, that not more than a 30% slice above the guarantee can be had. Most of the bands play a 60-40 split above the flat fee, although some of the territorial bands take a 50-50 break.

Dakota ruling was in answer to request of a Gettysburg, S.D., firemen's bash with a name orch as the headliner last month. Leader usually gets a 60-40 break, but the tax bureau ruled that more than 30% would be in violation of the directive issued by Robert Spaulding, Commissioner of Internal Revenue, March 4. According to the midwest agency, more than 30% would defeat the purpose of the exemption, which is to raise funds for charitable work. The interpretation claims that the non-exempt person or organization, in this case the orchestra, would be the heaviest gainer

Most of the tax exempt agencies, such as firemen and policemen and

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MOST EFFECTIVE PLUG TECHNIQUE

The indie label surge in the current wax picture is getting plenty of momentum from the exploitation, promotional and occasional financial assists contributed by the major publishing firms. With an increasing number of click shellac breaking for the minor diskeries, the pubs are going all out in working out deals with the indie bosses to get their tunes etched.

The growth of major pubbery concentration on the indies has not taken any of the play away from the major companies, but according to pub thinking today, an alliance with an indie disker is equally necessary. They're hitting the indies with the same frequency as they do the a.&r. boys at the major labels and they've discovered that its easier to get a tune set with the former if promises are made to shell out coin and labor in promoting the disk. In some instances pubs have gone so far as to lay out coin for the cost of the recording session.

The major pubberies promotional efforts generally consist of getting the platters around to the top deejays around the country (a regular part of a major label's operation), and in many cases lining up territorial distributors for the indie operator. The expenditures for such other exploitation items as brochures, flyers, streamers and overall advertising come as high for plugging a tune cut on a small label as it does for a major disking.

The majority of pubs are willing to string along with the indies on this basis because a click indie disk can spark a run on sheet copies as easily as a major label rendition. Pubs also base their indie concentration on the fact that if the disk starts making a little noise in the market the top diskeries generally are forced to cover.

Pubs Checkmate Chess Label With 7½G in Royalties

Harry Fox, as trustee of the Music Publishers Protective Assn., obtained a settlement of $7,500 last week for the infringement actions and claims brought by him on behalf of a number of major publishers against Chess Record Corp. of Chicago for unlicensed recordings. This is substantially in excess of the statutory royalty rate of 2c for each record manufactured under the copyright law.

However, Fox has refused to consider any settlement of the actions likewise instituted by him in Chicago on behalf of a number of publishers against James H. Martin, Inc., because of his desire to obtain a reversal of the decision in the Chicago case of Shapiro-Bernstein vs. Miracle Records. In that case the court held, that as the "production and sale of a phonograph record is fully as much a publication as production and sale of sheet music," the absence of a copyright notice would throw the composition in the public domain. Julian T. Abeles, of Abeles & Bernstein, in association with Arvey, Hodes & Mantynband of Chi-

(Continued on page 80)

Harbach in Hosp

Otto A. Harbach, ASCAP prexy, is currently in Doctors Hospital, N. Y. with a slight respiratory infection.

Fred E. Ahlert, former ASCAP prez and now a member of the board, has been bedded in the same hospital for the past week with the flu.

ASCAP Performance Payoff Puts BMI Longhair Pacts on Ascendancy

Although the new payoff plan of the American Society of Composers, Authors & Publishers has gained virtually solid approval within the pop cleffer ranks, standard or longhair ASCAP composers have been seriously hit economically by the operation of the new system. As a result, Broadcast Music, Inc., has been able to make big inroads recently in corraling top name contemporary longhairs to exclusive writer deals.

ASCAP execs are frankly in a dilemma over how to regain the Society's attraction for the longhairs. The 100% accent on performances under the current distribution system has put all but a few top longhairs in a financial predicament and ASCAP can do nothing about it since it must pay off by a strict machine-counted rating of the plugs.

An effort was made in the payoff plan to rectify the imbalance between the pop and standard performances by weighting the plug values in favor of longer compositions. This, however, has been only a slight palliative since the longhair works still don't garner enough air plugs, even with the weighting system, to mean much in the overall performance picture. Under the old system the longhair composers were favored by the "availability" bracket under which a work's value could be rated by subjective criteria, such as "cultural importance."

BMI, however, is not inhibited in its payoff to the symphonic composers. A private corporation, BMI can make its own deals and in recent months has inked such longhair luminaries as William H. Schuman, Walter Piston and Ulysses Kay. These deals are part of BMI's program to encourage serious music in the U. S. and have contributed to BMI's "prestige" buildup in recent years.

Cahl Exits Disney Music

Phil Cahl exited as head of the New York office of Walt Disney last week after being in that spot for almost a year. Cahl came in after Herb Reis left to head up Frank Loesser's music publishing operation, Frank Music.

Fred Raphael, head of Disney's firm on the Coast, is coming to N.Y. this week to name a replacement.

Vaughn Monroe Quits Band Biz To Do a Single

Vaughn Monroe, who has had the biggest grossing organization in the band biz for the past three years, is giving up his orch to do a single. Monroe has already been set for a two-week stand into the Sahara in Las Vegas, starting June 30 and talks are being held now with Bill Miller, owner of the Riviera, Fort Lee, N. J., for a booking there for Monroe in August. Miller also books the Sahara.

For the past few years, Monroe has grossed consistently over $1,000,000 via his one-niter tours, the "Camel Caravan" air show and his disks. He gave notice to his band last weekend and will fold his band operation early in May. Willard Alexander, who handled the band, will continue to book Monroe as a single.

Monroe will remain as an RCA Victor artist and may continue to be billed as bandleader, but with a studio orch. Similarly, Monroe will stay with the "Camel Caravan" series, using special musicrews for this assignment. Monroe heads for Hollywood May 12 to star in the Republic Pictures production, "The Professor and The Co-Ed."

Monroe organized his band in 1940 and has operated since that time with virtually the same lineup of sidemen. The orch has been consistently active on the one-niter circuits, playing over 200 such dates annually.

Chi's Campbell-Hinge Drops Sheet Jobbing In Copy Sales Slump

Further pointing up the general decline of music copy sales around the country is decision of one of Chicago's top sheet firms, Campbell-Hinge, to drop its jobbing of sheet music. New York pubs were notified of the action, which goes into effect April 20, early this week.

Rising costs and steady sales drop were given as the reasons for closing out its jobbing division. It's understood that such other Chi sheet firms as Carl Fischer and Lyon & Healey will absorb C-H's jobbing activities.

Sheet sales slump has been a growing retailer and publisher headache for the past few years. Disk hits no longer indicate the copy sales potential of the tune and, in many instances, platters which have topped the 250,000 mark have made no dent in the sheet market. The majority of tunes that pace the disk field today, sheet retailers claim, are strictly performance items and are of little value to the sheet buying public.

Hendl Wins Diston Award

Dallas, March 31.

Walter Hendl, conductor of the Dallas Symphony Orchestra, is the 1953 winner of the annual Diston Award of Columbia University. The award is $1,000.

Joni James, Rodde Settle Pact Tiff

M-G-M Records' songstress Joni James settled the contract dispute with her personal manager, Leroy Rodde, with the latter relinquishing all managerial rights. In return the thrush will pay Rodde $100,000 over a period of years.

New deal gives Miss James all rights to her royalties from her M-G-M disks, including her first hit, "Why Don't You Believe Me?" Originally, Rodde was to receive all royalties from this side since he made the master independently and sold the master to M-G-M. Rodde, a Chicago appliance dealer, reached the settlement amicably with Miss James.

Harry Meyerson, M-G-M Records artists & repertoire topper, will wing to Chicago Sunday (5) to wax a flock of sides with the warbler. Diskery wants to have a stockpile of Miss James' platters in the can because her lengthy personal appearance booking sked will make it difficult to hold recording dates.

MINEVITCH'S CAPITOL DEAL; BACK TO PARIS

Having set up his harmonica manufacturing plant in Hollywood, which had him tied on the Coast for several months, along with other interests, Borrah Minevitch is slated to sail for Paris April 10 on the Liberte. He makes his home in France.

While on the Coast Minevitch also set a diskery deal with Capitol to release 12 masters he and his Harmonica Rascals had independently recorded at Universal labs some time ago. The first eight sides will be issued as an album in all speeds, with the remaining four to follow as singles.

Jocks, Jukes and Disks

By MIKE GROSS

Joni James: "Is It Any Wonder"-"Almost Always" (M-G-M). This is a hit bracket coupling. Thrush is in top piping form on "Wonder," a mellow ballad that projects a romantic mood. "Always" has a catchy Latino beat and a lively lyric to match.

Ames Bros: "Candy Bar Boogie"-"At the End of the Rainbow" (Coral). Ames Bros. buoyant delivery of "Candy Bar Boogie," a bright rhythm novelty should make plenty of noise in the market. Combo slows up on the reverse for an okay workover of a fair ballad.

Richard Hayman Orch: "Ruby"-"Love Mood" (Mercury). Theme music by **Heinz Roemheld** from the 20th-Fox pic, "Ruby Gentry," is headed for a big payoff via a flock of topnotch disk versions. Richard Hayman's cut has taken an early lead and should lead the pack. His is a lush instrumental treatment. Also clicko are **Les Brown's** orch workover on Coral and **Lew Douglas'** orch rendition for M-G-M. The Douglas disk, incidentally, uses the **Jack Halloran** choir to pipe the **Mitchell Parish** lyric for top impact. **Hayman's** slice of "Love Mood" is okay platter fare.

Bob Carroll: "A Little Love"-"Where Did You Go" (Derby). "Love" is a likely successor to Bob Carroll's clicko "Say It With Your Heart." It's packed with a rhymthic beat that should keep the slice moving on all levels. Flip is a slow ballad entry given topnotch shellac production values.

Don Cherry: "If They Should Ask Me"-"All By Myself" (Decca). "Ask Me" has slim chances in current wax competition despite Don Cherry's understanding interpretation. Tune is a moody ballad with too many dull spots to keep it moving. Cherry changes pace on the bottom deck for a brisk workover of the **Irving Berlin** oldie.

Margaret Whiting-Jimmy Wakely: "Gomen-Nasai"-"I Learned to Love You Too Late" (Capitol). This is a late starter on "Gomen- Nasai" and it's doubtful if it has the power to catch up in the race to the payoff wire. The Margaret Whiting-Jimmy Wakely tandem gives it an okay oriental flavor. Pair goes hillbilly on the bottom deck for better results. It's a cornball's wail of unrequited love grooved the surefire alfalfa way.

Doris Day: "When the Red, Red Robin Comes Bob, Bob, Bobbin' Along"-"Beautiful Music to Love By" (Columbia). Doris Day's rousing rendition of "Red, Red, Robin" should keep this slice jumping on all levels and arouse plenty of interest in the standout oldie. She switches to a plaintive ballad on the flip and gives it a tender workover.

De Marco Sisters: "Boullibase"-"Pretty Baby" (M-G-M). "Boullibase," a jive-grooved novelty gets a jaunty workover via the slick De Marcos' voice blendings. Packs punch for the juke trade. Workover of the oldie on the flip doesn't come off too well.

Sammy Kaye Orch: "I Couldn't Keep From Crying"-"Sweet Sue" (Columbia). "Crying" is an alfalfa-grooved entry and Sammy Kaye plays cornball with it for good effect. The lyric is delivered with proper feeling by the **Kaydets.** Orch's job on "Sweet Sue," on the bottom side, strays from Kaye's usual arrangement pattern with its hep beat and overall energetic quality.

Irving Fields Trio: "Mr. Piano Player"-"Cuban Carnival" (King). Irving Fields has a standout preem slice for the King label in "Mr. Piano Player." Bright melodic line and catchy lyric are expertly projected via the Fields' honky-tonking. Trio catches the south-of-the-border flavor for a neat rendition of "Cuban Carnival."

Tommy Edwards: "Au Revoir"-"I Lived When I Met You" (M-G-M). The wistful mood of "Au Revoir" is an excellent frame for Tommy Edwards smooth and relaxed vocal style. It's a good spinning bet with breakaway potential. Edwards dittoes on the reverse, another topdrawer ballad.

Mace Barrett: "I Don't Have to Close My Eyes"-"It's the Strangest Feeling" (Coral). Coral's new crooner, Mace Barrett makes an impressive debut with "Close My Eyes." He's of the big-voiced genre and belts it out with lots of impact. Tune's a lilting ballad piece, a perfect match to Barrett's piping attack. Shows up well on the flipside ballad.

Mel Blanc: "Little Red Monkey"-"Tia Juana" (Capitol). "Monkey," which is breaking as a potent instrumental, gets a novelty lyric workover via this Mel Blanc cut. Okay for the jukes. The **Harmonicats** give it a bright instrumental rendition on the Mercury label. Blanc has a flock of comedic touches in the Latino novelty, "Tia Juana," **Billy May** orch supports.

Don Cornell: "Many Are the Times"-"There's No Escape" (Coral). "Times" is a charming ballad offering that Don Cornell builds to socko impact via his high-powered piping. "Escape" is a grandiose-styled ballad but with doubtful chances.

Bernice Parks: "Your Game of Let's Pretend"-"Two Kinds of Love" (Mercury). Pair of expertly tailored ballad entries give **Bernice Parks** a fast start as a Mercury label pactee. Her vibrant wax projection makes each tune a class slice. It's a tossup as to which will nab top spins.

Ann Hathaway: "Supper Time"-"It Goes Like This" (Avalon). Ann Hathaway registers as clicko canary on her Avalon label debut with two standout oldies. She projects as a top purveyor of mood ballads with "Supper Time" and as a brisk rhythm stylist with "It Goes Like This."

Bette McLaurin: "In the Middle of Kiss"-"Can't You See" (Coral). Bette McLaurin shapes up as a potent wax force with this coupling. "Kiss," a big and sentimental ballad, gets the kind of pash workover that wins spins. Same goes for the bottom slice.

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
84th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively for Coral Records
"OH HAPPY DAY" backed by "Your Mother and Mine"

Album Reviews

"Hazel Flagg" (Victor). The **Jule Styne-Bob Hilliard** score for the Broadway legituner has, with few exceptions, little to offer in the way of standout tune material. At times it's brash and gay but for the most part, the overall impresses as an unimaginative job. The original cast album includes **Helen Gallagher, Benay Venuta, John Howard** and **Jack Whiting.** Standout, of course, is "How Do You Speak to an Angel," which Howard delivers in the romantic style of legit crooners. Next best is Whiting's charming rendition of "Every Streets a Boulevard in Old New York." The rest is routine.

"Call Me Madam" (Decca).

(Continued on page 73)

Longhair Maestro Exchange

Dallas, March 31.

Walter Hendl, conductor of the Dallas Symphony Orchestra, leaves for New York tomorrow (Wed.) enroute to Sweden where he will conduct the Goteborg Symphony Orchestra.

Sixten Eckerberg, the Goteborg conductor, will be guest conductor of the Dallas Symphony next January.

Longhair Disk Reviews

Elgar: Enigma Variations and **Brahms: Haydn Variations** (RCA Victor, $5.45). Elgar's charming, piquant variations are cleanly, vigorously and not too sentimentally played by Arturo Toscanini and his NBC Symphony. Reverse has a spacious, colorful performance of Brahms' Haydn variations by Toscy. A colorful coupling.

Mendelssohn: Symphony No. 3 (London, $5.95). "Scotch" Symphony, full of the color and mood of moors and highlands, has a glowing, romantic reading by the London Symphony under Georg Solti.

Rimsky-Korsakov: Snow Maiden and **Skazka** (M-G-M, $4.85). Continuing its praiseworthy policy of releasing lesser-heard or offbeat works, M-G-M comes up with two fine bits in these Rimsky-Korsakov suites. Pleasant, light old-Russian music.

Nielsen: Symphony No. 6 (Mercury, $5.95). Nielsen's "Sinfonia Semplice," a fine Scandinavian work, alternately witty and brooding, gets an excellent performance by the Danish National Orchestra, under Thomas Jensen, a Nielsen protege.

Beethoven: Concerto No. 3 (Bluebird, $3.10). Fine RCA reprint of a charming work by pianist Benno Moiseiwitsch, assisted by the Philharmonia Orchestra under Malcolm Sargent. Playing is warm, sensitive, maybe a little too sedate. Excellent value.

Strauss: Ein Heldenleben (Mercury, $5.95). Lush performance of the tonepoem, rich in symphonic colors, by the Minneapolis Symphony under Antal Dorati. Rafael Druian is an excellent violin soloist.

Beethoven: Appassionata and **Liszt: Concerto No. 1** (RCA Victor, $5.95). Fine playing by Danish pianist Victor Schioler in the Beethoven sonata, and in the Liszt warhorse, assisted in the latter by the Danish National Orchestra under Issay Dobrowen. The Liszt gets a dashing performance, full of technical brilliance. *Bron.*

Eddie Maxwell collaborated with **Ben Oakland** in writing the material for Guy Cherney's act at Top's, San Diego.

Best Bets

JONI JAMES ..... **IS IT ANY WONDER**
(M-G-M) ..... *Almost Always*
AMES BROS. ..... **CANDY BAR BOOGIE**
(Coral) ..... *At the End of the Rainbow*
RICHARD HAYMAN ORCH ..... **RUBY**
(Mercury) ..... *Love Mood*

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of March 20-27, 1953

A Fool Such As I	Robbins-M
April In Portugal	Chappell
Blue Porcelain	Veronique
Bye Bye Blues	Bourne
Doggie In The Window	Santly-J
Don't Let The Stars Get In Your Eyes	Four-Star
Downhearted	Paxton
Even Now	Pickwick
Golden Years—†"Houdini"	Paramount
Gomen Nasai	Disney
Hello Sunshine	Erwin-H
High Noon—†"High Noon"	Feist
Hot Toddy	Coachella
How Do You Speak To An Angel—*"Hazel Flagg"	Chappell
Hush-A-Bye—†"The Jazz Singer"	Remick
I Believe	Cromwell
I Confess	Witmark
I'll Be Hangin' Around	Broadcast
Kaw-Liga	Milene
Moving Away	Bristol
My Jealous Eyes	Famous
No Help Wanted	Acuff-R
Ohio—*"Wonderful Town"	Chappell
Open Up Your Heart	Longridge
Peter Cottontail	Hill-R
Pretend	Brandom
Say It With Your Heart	Feist
Side By Side	Shapiro-B
Song From Moulin Rouge—†"Moulin Rouge"	Broadcast
Tell Me You're Mine	Capri
Till I Waltz Again With You	Village

Second Group

Anywhere I Wander—†"Hans Christian Andersen"	Frank
Blue Gardenia—†"Blue Gardenia"	Harms
Can't I	Harvard
Caravan	American
Don't Let Your Eyes Go Shopping For Your Heart	Porgie
Ecstasy Tango	Jefferson
Have You Heard	Brandom
Hold Me, Thrill Me, Kiss Me	Mills
I'm Sitting On Top Of The World	Feist
Jambalaya	Acuff-R
Jumpin' Bean	O'Flynn
Keep It A Secret	Shapiro-B
Lady Of Spain	Fox
Nearness Of You	Famous
Oh Happy Day	BVC
Pour Me A Glass Of Teardrops	Advanced
Say It Isn't So	Berlin
Say Si Si	Marks
Seven Lonely Days	Jefferson
Twice As Much	Porgie
Why Don't You Believe Me	Brandom
Your Cheatin' Heart	Acuff-R

Top 10 Songs On TV

(More in Case of Ties)

Doggie In The Window	Santly-J
Don't Let The Stars Get In Your Eyes	Four-Star
Hold Me, Thrill Me, Kiss Me	Mills
How Do You Speak To An Angel	Chappell
Kaw-Liga	Milene
Keep It A Secret	Shapiro-B
Pretend	Brandom
Side By Side	Shapiro-B
Till I Waltz Agin With You	Village
Where Did You Learn To Dance	Feist

Five Top Standards

(More In Case of Ties)

Alexander's Ragtime Band	Berlin
I Wonder Who's Kissing Her Now	Marks
Put Your Arms Around Me Honey	Broadway
'SWonderful	Harms
There's No Business Like Show Business	Berlin

† *Filmusical.* * *Legit musical.*

VARIETY 10 Best Sellers on Coin-Machines

1. DOGGIE IN THE WINDOW (8)	*Patti Page*	*Mercury*
2. TILL I WALTZ AGAIN WITH YOU (13)	*Teresa Brewer*	*Coral*
3. TELL ME YOU'RE MINE (11)	*Gaylords*	*Mercury*
4. PRETEND (5)	*Nat (King) Cole*	*Capitol*
5. DON'T LET THE STARS GET IN YOUR EYES (15)	*Perry Como*	*Victor*
6. HAVE YOU HEARD (11)	*Joni James*	*M-G-M*
7. SIDE BY SIDE (9)	*Kay Starr*	*Capitol*
8. YOUR CHEATIN' HEART (4)	*Joni James*	*M-G-M*
9. TELL ME A STORY (2)	*F. Laine-J. Boyd*	*Columbia*
10. KEEP IT A SECRET (12)	*Jo Stafford*	*Columbia*

Second Group

CARAVAN	*Ralph Marterie*	*Mercury*
WHY DON'T YOU BELIEVE ME	*Joni James*	*M-G-M*
HOT TODDY	*Ralph Flanagan*	*Victor*
SLEEP	*Les Paul*	*Capitol*
I BELIEVE	*Frankie Laine*	*Columbia*
ANYWHERE I WANDER	*Julius LaRosa*	*Cadence*
NO HELP WANTED	*Patsy Draper*	*Mercury*
YOUR CHEATIN' HEART	*Frankie Laine*	*Columbia*
MY JEALOUS EYES	*Patti Page*	*Mercury*
SAY IT WITH YOUR HEART	*Bob Carroll*	*Derby*
WHY DON'T YOU BELIEVE ME	*Patti Page*	*Mercury*
A FOOL SUCH AS I	*Jo Stafford*	*Columbia*
SEVEN LONELY DAYS	*Georgia Gibbs*	*Mercury*
TWICE AS MUCH	*Mills Bros.*	*Decca*

(Figures in parenthes s indicate number of weeks song l s been in the Top 10)

Welk Band, a Coast Phenom, Grosses $8,000 Weekly Via TV, One-Niters

Hollywood, March 31.

The biggest boost ballroom biz has had hereabouts in a long time is one of the sum totals of the spectacular success of the Lawrence Welk band. Starting with little more than a squeezebox and a smile, Welk dug in here less than two years ago and by now has become almost as much a fixture of the area as the LaBrea Tar Pits. In addition to the squeezebox and the smile, Welk also has parlayed for a two-way payoff a ballroom perch and TV.

Back in April, 1951, Welk's orch rolled in here from a long road trek of one-niters and went into the old Aragon ballroom, Santa Monica, on a four-week ticket at scale. He did well enough to earn a return in August, whereupon his manager, Sam Lutz, went to Klaus Landsberg, major domo of the Paramount-owned TVer, KTLA, and suggested the station try beaming a Welk program right out of the terpalace.

KTLA did so, but only after Lutz agreed to pay the musicians' tele-shot salaries. One free show was enough to convince Landsberg; the next week the station paid. The following week a sponsor was paying. Since that time Welk has telecast weekly from the Aragon over KTLA, commercially. Today he is under contract to KTLA till 1955.

Meanwhile, the success of his 60-minute program on TV has boomed biz at the ballroom. The band plays five nights weekly at the Aragon, and on March 11 started a straight one-year contract which guarantees the orch $4,000 weekly, plus a 50-50 split of all coin taken in at the door in excess of $6,000. Prior to that Welk got a $3,500 guarantee plus the same percentage.

Presently, sponsored by Central Chevrolet Dealers, the crew gets a flat $2,000 weekly from KTLA. During 1952, the band went into percentage at the ballroom every week but three, earning in all $38,000 in that manner.

Additionally, off the popularity built via TV, Welk has become more in demand for one-niters along the Pacific slope—within range of KTLA's beam—than any other orch. With the ballroom dark each Monday and Tuesday, Welk invariably takes Mondays off and one-nites on Tuesdays. For these gigs he gets guarantees of between $1,750 and $2,500 (depending on type of event and distance from L. A.) against 60%. Thus, from all sources, Welk's band now grosses an average of $8,000 weekly. And, his weekly one-niter bookings now extend into October. Although the orch came here under AFM traveling band status, by now the gang has become purely Local 47. There's no doubt about the fact that Welk's is the only local band in the country reaping the kind of coin it does.

First Disclick

Welk recently has had his first big disclick—that Coral cutting of "Oh, Happy Day," with the band's frog-voiced vocalist, Larry Hooper, chirping the choruses. To date more than 400,000 Coral copies have been sold nationally. But before becoming a national seller of note, Welk had been a hefty seller here, also an offshoot facet on heels of his TV popularity.

Coral last year released two Welk albums primarily for Greater L. A. consumption and the stunt paid off. During 1952, Welk also had 30 sides released. None till "Happy Day" was a big hit, but they sold. Batoner gets the regular 5% royalty rate and pays cost of his own recording sessions. Since these sessions average between $1,400 and $1,700 and Welk ended the year in the black, biscuit-wise, he sold appreciable shellac. He also has a Capitol Transcriptions contract.

Avant garde jazz musicians would brand Welk's style as "Mickey Mouse" or ricky-tick, but, like Lombardo, he is now doing concert dates. By mixing foxtrots, waltzes and polkas—pegged off his own accordion lead-ins—Welk keeps his beat schmaltzy and always highly danceable.

The concerts started one night last summer accidentally. On one of his Tuesdays off Welk and the boys went down to Mission Beach ballroom, San Diego, on a $1,500 guarantee against 60% for a dance. He set an alltime record at the spot, snapping a high previously set back during World War II by Tommy Dorsey. The gross that night was $9,860 and the throng was so great, no one could dance. Consequently, Welk told 'em to stand still and he put on a four-hour concert. It went over. Now he plays as many concerts as one-nite dance dates. The band simply melds together a lot of routines previously done on telecasts.

In June Welk will attempt his biggest coup, a concert in Hollywood Bowl. It will be the first time an accordion-paced assemblage ever has put on a bash up on that slope under the Pepper trees.

Castro Exits Peer After 21-Year Tie

Fernando Castro, who had been associated with Peer International's Latino division for the past 21 years, exited the firm last week. Pubbery's Latin-American division will continue to be headed up by Provie Garcia with no replacement for the Castro vacancy.

In other pubbery moves last week Bobby Kornheiser exited Paramount Music and Benny Ross left Goday Music.

Columbus Competish For Top Platter Names

Columbus, March 31.

Palm Garden's monopoly on record nanies here is being challenged by a new local entry, the Riviera.

Riviera is bringing in Don Cornell, April 20, for a frame, as the first of the string of disk headliners.

RED BUTTONS TV TUNES ON COL DISK

Red Buttons, CBS-TV comic, is making his debut on wax via two sides for Columbia Records. The Buttons' disk will comprise two tunes which he has done repeatedly on his video show with good audience reaction. Numbers are "Strange Things Are Happening" and "The Ho-Ho Song," both written by Buttons with Elliot Lawrence, and Allen Walker collabbing on "Strange Things" and Joe Darion and Jack Wolf on "Ho-Ho."

Tunes were etched after a recent Buttons TV stanza with Mitch Miller, Col artists & repertoire chief, inviting several hundred kids from the audience to the recording session to supply the background color.

Tony Donald to Annpls.

Tony Donald has switched his disk jockeying activity from WQAM, Miami, to WNAV, Annapolis, Md.

Deejay sold his Miami home, moving lock, stock and barrel to new location.

BIEM Deal in Works, To Open Way For U. S. Disking of French Moderns

Settling a complex international copyright hassle, the major disk companies are on the verge of wrapping up a deal with the French publishers' collection agency, BIEM (Bureau International de L'Edition Mechanique). Projected agreement would once again permit the majors to release new works by modern French composers operating through the BIEM setup. Heretofore unrecorded works by such noted longhairs as Ravel, Puccini and Debussy have not been etched in the U.S. during the past two years due to the absence of a BIEM deal.

It's understood that the new pact settles the question of royalty payments on pre-1909, the date of the U.S. Copyright Act, compositions on a compromise basis. BIEM had been holding out for royalties on such works while the U.S. disk companies originally contended that they would pay only on works written after the date on which the U.S. made copyright treaties with separate foreign countries. In all cases, these treaties were made several years after 1909.

The new settlement would establish 1909 as the starting date for royalty payments with BIEM waiving the pre-1909 claims and the U.S. diskeries waiving the intervening years between 1909 and the treaty dates. Reason for BIEM's claim on pre-1909 works is that under European copyright acts, the copyright term runs for 50 years after the composers' death. The duration of the U.S. copyright is for two terms of 28 years apiece.

BIEM and RCA Victor are currently in the process of finalizing the royalty deal. Future payments will be based reportedly on 1c for every four minutes of music. The same pact will be available to other U.S. diskeries.

Lion Label Expands

Lion Records, M-G-M Records lowprice long-play platter label, is expanding its repertoire to include sambos, mambos, tangos, waltzes and square dances in addition to the previous "Design for Dancing" pops and standards.

Already set for release are the mambo package, waxed by Ramon Argueso's orch and the square dance album, etched by Billy Barrett and his Hot Timers. An "All Time Favories" package was cut by Teddy Powell's orch.

Merc Puts 'Doggie' Into Kidisk Field

Mercury Records' hottest selling biscuit, Patti Page's "Doggie in the Window," was added to the company's kidisk line last week. Move marks the first time diskery has culled a top pop platter for the moppet trade. "Doggie" will be backed on the kidisk by Miss Page's etching of "I Wanna Be a Cowboy's Sweetheart."

Meantime, the pop cut of "Doggie" has topped the 1,000,000 mark.

Hub Music Festival Set for May 1 With Sullivan as Emcee

Boston, March 31.

The second annual Music Festival, sponsored by the Boston Post, has been set for May 1, at the Boston Garden, with indications that this year's edition will duplicate the SRO biz racked up at initialer, when more than 16,000 fans turned out. Proceeds go to swell coffers of various charitable organizations hereabouts.

Slated to handle the emcee chores is columnist Ed Sullivan with composer Leroy Anderson and vocalists Bob Eberle and Cindy Lord among the pro talent inked to appear. Warren Freeman, producer of the festival, is currently negotiating with other showbiz names. In addition to professional talent, layout will consist of a 450-piece band comprised of local high school musicos, under the baton of composer-bandleader Anderson, the 100-man Naval Aviation Choir from Pensacola, and finale of vocalist auditions currently underway at nine New England radio stations.

Affair is getting the works, publicity-wise, under the supervision of Mark Finley, newly appointed tubthumper for the daily.

Col's Judy Garland

Pic warbler Judy Garland has been inked to a longterm pact by Columbia Records. Col will wax Miss Garland for its album and single release schedule. It's expected that one of the first albums in the Miss Garland-Col alliance will be "A Star Is Born," filmusical she's making for Warner Bros. with a score by Harold Arlen and Ira Gershwin.

Mitch Miller, Col's artist & repertoire topper, and Paul Weston, diskery's Coast musical director, are skedded to wax the thrush on several single sides on the Coast during the latter part of the week.

RCA Victor and Capitol had been dickering for Miss Garland over the past 18 months but no deals were ever finalized. Thrush previously had waxed for Decca and M-G-M, latter via soundtrack platters from Metro filmusicals.

Singer Russ Landi, cousin of the late Russ Colombo, has been inked by Segar Records, N.Y. indie.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**PATTI PAGE** (Mercury)	Doggie in the Window
2	2	**TERESA BREWER** (Coral)	Till I Waltz Again
3	4	**JONI JAMES** (MGM)	Have You Heard / Your Cheatin' Heart
4	5	**GAYLORDS** (Mercury)	Tell Me You're Mine
5	7	**FRANKIE LAINE** (Columbia)	I Believe / Your Cheatin' Heart
6	9	**NAT (KING) COLE** (Capitol)	Pretend
7	3	**PERRY COMO** (Victor)	Don't Let the Stars / Wild Horses
8	8	**F. LAINE-J. BOYD** (Columbia)	Tell Me a Story
9	6	**KAY STARR** (Capitol)	Side by Side
10	..	**RALPH FLANAGAN** (Victor)	Hot Toddy

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*DOGGIE IN THE WINDOW	Santly-Joy
2	2	†TILL I WALTZ AGAIN	Village
3	7	*PRETEND	Brandom
4	8	*I BELIEVE	Cromwell
5	4	†TELL ME YOU'RE MINE	Capri
6	3	†DON'T LET THE STARS GET IN YOUR EYES	Four Star
7	5	*KEEP IT A SECRET	Shapiro-B
8	6	*SIDE BY SIDE	Shapiro-B
9	10	†TELL ME A STORY	Montclare
10	9	†YOUR CHEATIN' HEART	Acuff-R

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

** ASCAP. † BMI.*

Pos. this wk.	Pos. last wk.	No. weeks in 'Top'	Artist	Label	Song	EAST: New York — Martin Block—WNEW	EAST: New York — Bill Silbert—WMGM	EAST: Ithaca — Jack Deal—WHCW	EAST: Rochester — Joe Deane—WHEC	EAST: Syracuse — Ed Murphy—WSYR	EAST: Baltimore — Al Ross—WEAL	EAST: Worc'ster — Dick Smith—WORC	EAST: Hartford — Ross Miller—WTIC	EAST: Pitts'b'gh — Sid Dickler—WEDO	SOUTH: Atlanta — Bob Watson—WSB	SOUTH: Savan'h — Stan Friedman—WTOC	SOUTH: St. P't'b'g — Bill Wright—WPIN	SOUTH: Richmond — Ray Schreiner—WRNL	SOUTH: Gonzales — David Walshak—KCTI	SOUTH: L'ville — John Gale—WAVE	MIDWEST: Cleve — Tom Edwards—WERE	MIDWEST: Chi. — Bill Evans—WGN	MIDWEST: Omaha — Sandy Jackson—KOWH	MIDWEST: Cincy — Rex Dale—WCKY	MIDWEST: St. L. — Chuck Norman—WIL	MIDWEST: K.C. — "Oil" Wells—WHB	MIDWEST: Cincy — Will Lenay—WCPO	MIDWEST: Mpls. — Jack Thayer—WTCN	FAR WEST: Long B'ch — Buddy Beason—KFOX	FAR WEST: Denver — Ray Perkins—KFEL	FAR WEST: Hollywood — Bill Anson—KFWB	FAR WEST: San Fr. — Wally Nelsgog—KESC	FAR WEST: Albuq'que — Jerry Nesler—KGGM	FAR WEST: Hollywood — Ira Cook—KECA-KMPC	FAR WEST: Phoenix — Frank Pollack—KOOL	TOTAL POINTS
1	8	8	Nat (King) Cole	Capitol	*Pretend	2	..	3	6	1	4	1	..	3	..	7	..	..	6	..	..	..	3	5	3	4	..	..	..	3	..	..	3	3	1	129
2	1	9	Patti Page	Mercury	*Doggie in the Window	1	..	5	5	2	1	6	1	..	..	..	..	..	3	..	..	..	2	1	..	1	..	1	8	1	5	..	10	..	..	123
3	3	9	Kay Starr	Capitol	*Side by Side	4	..	7	..	..	7	2	..	..	3	2	10	1	..	..	..	..	7	..	2	9	1	..	1	8	6	..	8	..	7	108
4	2	18	Teresa Brewer	Coral	†Till I Waltz Again	3	..	2	..	..	2	10	..	7	..	8	4	2	2	..	..	..	8	7	..	2	..	..	..	2	..	1	..	..	..	94
5	6	8	Joni James	M-G-M	†Your Cheatin' Heart	7	..	..	9	..	5	9	4	..	..	..	..	6	..	..	..	..	5	4	4	6	2	5	3	7	3	..	..	..	..	86
6	7	6	Frankie Laine	Columbia	*I Believe	..	8	..	1	10	..	..	..	..	..	..	..	..	..	..	5	..	..	1	3	5	9	4	..	..	4	..	7	4	71
7	10	16	Gaylords	Mercury	†Tell Me You're Mine	..	..	..	..	9	..	..	3	..	..	..	..	..	1	..	..	..	..	3	8	7	..	6	..	..	..	1	4	..	57
8	4	9	Perry Como	Victor	*Wild Horses	..	..	..	3	..	6	..	..	..	..	..	2	..	..	7	..	..	..	..	5	..	..	..	9	4	6	..	5	..	52
9	12	3	F. Laine-J. Boyd	Columbia	†Tell Me a Story	6	..	..	..	..	..	4	5	..	..	..	..	..	..	8	..	..	1	..	10	8	..	2	..	..	..	..	..	..	..	44
10	5	17	Karen Chandler	Coral	*Hold Me, Thrill Me, Kiss Me	..	..	6	..	..	10	..	..	..	..	..	3	..	8	..	..	..	..	..	..	10	..	..	2	5	..	..	..	..	..	33
11	15	2	Percy Faith	Columbia	†Song From Moulin Rouge	..	10	..	..	..	..	..	..	..	..	..	7	3	..	..	..	2	..	..	..	..	..	..	..	..	..	..	1	..	..	32
12	19	4	Ralph Marterie	Mercury	*Caravan	..	6	..	..	6	..	..	..	..	..	..	..	4	..	..	..	4	9	9	..	..	9	..	..	..	..	..	10	..	31
13	15	17	Perry Como	Victor	†Don't Let the Stars	..	..	..	..	..	3	..	..	..	..	3	..	..	..	..	..	..	..	..	..	5	..	..	..	6	..	..	9	..	29
14	9	12	Ralph Flanagan	Victor	*Hot Toddy	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	6	9	..	..	5	..	..	..	2	..	..	28
15	19	10	Eddie Fisher	Victor	*Downhearted	..	..	..	..	..	..	..	..	..	2	..	9	..	..	..	..	6	..	..	7	..	..	4	..	..	..	..	..	..	27
16A	19	8	Julius LaRosa	Cadence	*Anywhere I Wander	..	..	8	..	..	9	7	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	26
16B	26	8	Patti Page	Mercury	*My Jealous Eyes	9	..	..	..	..	..	3	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	9	..	..	3	..	..	..	26
18	..	1	Freddy Martin	Victor	*April in Portugal	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	2	..	25
19A	15	4	Mills Bros.	Decca	†Twice As Much	..	..	..	..	..	..	..	9	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	2	5	..	8	10	23
19B	..	2	Nat (King) Cole	Capitol	†Can't I	..	1	9	..	..	..	..	7	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	23
19C	36	2	Hugo Winterhalter	Victor	*Magic Touch	..	..	..	..	..	..	..	6	9	..	..	..	..	..	..	3	..	..	..	..	..	..	3	..	..	..	..	..	..	..	23
22	18	9	Eddie Fisher	Victor	*How Do You Speak	..	..	..	4	..	..	..	..	..	9	..	..	..	7	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	22
23A	..	1	Johnnie Ray	Columbia	*Somebody Stole My Gal	..	5	..	8	..	..	8	9	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	21
23B	32	12	Tony Bennett	Columbia	*Congratulations to Someone	..	..	10	..	5	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	21
25	26	13	Joni James	M-G-M	*Have You Heard	..	..	..	..	3	8	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
26A	36	2	Paul-Ford	Capitol	*Sitting on Top of World	10	..	..	..	..	..	..	2	..	..	..	..	7	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
26B	..	2	Eddy Howard	Mercury	*Gomen-Nasai	..	..	..	..	..	..	..	..	..	8	..	6	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	16
28	25	3	Russ Morgan	Decca	†I'll Be Hangin' Around	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	10	..	..	..	..	..	..	..	..	6	..	15
29A	44	4	Richard Bowers	Columbia	*Gomen-Nasai	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	8	..	..	..	..	..	..	..	14
29B	51	6	Rusty Draper	Mercury	†No Help Wanted	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	14
31	..	1	Stan Kenton	Capitol	*Hush-A-Bye	..	..	..	..	..	..	..	..	..	..	..	5	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
32A	..	1	Ray Anthony	Capitol	*Wild Horses	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	11
32B	..	2	June Christy	Capitol	†Heart Belongs to Only You	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	11
34A	44	11	Bob Carroll	Derby	*Say It With Your Heart	8	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
34B	23	10	Artie Wayne	Mercury-Kem	†Rachel	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	10
34C	..	1	Crickets	M-G-M	†You're Mine	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	10
34D	..	4	Frankie Laine	Columbia	*Tonight You Belong to Me	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
34E	34	2	Gordon MacRae	Capitol	*Congratulations to Someone	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	10
34F	..	1	Edmundo Ros	London	*Ecstasy Tango	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
40A	..	1	Percy Faith	Columbia	*Swedish Rhapsody	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	6	..	..	..	..	10	..	..	..	..	..	..	..	..	9
40B	30	7	Jo Stafford	Columbia	*A Fool Such As I	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	9
40C	..	1	Bob Carroll	Derby	†A Little Love	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
40D	26	9	Mindy Carson	Columbia	†Tell Me You're Mine	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	9
40E	..	2	Jackie Gleason Orch	Capitol	†Melancholy Serenade	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	9
45A	..	1	Teresa Brewer	Coral	*Dancin' With Someone	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45B	..	2	Lu Ann Simms	Columbia	†Moving Away	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	4	..	..	..	8
47A	47	3	Bing Crosby	Decca	†Hush-A-Bye	..	..	..	..	..	..	..	..	..	5	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
47B	..	1	Hugo Winterhalter	Victor	*Will O' Wisp Romance	..	7	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
49	..	25	Mills Bros.	Decca	†Glow Worm	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	6
50	14	5	Georgia Gibbs	Mercury	*Seven Lonely Days	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	4
51	..	2	Florian ZaBach	Decca	*Red Canary	..	..	..	..	..	..	..	10	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2

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ALL SOLD OUT!

We wish to thank all RCA Victor record dealers for their enthusiastic reception of our special limited edition of Beethoven's Nine Symphonies, as interpreted by Arturo Toscanini and the NBC Symphony Orchestra. The edition was oversubscribed even before the recordings were pressed, thanks to your interest. We regret that no further pressings of this history-making album are available.

DINAH SHORE

IS SWEETER THAN EVER WITH

sweet thing

and

why come crying to me

20/47—5247

This Week's BEST SELLING RCA Victor Records

POPULAR	78 rpm/45 rpm	Playing Time
HOT TODDY/SERENADE *Ralph Flanagan*	#20/47—5095	2:22/3:00
WILD HORSES/I CONFESS *Perry Como*	#20/47—5152	2:45/3:05
HOW DO YOU SPEAK TO AN ANGEL/DOWNHEARTED *Eddie Fisher*	#20/47—5137	2:22/2:24
DON'T LET THE STARS GET IN YOUR EYES/LIES *Perry Como*	#20/47—5064	2:37/2:30
APRIL IN PORTUGAL/PENNY WHISTLE BLUES *Freddy Martin*	#20/47—5052	3:15/2:25
I FEEL LIKE I'M GONNA LIVE FOREVER/HOW COULD YOU *Sunny Gale*	#20/47—5216	2:30/2:45
THE MAGIC TOUCH/WILL-O'-THE-WISP ROMANCE *Hugo Winterhalter*	#20/47—5209	2:40/2:28
LAST STOP/I'M WITH YOU *Dorothy Loudon*	#20/47—5238	2:38/2:30
ECSTACY TANGO/WAGGASHOE *The Three Suns*	#20/47—5185	2:30/2:30
TRAIN, TRAIN, TRAIN/I CAN'T GET STARTED *Buddy Morrow*	#20/47—5212	2:58/2:58
NOW THAT I'M IN LOVE/YANKEE DOODLETOWN *Sauter-Finegan Orchestra*	#20/47—5248	2:35/2:28
PUT THAT SAWDUST BACK ON THE FLOOR/THE BLUE SCARE CROW *Allan Small*	#20/47—5198	2:20/2:35
A-L-B-U-Q-U-E-R-Q-U-E/MOON *Ralph Flanagan*	#20/47—5237	2:56/3:02
BLUE VIOLINS/FANDANGO *Hugo Winterhalter*	#20/47—4997	2:56/3:28
GOMEN NASA! (Forgive Me)/SPRINGFIELD MOUNTAIN *Harry Belafonte*	#20/47—5210	2:20/2:29
COUNTRY—WESTERN		
MOONLIGHT & ROSES/THE MISSOURI WALTZ *Eddy Arnold*	#20/47—5192	2:25/3:05
DON'T LET THE STARS GET IN YOUR EYEBALLS/UNHAPPY DAY *Homer and Jethro*	#20/47—5214	2:20/2:32
YOU ALWAYS HURT THE ONE YOU LOVE/I'M GONNA LOCK MY HEART *Eddy Arnold*	#20/47—5193	2:38/2:25
RHYTHM & BLUES		
I WANNA KNOW/LAUGHING BLUES *The Du Droppers*	#20/47—5229	2:15/2:48
SHE'S DYNAMITE/I'M GONNA TELL EVERYBODY *Piano Red*	#20/47—5224	2:31/2:25
AND THE BULL WALKED AROUND, OLAY/MARGIE *Les Harris*	#20/47—5132	3:01/2:16

RCA VICTOR
FIRST IN RECORDED MUSIC

RCA ®
"HIS MASTER'S VOICE"

TIPS TO DEEJAYS:
THESE ARE THE HITS THAT MAKE A GOOD PROGRAM GREAT!

Connelly Inks Richmond, BMI To O'seas Deals

Reg Connelly (Campbell-Connelly, Dash-Connelly, etc.) returned to London on the Queen Mary over the weekend with two more deals under contract, on top of the reciprocal international music publishing setup previously reported with Jean and Julian Aberbach. The new deals embrace Howard Richmond's music firms (Cromwell, Hollis, Ludlow, Folkways, Melody Trails, Essex and Dartmouth Music Corps.), for straight representation in Britain and on the Continent, a la Connelly's hookup with Santly-Joy; and a hookup with Broadcast Music, Inc.

The BMI deal gives Connelly "Song from the Moulin Rouge," the theme by George Auric which BMI's music firm tied up worldwide and which Percy Faith waxed for Columbia, Montovani for London, etc. Reciprocally, Connelly set up Canford Music as the British outlet for BMI copyrights, a coinage that stems from the famed Canford Cliffs, near Bournemouth, England, where Connelly has his summer home.

The Howard Richmond music deals are for two years. Heretofore Leeds Music, Ltd., the British subsid of Lou Levy's American firm, handled most of Richmond songs on a separate deal.

Incidentally, Bernie Miller (& Miller), who died suddenly the morning of Connelly's return to England, handled the music publisher's new deals, probably his last legal chores. (Details of the w.k. music attorney's death in this issue.) The Aberbach freres' sundry firms (Hill & Range, etc.) will be handled by Aberbach Music Co., Ltd., in England and, reciprocally, Connelly, Inc., will be the U.S. affiliate for the brothers.

In the main, Connelly has clicked with the Santly-Joy catalog, notably the Bob Merrill songs. Merrill currently has the No. 1 and No. 2 songs in England, "Doggie In the Window" (Patti Page) and "She Wears Red Feathers" (Guy Mitchell).

"They announce Merrill on the BBC," says Connelly, "with the same importance as Irving Berlin and Cole Porter. And no wonder, when you consider that he has had 12 hits in a row in the last two years, some of them even bigger with us in England than at home." Connelly cites "Walking to Missouri," "Feet Up (Pat Him on the Po-Po)," "Pittsburgh, Pennsylvania," "Belle, Belle, My Liberty Belle," "There's Always Room at My House" (which stayed on top for 10 weeks), and "We Won't Live In A Castle" (these are a couple, says the London music man, which are bigger abroad than in the U.S.), "Truly Truly Fair" and "A Beggar In Love."

These tunes have been dominantly disked by Mitchell and Mitch Miller on Columbia, and Mitchell's opening at the London Palladium June 8 is figured to ride the crest of the big BBC buildup which has been plugging his platters. Mitchell comes in directly after the coronation; Danny Thomas precedes him and Martin & Lewis follow thereafter. Mitchell, incidentally, is set for his second picture at Paramount as co-star with Rosemary Clooney in "Three Sisters from Seattle."

Burke Forms Hosp. Fund In Memory of His Son

Hollywood, March 31.

Sonny Burke, Decca Records' Coast artist & repertoire head, has set up a Michael Burke Fund in memory of his two-and-a-half year old son, who died Sunday (29) after having been in a coma for 10 days. Child had gone into the St. Johns' hospital, Santa Monica, for an operation March 19 and while undergoing surgery his heart had stopped beating for approximately eight minutes, after which time the surgeon managed to restore the heart activity.

Fund, being supervised by Burke's assistant, Tom Mack, is for the purchase of cardioscopes for hospital use.

BILLY ECKSTINE

Sings

COQUETTE | A FOOL IN LOVE

MGM 11439 78 RPM
K 11439 45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

701 SEVENTH AVE NEW YORK 36, N. Y.

Disk Companies' Best Sellers

CAPITOL — ARTIST

1. I'M SITTING ON TOP OF THE WORLD — L. Paul-M. Ford
   SLEEP
2. BLUE GARDENIA — Nat (King) Cole
   CAN'T I
3. SIDE BY SIDE — Kay Starr
   NOAH
4. PRETEND — Nat (King) Cole
   DON'T LET EYES SHOP FOR HEART
5. YES SIR, THAT'S MY BABY — Hari Kari
   YOKAHAMA MAMA

COLUMBIA

1. SOMEBODY STOLE MY GAL — Johnnie Ray
   GLAD RAG DOLL
2. I BELIEVE — Frankie Laine
   YOUR CHEATIN' HEART
3. TELL ME A STORY — F. Laine-J. Boyd
   LITTLE BOY AND OLD MAN
4. SONG FROM MOULIN ROUGE — Percy Faith
   SWEDISH RHAPSODY
5. I'M THE KING OF BROKEN HEARTS — Tony Bennett
   NO ONE WILL EVER KNOW

CORAL

1. DANCIN' WITH SOMEONE — Teresa Brewer
   BREAKIN' IN THE BLUES
2. GOODBYE CHARLIE, GOODBYE — Karen Chandler
   I'D LOVE TO FALL ASLEEP
3. CANDY BAR BOOGIE — Ames Bros.
   AT THE END OF THE RAINBOW
4. THERE'S NO ESCAPE — Don Cornell
   MANY OF THE TIMES
5. TILL I WALTZ AGAIN WITH YOU — Teresa Brewer
   HELLO BLUE BIRD

DECCA

1. YOU CAN BE IN LOVE — Hamish Menzies
   LESS THAN TOMORROW
2. TWICE AS MUCH — Mills Bros.
   SOMEONE TO CARE FOR
3. YOU FOOLED ME — Four Aces
   IF YOU TAKE MY HEART AWAY
4. KAW-LIGA — Dolores Gray
   MY HEART IS A KINGDOM
5. YOUR CHEATIN' HEART — Louis Armstrong
   CONGRATULATIONS TO SOMEONE

MERCURY

1. DOGGIE IN THE WINDOW — Patti Page
   MY JEALOUS EYES
2. CARAVAN — Ralph Marterie
   WHILE YOU DREAM
3. SEVEN LONELY DAYS — Georgia Gibbs
   IF YOU TAKE MY HEART
4. NO HELP WANTED — Rusty Draper
   TEXARKANA BABY
5. RUBY — Richard Hayman
   LOVE MOOD

M-G-M

1. KAW-LIGA — Hank Williams
   YOUR CHEATIN' HEART
2. COQUETTE — Billy Eckstine
   A FOOL IN LOVE
3. ANNA — Silvano Mangano
   I LOVED YOU
4. YOUR CHEATIN' HEART — Joni James
   I'LL BE WAITING FOR YOU
5. HAVE YOU HEARD — Joni James
   WISHING RING

RCA VICTOR

1. HOT TODDY — Ralph Flanagan
   SERENADE
2. WILD HORSES — Perry Como
   I CONFESS
3. HOW DO YOU SPEAK TO AN ANGEL — Eddie Fisher
   DOWNHEARTED
4. DON'T LET THE STARS GET IN YOUR EYES — Perry Como
   LIES
5. APRIL IN PORTUGAL — Freddy Martin
   PENNY WHISTLE BLUES

Federal Tax

Continued from page 71

some Armed Forces group, are asking that bookers only set orchestras at a flat rate. In other cases the agencies are limiting the percentage deals.

The edict also states that tax exemptions would not be granted museums, art galleries, YMCAs or similar groups such as Campfire Girls, Boy Scouts, 4-H Clubs, all which fall in the educational field, but only the broadest sense. While colleges and schools are ordinarily exempt, most of these buy their entertainment at flat guarantees, using bands, for example, between open one-nighters or locations.

Among the booking offices, it is held that the only move that can be made is to raise the basic guarantee, taking little or no percentage deals. This would hurt the organizations if weather or any other circumstances cut into attendance at the fair. In smaller towns, promoters would rather work a split deal, which takes them off the hook if any thing happens.

In another communication the commissioner emphasized that while admissions to agricultural fairs are tax free, events within the grounds such as vaude shows and horse races which are privately promoted are not.

Brunswick Cuffoing N.Y. Jazz Concert For Atmosphere in Diskings

The Brunswick label, a Coral-Decca Records subsid, will stage a cuffo jazz concert at Pythian Temple, N. Y., April 4 to get a "live" concert atmosphere for a recording session featuring a couple of all-star jazz combos. Brunswick previously cut a similar set, "Jazztime, U.S.A.," under the same circumstances. Upcoming album will showcase Buddy Rich, Terry Gibbs, Georgie Auld and Neal Hefti, among others.

Brunswick, meantime, has inked the Do-Re-Mi trio to a term pact. Vocal combo clicked several years ago on the indie Commodore label with "Wrapped Up in a Dream."

Brunswick also signed jazz clarinetist Tony Scott as a maestro-instrumentalist. He'll also do some work for the Coral label. Scott arrived back in New York early this week after playing a week's engagement at the Blue Note, Philadelphia.

JONES PULLS RECORD CROWD TO MPLS. SHOW

Minneapolis, March 31.

With Spike Jones and his band as the magnet, annual Northwest Builders Show set a new all-time attendance record, drawing 117,180 paid admissions for the nine days, or an average of more than 13,000 daily. Total compares to 76,540 for last year, a gain of 40,630.

Previous high was in 1949 when, with the Ralph Edwards show, the aggregate attendance hit 112,150.

Jack Mills Launches 3 European Subsids

Jack Mills, Mills Music prexy, launched deals for setting up Mills subsids in three European countries during his recent trek abroad. Negotiations are currently under way for the finalization of plans to form Mills outlets in Germany, France and Italy. The firm already is repped in England, Canada and Belgium.

In addition to kicking off deals for new firms, Mills picked up several foreign copyrights for publication in the U. S. First to be released here will be "Gypsy Legend," a semi-classical instrumental penned by Mantovani. Composition was acquired from Lawrence Wright, British music pub.

Iverson Named Peer U.P.

Bob Iverson, business manager of Peer International and Southern Music, has been upped to veepee by firms' topper Ralph S. Peer. In addition to his business managing chores, Iverson will continue to handle the foreign copyrights division.

Meantime, Irving Deutch, firms' general manager, returned to his New York desk last week after Coast huddles with Peer.

FOR MOTHER'S DAY PROGRAMMING!

MY MOTHER'S EYES

LEO FEIST, INC.

DECCA RECORDS

America's Fastest Selling Records!

DON'T MISS

THE THRILL OF YOUR KISS

A LOVELY BALLAD

DYNAMIC Music Co.

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Chicago 8, Ill.
CAnal 6-2782

RCA VICTOR makes April "Movie Month" with Four New Albums from Hollywood's Biggest Hits

TONIGHT WE SING: Thrilling musical episodes from the original sound track of the new 20th Century-Fox film. With Ezio Pinza, Roberta Peters and Jan Peerce. "45" $3.80, 33⅓ $4.45

PETER PAN: Songs and sound effects as you heard them on the screen in the Disney production. Original cast with Bobby Driscoll as Peter Pan and Kathryn Beaumont as Wendy. "45" $2.95, 78 $2.95

THE JAZZ SINGER: Danny Thomas sings old songs and new from the score of Warner Brothers' 1953 version of the history-making musical. "45 EP" (2 records) $2.80, 33⅓ $3.00

THE DESERT SONG: Kathryn Grayson—co-star of the Warner Brothers film—and Tony Martin singing Sigmund Romberg's glorious melodies. "45 EP" (2 records) $2.80, 33⅓ $3.00

From top Hollywood musicals of 1953! All the songs people will be hearing... singing... humming... and *asking for!*

These widely publicized hit movies will deliver a ready-made record market right to your door. So stand by for lots of requests for these four sparkling RCA Victor albums from Hollywood's biggest hits.

Prices suggested list. Add Federal Excise Tax and local tax.

Special promotional material which "does the selling for you" is available from your RCA Victor distributor. Ask him about it.

RCA VICTOR

RCA to Gift Library Of Congress With Rare Rachmaninoff Disks

Washington, March 31.

RCA Victor will present a series of rare recordings by the late Serge Rachmaninoff to the Library of Congress tomorrow (Wed.) as part of the 10th anni commemoration of the late composer-pianist's death. Disks will include several made in the pre-electric recording era.

Mrs. Sophia W. R. Coors, of Washington, granddaughter of the musician, will be on hand for the ceremonies. Luther Evans, Librarian of Congress, is accepting the collection from Victor and they will become part of the Rachmaninoff's archives, including letters, original musical scores and other material presented to the Library by Rachmaninoff's family. Born in Russia, Rachmaninoff later fled that country and became a U.S. citizen.

MENZIES' DECCA CLICK CUES MAJOR BUILDUP

Hamish Menzies, 28-year-old Scotsman who came to the U. S. a year ago, is currently the latest new voice to forge ahead in the male vocalist sweepstakes. His initial disk for Decca, released last month, is now the company's best-seller and Decca is priming the singer for a major promotional buildup as a result of the initial reaction. Menzies is also a composer, having written his first Decca-sliced tunes, "You Can Be In Love" and "Less Than Tomorrow."

Menzies was spotted by Decca while working recently in a Cleveland nitery. In England, Menzies was vocalist with the Ted Heath and Geraldo orchs and wrote the music for one of the London Palladium revues. He also ran a nitery, Le Bluebird, in Paris shortly before coming to the U. S.

Skylar, Ackers Team For Own Pub House

Joining the growing roster of songwriters who are opening their own publishing firms, cleffer Sunny Skylar has formed Lynwood Music in partnership with Andrew Ackers, piano accompanist for Jane Froman.

Duo decided to organize their own company after placing a couple of their own compositions directly with the major disk companies.

SCOTT, COLLINS LAUNCH NEW AUDIVOX LABEL

Raymond Scott, maestro on the TV "Hit Parade" show, and his wife, Dorothy Collins, songstress on that show, have embarked on an Indie disk venture with the formation last week of Audivox Records. Leonard Wolf, formerly with Decca Records' sales and promotion department, is also partnered in the company. Miss Collins had been under contract to Decca, but a release from her pact was amicably negotiated.

The husband and wife team currently comprise the label's talent lineup. Wolf will handle the administrative, sales and promotional details. Setup marks Scott's second indie operation. He previously owned Master Records via which he released several sets of his own instrumentals.

Mills' Score From Off-B'way Musical

Mills Music has acquired the score to the new legit musical, "Surprise Package," which is being preemed by Originals Only, an off-Broadway group in Greewich Village, Friday (3). Score was penned by Fran Ziffer, Horty Belson and Hardy Weider. The book was written by Tom Hill.

Team's previous musical, "Dakota," was picked up by Mills a couple of years ago.

Jocks, Jukes & Disks

Continued from page 72

Soundtrack album of the 20th-Fox pic with **Ethel Merman, Donald O'Connor, George Sanders** and **Carole Richards** (who piped the tunes for **Vera-Ellen**) is sock all the way. Miss Merman and company rip through 11 Irving Berlin tunes (only the oldie, "International Rag" wasn't in the original Broadway production) with a captivating exuberance and drive. La Merman wins with "The Hostess With Mostes' on the Ball," "International Rag," "The Best Thing for You" and "Call Me Madam." O'Connor impresses as a good shellac bet with his piping of "What Chance Have I With Love" and the duet with Miss Richards on "It's a Lovely Day Today." Sanders is big-voiced and romantic on "Marrying for Love." "You're Just in Love," duet between Miss Merman and O'Connor doesn't come off too well but it's still a Berlin standout. Orch and chorus are directed by Alfred Newman.

RETAIL DISK BEST SELLERS

VARIETY — Survey of retail disk best sellers based on reports obtained from leading stores in 9 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Philadelphia—(A. Williams Co.)	Chicago—(Hudson Ross)	Detroit—(Grinnell Bros.)	St. Louis—(Ludwig Music House)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music)	Minneapolis—(Don Leary)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	PATTI PAGE (Mercury) "Doggie in the Window"	1	1	1	8	1	..	1	1	1	73
2	3	FRANKIE LAINE (Columbia) "I Believe"	6	9	..	1	2	4	2	3	..	50
3	2	TERESA BREWER (Coral) "Till I Waltz Again With You"	2	4	5	..	6	3	5	..	3	49
4	6	GAYLORDS (Mercury) "Tell Me You're Mine"	10	2	..	..	..	..	3	6	2	32
5A	8	NAT (KING) COLE (Capitol) "Pretend"	9	..	..	..	5	2	4	..	4	31
5B	..	F. LAINE-J. BOYD (Columbia) "Tell Me a Story"	4	10	3	5	..	..	..	2	..	31
7	7	JONI JAMES (M-G-M) "Your Cheatin' Heart"	8	5	..	..	4	7	6	7	..	29
8	11	RALPH FLANAGAN (Victor) "Hot Toddy"	..	..	..	..	3	1	..	..	9	20
9	4	PERRY COMO (Victor) "Don't Let Stars in Your Eyes"	7	6	..	..	10	..	8	..	7	17
10	18	PERCY FAITH (Columbia) "Swedish Rhapsody"	..	..	..	2	..	..	..	4	..	16
11A	8	KAY STARR (Capitol) "Side by Side"	..	..	9	..	8	5	..	9	10	14
11B	..	PERCY FAITH (Columbia) "Song From Moulin Rouge"	5	..	8	..	..	..	..	..	6	14
13	10	PERRY COMO (Victor) "Wild Horses"	..	7	..	..	9	8	7	..	..	13
14	..	RUSTY DRAPER (Mercury) "No Help Wanted"	..	8	2	..	..	..	..	..	..	12
15A	..	KAREN CHANDLER (Coral) "Hold Me, Thrill Me, Kiss Me"	..	..	6	..	..	6	..	..	..	10
15B	16	EDDIE FISHER (Victor) "Downhearted"	..	..	7	..	..	..	..	5	..	10
17	..	HARI KARI (Capitol) "Yokahama Mama"	..	..	..	..	..	..	..	8	5	9
18	..	EILEEN BARTON (Coral) "Pretend"	..	3	..	..	..	..	..	..	..	8
19	..	SYLVANA MANGANO (M-G-M) "Anna"	..	..	..	7	..	..	..	10	..	5
20	12	JO STAFFORD (Columbia) "Keep It a Secret"	..	..	..	..	..	9	9	..	..	4

FIVE TOP ALBUMS	1	2	3	4	5
	HANS CHRISTIAN ANDERSEN DANNY KAYE Decca DL 5433 A 919 9-364	SWEETHEARTS Marion Marlowe Frank Parker Columbia B 331	TV CALENDAR SHOW Arthur Godfrey Columbia CL 6241 B 331 C 331	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H 352	KAY STARR STYLE Kay Starr Capitol H 363

ASCAPites See Better Break

Continued from page 71

cause You're Mine," "Be My Love," "Loveliest Night of the Year" and "Cool Cool Cool of the Evening," the major channels for songplugging are the record companies and the radio disk jockeys which, allegedly, are inclined to favor BMI tunes.

BMI just as frankly feels the SPA writers have no case; that the public doesn't care if the hit comes from Cole Porter, Irving Berlin, or from some unknowns in Nashville or newcomers from the Brill Bldg., which has been more the case in recent years.

By the same token, more new songs have been sparked by new artists on independent labels than otherwise. Furthermore, the diskeries are now inclined to favor new writers with direct deals at the expense of the music publisher, frequently bypassing him. The fact that some of the major publishers of late have themselves gone into the indie diskery business as a new form of exploitation is advanced by BMIites as evidence that the entire pattern of pop song hitmaking has undergone a revolution to which the oldline ASCAP publishers and writers seemingly are not yet attuned.

ASCAP has the evidence of the last three or four years to indicate that the Top 10, the Hit Parade and kindred rosters have been dominantly BMI—with the exception this week where an ASCAP publisher is No. 1. And there, too, this same publisher is in the process of setting up a new BMI affiliate, allegedly as an economic cushion, just in case.

A FRED FISHER GEM

I'M JUST LIKE A WHEEL THAT IS TURNING

A Beautiful Ballad

Pub. by
FRED FISHER MUSIC CO.
1619 Broadway, New York City

From "BLACKBIRDS OF 1928"
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY
and
DIGA DIGA DOO

WHEN MY SUGAR WALKS DOWN THE STREET

THE LONESOMEST GAL IN TOWN

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

Welcome to the Copacabana! April 2

JIMMY McHUGH

... over 100 Top Tunes by Jimmy McHugh
FROM THE CATALOG OF
MILLS MUSIC INC., 1619 Broadway, New York 19, N.Y.

On the Upbeat

New York

Joe Costa, RCA Victor vocalist, begins a two-week engagement at the Boulevard, Queens, today (1). . . . **Harry Belafonte** into the Chase Hotel, St. Louis, Friday (3) for two weeks . . . **Alan Dean** at the Ranch House, Johnston, R. I., Saturday (4) for a nine-day stand . . . **Dick Linke**, Capitol Records publicity and promotion manager, celebrating his 10th anni in the publicity biz this month . . . **Flossie Brooks** to Chappell Music as secretary to firm's general manager, **Stan Stanley** . . . Victor singer **Joe Allegro** at the Crossroads, Washington, until April 11 . . . **Tony Morelli**, M-G-M Records crooner, pencilled in for a return engagement at Ka-Sees Theatre Night Club, Toledo, April 13.

Pittsburgh

Shep Fields booked into Vogue Terrace for week of May 4 . . . **David Carey**, band musician, joined the Dormont High School faculty as head of the music department . . . **Frank Wojnarowski** plays a one-niter at West View Park next Wednesday (8) and **Frank Yankovic** dittoes a week later . . . Singer-pianist **Gloria Catizone** off for a month of hotel and cocktail lounge dates in Miami Beach . . . **Eddie Dacco** replaced **Jack Olson** on trombone with the **Artie Arnell** outfit . . . **Tiny Wolfe** back on bandstand at the Copa again after the flu.

Chicago

Kitty Kallen headlines the Palmer House show April 23 . . . **Art Van Damme** group switched over from Capitol label to Columbia and cut four sides with new affiliation . . . Four Freshmen spend four weeks at the Crest Club, Detroit, starting May 18 . . . **Stan Kenton** stops off for a week at the Palms, Columbus, May 18 . . . **Nellie Lutcher** does a repeat at the Blue Note May 18 for two frames . . . **Jimmy Featherstone** goes into the Oh Henry Ballroom April 22 for five weeks . . . **Ronnie Vincent Gaylord**, of the Gaylords, cut two solos last week for Mercury . . . **Phil Napoleon** set for two stanzas at the Colonial, Toronto, before coming into the Frolics, Columbus, Ohio, May 12 for a week.

Dinah Washington has nine days at the Riviera, St. Louis, May 15 . . . **Billy Deverou** into Mario's, Windsor, April 27 for 14 days . . . **Jo Ann Jordan** group do six weeks at the Maroon Club, Montreal, starting April 4 . . . **Sax Mallard** inked for two weeks at the Buvette Club, Rock Island, Ill., April 10 . . . **Three Twins** pacted for a month at the Oasis, Munice, Ind., as of April 6 . . . **Norm Dygon** is being held over at the Luis Hotel, Joliet, Ill.

Omaha

Guy Lombardo added Chadron to his Nebraska swing April 9 . . . **Jack Swanson** orch opened at Arlington, Neb., Ballroom . . . **Jimmy White's** trio began at Club Reno . . . **Lauritz Melchior** booked at Ak-Sar-Ben Coliseum May 4-5 . . . Organist **Bill Christofferson** into Ritz Dinner Club, Grand Island . . . **Albion Swing Kings** signed for 12 weeks by WJAG, Norfolk.

Clyde McCoy orch signed for annual Creighton University Junior-Senior Prom April 10 at Peony Park.

Dallas

Cheerleaders, vocal quintet, in for two frames at Baker Hotel's Mural Room . . . **"Jewel Box Revue"** into Pappy's Showland for indefinite stay . . . Sky Club resumed name orch policy with **Hal McIntyre** crew . . . **Beverly & Twin Tones**, instrumental trio, return to The Chateau today (Wed.) . . . **Eleanor Roberts** opens Saturday (4) in Burgundy Room of Hotel Adolphus . . . **Russell Nype** set for a split week at Cipango Club's sixth anni April 10 . . . femme singer Lynn Hoyt leaves **Teddy Phillips'** orch to become a WFAA staffer here April 7 . . . **Arnett Cobb** orch and **Five Royals** do a one-nighter this week at Longhorn Ranch. Spot also has solo stands by **Harry James** orch, April 30, and **Billy May** crew, May 7.

Best British Sheet Sellers

(Week ending March 21)

London, March 25.

Broken Wings .....Fields
Doggie in Window...Connelly
Wonderful Copenhagen..Morris
She Wears Red Feathers..Dash
Outside of Heaven.....Wood
Now .....Dash
Don't Let the Stars....Morris
In Golden Coach...Box and Cox
Because You're Mine..Robbins
Don't Believe Me...F.D. & H.
Glow Worm .....Lafleur
Little Red Monkey...Robbins

Second 12

You Belong to Me...Chappell
Make It Soon.....Connelly
That's A-Why .....Connelly
Oh Happy Day.....Chappell
Till I Waltz Again....F.D.&H.
Love of My Life.....Reine
Talk to the Trees....Chappell
Comes Along a Love..Kassner
I Went Your Wedding..Victoria
Isle of Innisfree....Maurice
Walkin' to Missouri.....Dash
Dummy Song.....Prowse

Burning Paul-Ford Duo Hottest With Capitol, Sticking With Label

Although Les Paul & Mary Ford are still burning at Capitol Records for its release of Kay Starr's "Side by Side," which used the multiple dubbing technique, the team is sticking with the diskery and currently is pacing Cap's roster with two clicko platters.

Topping Cap's sales list last week was their slice of "I'm Sitting on Top of the World," which jumped into the number one position after only two weeks on the market. Also riding high is "My Baby's Coming Home," which is coupled with "Lady of Spain." The "Spain" side broke through when the platter initially hit the market last November but the "Home" side took over a few weeks after and has been a highrider ever since. In its 22 weeks on the market, disk has topped the 650,000 sales mark.

HCL Catches Up to Philly Orch's Budget; 14,000,000 Disks to Date

Philadelphia, March 31.

Rising costs are catching up with the Philadelphia Orchestra, as with other institutions, and management is skedding its second annual drive this year for funds to offset a deficit. Last year, the orch made its first public drive for funds, asking $85,000, and got it easily. This year, with a deficit of $70,000 to make up, it's asking for $100,000, to wipe out some additional debts it's incurred.

One of America's Big Three, the symph has an annual budget of around $1,100,000. It has been taking in about $750,000 on ticket sales, and another $200,000 to $225,000 on record royalties, and gets about $80,000 annually as return from its endowment fund. Management doesn't perceive any Federal subsidy in the foreseeable future, and anticipates it will need a local drive annually instead, to make up its deficits. "The future looks rough," commented orch manager Carl McDonald, "but we're not perturbed."

Symph, which has had 14,000,000 of its recordings sold to date, is generally regarded as the No. 1 classical recording orch. Royalties, though they vary, run from 12 to 20% of their outlay. Management takes great pride in its disks. It feels an amendment is needed to the copyright laws, to prevent its recordings being played on the air endlessly, on grounds that "a performance is as much a protected right as a composition." It also favors the suggestion of an import duty on foreign masters, to lessen unfair competition.

Orch is chief tourer among major symphs. Of this year's 134 concerts, 54 are out of town. Orch has a transcontinental tour in prospect next year, but rising costs are worrying management. Five years ago it figured $6,000 a week for transportation costs. Today it is $11,000. Tour allowance for its men has jumped from $5,600 weekly to $9,800. Weekly payroll has gone from $11,000 to $16,500.

Management advises costs have gone up this past year alone about 15% in transportation, 12% in hall rentals, 15% in baggage handling, 10 to 12% in advertising, and 10% in office personnel.

Growth of symphonies around the country, management says, has created desire to hear the Big Three, and the PO has had requests from everywhere for appearances. Cost situation prevents, however. On former tours, orch price per concert was around $4,000. Now it is $6,000, and most concert series can't stand the fee. They can't raise their tariffs, either.

ASCAP Cleffers Click At D.C. Press Affair

Washington, March 31.

National Press Club's annual ASCAP luncheon, with entertainment by a group of leading composers was its usual click last Thursday (26), with an SRO attendance. Affairs, which have been going on for some years, are a good will gesture by ASCAP to the D.C. press.

Deems Taylor emceed and the following offered selections from their compositions on the stage of the Press Club auditorium—Hoagy Carmichael, Harry Warren, L. Wolfe Gilbert, Harry Akst, Leroy Anderson, and the husband-wife team of Alex Kramer and Joan Whitney. Miss Whitney sang and provided patter for her team's turn, while Kramer played the piano. Toby Deane furnished vocalizing for the Harry Akst numbers and Eddie Fisher, shortly to get out of the Army, wound up the performance also singing as Akst played.

Also on hand for the doings were the following members of the ASCAP board: Stanley Adams, Saul Bourne, Gene Buck, Paul Cunningham, Donald Gray, John Tasker Howard and Jack Mills.

Britain Salvages U.S. Flop Tunes, Makes Them Hits

London, March 31.

Britain is shaping up as the refuge of lost causes as far as U. S. pop tunes are concerned. American songs, which to one degree or another have laid eggs in their native country, are getting big play here and, via this route, may migrate back to the U. S. for renewed exploitation.

Currently, three out of the four current top tunes in England were salvaged from the U. S. scrap heap. "Broken Wings," in the No. 1 spot, is probably the most dramatic case since this tune never got off the ground despite an RCA Victor disk version by The Todds. This disk, however, is clicking big here.

"Wonderful Copenhagen," from the Frank Loesser score for the "Hans Christian Andersen" film, similarly did not mean much in the U. S. but has climbed here into the No. 3 position. "She Wears Red Feathers" is getting fair reaction in the U. S., but nothing to compare with its reception here. It's currently No. 4.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 9 cities and showing comparative sales rating for this and last week.

*ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Philadelphia, Charles Dumont	Chicago, Carl Fischer	Kansas City, Jenkins Music Co.	Detroit, Grinnell Bros.	St. Louis, St. Louis Music Supply	Indianapolis, Pearson's	Minneapolis, Schmitt Mus. Co.	Seattle, Capitol Music Co.	TOTAL POINTS
1	2	†Doggie in the Window (Santly-J)	1	1	1	3	1	1	6	2	1	82
2	1	†Till I Waltz Again (Village)	3	3	2	1	2	3	1	4	2	78
3	3	*Keep It a Secret (Shapiro-B)	8	4	4	5	4	5	2	..	5	51
4	4	†Don't Let the Stars (Four Star)	..	..	3	2	6	2	8	..	3	42
5	8	*Pretend (Brandom)	5	5	7	7	9	8	10	3	..	34
6	7	*Anywhere I Wander (Frank)	9	2	..	8	3	..	3	8	..	33
7	5	*I Believe (Cromwell)	2	6	9	..	10	7	..	1	..	31
8	6	*Side by Side (Shapiro-B)	6	..	6	10	5	6	..	..	9	24
9	11	†Tell Me You're Mine (Capri)	10	..	10	4	..	..	5	..	4	22
10	10	*Oh Happy Day (BVC)	..	..	8	6	..	10	..	..	6	14
11	7	*Hold Me, Thrill Me, Kiss Me (Mills)	..	..	5	9	7	..	..	..	..	12
12	..	†Your Cheatin' Heart (Acuff-R)	7	..	..	..	..	4	..	..	..	11
13A	..	*She Wears Red Feathers (Oxford)	..	..	..	..	..	..	4	..	..	7
13B	..	†Tell Me a Story (Montclare)	4	..	..	..	..	..	..	..	..	7
15	..	*Hush-A-Bye (Remick)	..	..	..	..	..	..	..	5	..	6

Entire ASCAP Board Reelected

The full board of the American Society of Composers, Authors & Publishers was reelected by the membership, according to a nearly completed tabulation of the vote yesterday (Tues.). First job of the board, which comprises 12 writers and 12 publishers, will be to name a new ASCAP prexy to replace incumbent Otto A. Harbach, whose term automatically expires at the end of April. The prexy race is wide open at present, with Jack Yellen and Stanley Adams most prominently mentioned as choices of the writer-members of the board.

Reelected writers on the board are Harbach, Adams, Yellen, Fred E. Ahlert, Gene Buck, Paul Cunningham, John Tasker Howard, A. Walter Kramer, Edgar Leslie, George W. Meyer, Oscar Hammerstein 2d and Deems Taylor. Publisher members are Louis Bernstein, Saul H. Bourne, Irving Caesar, Frank H. Connor, Max Dreyfus, Donald Gray, Jack Mills, Bernard Goodwin, Abe Olman, J. J. Robbins, Gustave Schirmer and Herman Starr.

Paramount Music Gets Exclusive on Stone In Search for New Cleffers

In another instance of the stepped-up pubbery prowl for exclusive cleffer deals, composer-lyricist Wilston Stone has been pacted by Paramount Music. Stone penned the score for George White's tab revue skedded to bow at the Versailles, N. Y., in the next few weeks.

According to Eddie Wolpin, Paramount-Famous general manager, the Wilston pacting is part of the firms' new policy to expand its sources of material. Heretofore, the firms had relied mostly on pix score tunes from Paramount filmusicals for their pop drives with only a small number creating impact in the wax market. Now, however, the Par-Famous combine is eyeing field for exclusive writing deals with cleffers whose output is directed at current pop market.

In line with the pubbery's expansion-of-sources policy, Wolpin bought a Victor Young Music copyright. "Wintertime of Love," for the Famous firm.

Coots' Jolson Tribute

Tunesmith J. Fred Coots has written a musical tribute to Al Jolson based on the melody pattern of the tunes identified with the late singer. The tribute is titled "The Al Jolson Music Memorial."

It'll be introduced by crooner Sid Gary on Milton Berle's NBC-TV show April 14.

BMI Subsid Promotes U.S. Longhairs on Wax Via Remington Label

In a move to promote contemporary American music on disks, the American Composers Alliance, a Broadcast Music, Inc., subsid, has granted a subsidy to Remington Records, indie lowprice long play line, to record 12 LP sides annually of works of American composers. The Remington subsidy marks ACA's largest grant for recordings. Group previously underwrote three sides for RCA Victor and several for the Rachmaninoff Society.

Remington also plans to stress the works of American composers in the waxings of the recently pacted Cincinnati Symphony. The Cincy outfit is under the direction of Thor Johnson, one of the few American-born major orch conductors.

Pubs Checkmate Chess Label

Continued from page 71

cago, represent Fox in both the Chess and Martin actions.

Fox made a distribution last week to Shapiro-Bernstein, Mills, Feist and Robbins Music of $4,982, representing the judgments Abeles obtained and collected against Paradox Industries and Dante Bollettino for royalty claims totalling only $276. In these actions Fox obtained the first ruling that the $250 minimum damages for each infringement applied to phonograph recordings. There is a further distribution to be made of $4,572, which Paradox and Bollettino were required to pay as a condition of Fox not instituting other actions against them.

Hearings are being held before the Special Master to ascertain the damages sustained through the unlicensed recordings made by Remington Records, of compositions of Shapiro-Bernstein, St. Nicholas, Meridian and Oxford. The Master was appointed by the court upon the granting of the plaintiff's applications for summary judgment. Abeles, who likewise represents Fox in these actions, will adduce evidence of substantial damages sustained through such unlicensed recordings, and seek a recovery of $20,000 for royalty claims totalling only $472.

This is on the basis of a minimum of $5,000 for each infringement, instead of the $250 minimum precedent established in the Paradox actions. In seeking this recovery Abeles is proceeding under the decision of the U. S. Supreme Court in the recent case of F. W. Woolworth Co. vs. Contemporary Arts, Inc., in which the court affirmed an amount of $5,000 for an infringement, although the profits were only a few hundred dollars, upon the holding that the copyright statute not merely compels "reparations for injury but also is designed to discourage wrongful conduct."

LOMBARDO'S SOCK 192G IN 26 DATES

Guy Lombardo wound up the first half of his third annual one-niter concert swing with a socko $192,000 gross in 26 dates. Tour, which was kicked off in Vicksburg, Miss., Feb. 26, worked westwards until it reached the halfway mark last week with a fortnight stand at the El Rancho, Las Vegas.

Lombardo resumes the one-niter sked next week working his way east to resume at the Hotel Roosevelt, N. Y., beginning May 4.

Philly Wins Suit Vs. Wired Music Co.

Philadelphia, March 31.

The city won a four-year battle when the Pennsylvania State Supreme Court (24) sustained its right to collect an extra tax of $5,735 from Muse-Art Corp., which supplies wired music to restaurants, hotels and factories.

Suit was originally brought in Philadelphia courts to restrain the city from collecting the additional tax on a gross of $114,703, which Muse-Art claimed represented installation charges and royalty payments made to the American Society of Composers, Authors & Publishers and Broadcast Music, Inc.

The High Court affirmed the decision of Judge Raymond C. MacNeille who held "the receipts should be included since none of the plaintiff's subscribers could receive reproduced music unless their place of business were wired and equipped."

Warren, Gilbert to N.Y. For ASCAP Conclave

Coast writers Harry Warren and L. Wolfe Gilbert arrived in N.Y. last week to attend the annual meeting and dinner of the American Society of Composers, Authors & Publishers at the Hotel Astor next Tuesday (7).

Both Warren and Gilbert attended the ASCAP National Press Club dinner in Washington, D.C., last Wednesday (27) at which time the manuscripts of several works by the late George Gershwin were presented to the Library of Congress.

Singer Bill Lawrence, Jack Wring's orch and accordionist Johnny Culpo booked at the Circle Inn, Latham, on the Albany-Saratoga Road, Easter Sunday (5) for afternoon and evening dance shows.

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COPACABANA, April 2

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April 2

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"Happy to hear you are associated with the Hotel - looking forward to greeting you and all of our friends".....

Load of Philly Cafes Scram Shows After AGVA Pulls 2; Casino Cleared

Philadelphia, March 31.

Long smoldering dispute between the nitery owners and the American Guild of Variety Artists, which erupted here Wednesday night (25) with the union calling out shows at the Celebrity Room and the Kaliner Bros. Little Rathskeller, had local entertainment world in a tumult and assumed national proportions over the weekend.

Philly cafemen acted swiftly and voted unanimously for reprisal and in a telegram notified all member clubs and AGVA headquarters that acts were to be dropped. By Saturday night 27 Philly clubs had agreed to cancel shows, although several of this number backslid and ran AGVA entertainment for weekend crowds.

According to Herman Comroe, president of Philadelphia Cafe Men's Assn. and a v.p. of Theatre Restaurant Owners of America, his group picked up seven new members which more than offset those who fell by wayside. Philly bonifaces were heartened by solid support of TROA members throughout country, with Baltimore and Detroit nitery ops promising to drop AGVA performers Sunday (29) and Washington group cancelling shows early this week.

"Not on Strike"—AGVA

Dick Jones, eastern regional director of AGVA, came to town Friday (27) to take charge for union. "We are not on strike," Jones said, "We are the victims of a lockout, which is an unfair labor practice."

Both sides carried the fight to the daily press and both appeared confident of victory. Jones described yanking of floor shows at Celebrity and Rathskeller as a simple "policing action." Comroe said AGVA called out shows because spots failed to sign minimum basic agreement. Cafe association mem-

(Continued on page 86)

Petrillo Warns On Fining Of AFM Members

Chicago, March 31.

The American Federation of Musicians has entered the hassle between the booking agents, mainly members of the Chicago Entertainment Managers Assn., and American Guild of Variety Artists. In a letter dated March 23, AFM prexy James C. Petrillo warned the bookers that they should not pay any fees on AFM cardholders to AGVA, which, while not directly named, revolves around the welfare fund, and that any member working under an AFM contract is only under the jurisdiction of the musicians' union. About 90% of the EMA ranks hold AFM licenses.

Action, it is assumed, has been brought on by an AGVA Cincinnati board fining two AFM-claimed members $1,000 each for playing a date for a Chicago booker listed as unfair by AGVA. Union said Will Mahoney and Don Rice were members fined. However, Mahoney claimed he was an AFM cardholder, although Ernie Fast, AGVA midwest regional head, said Mahoney had applied for an AFM working permit after he had been fined. Petrillo, it is reported, has sent letters to both men telling them under no circumstances to pay the fine.

Milton Raynor, counsel for the Chicago Cafe Owners Assn., rebel group that led the fight against the welfare fund here, last week returned from New York where he said that TROA board had gone on record as stopping any AGVA payments immediately. With Philadelphia, Las Vegas, Chicago and other cities refusing to pay the bite, in addition to New York, it leaves only one large area, Los Angeles, left that is paying off. As yet there has been no concerted action one way or another by Coast agents and operators.

Chicago AGVA called a meeting last night (Mon.) of the remaining agents, mainly members of the large national offices, on problems arising from the messed-up situation.

'DANCING WATERS' SET FOR TEX. STATE FAIR

Dallas, March 31.

Harold Steinman's "Dancing Waters," now playing Radio City Music Hall, N. Y., in a repeat, has been signed by the Dallas Ice Arena for the '53 State Fair of Texas. The 20-minute aqua display will have a huge tent location at the midway entrance.

Steinman is importing two more units of the fountain show and will route them to fairs, theatres and outdoor shows.

Sid Morse to Chi CAC

Chicago, March 31.

Sid Morse, formerly in charge of the act department of Mutual Entertainment Agency, has taken over the Chicago office of CAC Attractions, which is affiliated with Consolidated Artists Corp., Milwaukee.

Morse has been replaced by Bob Vincent, former singer with the Al Trace band.

Lena Horne to Open N.J. Riviera April 25

Lena Horne has been signed to be the preem headliner at the Riviera, Ft. Lee, N. J., April 25. The Szonys are also slated for this layout. Still to be signed are a comic and probably one other act.

The Jersey spot last season was boniface Bill Miller's sole entertainment enterprise. This year he's operating the Riviera, Miami Beach, which he reopened last Friday (27) with Larry Steele's Negro revue, and he's also talent buyer for the Sahara Hotel, Las Vegas, in which he now has an interest.

Shriners, Diners Soar B.O. in N.O.

New Orleans, March 31.

With hundreds of fez-wearing Shriners here for southwest convocation and other out-of-towners in large numbers packing hotels for conventions, plus thousands of tourists who pour in each weekend, the cash registers of the French Quarter niteries and bistros have been singing a merry tune past few weeks. The same goes for the top eateries.

Bourbon St., main stem of the historic section, where the jazz spots and strip joints are located, takes on a carnival atmosphere nightly after sundown. Crowds ankle from one place to another to gander the shows and get their fill of New Orleans' two-beat rhythm.

Principal spots have embellished their shows, but those featuring Dixieland jazz are getting heaviest play. The visitors can't seem to get enough of it.

Operators have plenty reason to smile as this is the first time since the Sugar Bowl game and Mardi Gras that the spots have played to hefty patronage. The boys are also looking forward to Spring Fiest, opening Easter Sunday (5) and running for three weeks, and the city's gala celebration of the sesquicentennial of the Louisiana Purchase early in the fall. Both events are expected to attract plenty of visitors.

Of the leading hotel supper clubs, the Blue Room of the Roosevelt continues to get heaviest play from both the localities and yokelites.

Borscht Belt Can Serve Matzos Before April 1 And Retain Liquor Status

Albany, March 31.

Many hotels in the N. Y. borscht belt will be aided by the passage of a bill permitting hotels to open March 27 without becoming ineligible for a summer liquor license. Until now, the inns or restaurants could not start operating before April 1 and qualify for the summer schnapps permit. Now Gov. Thomas E. Dewey's signature on the Mintz Bill permits the spots to open March 27 without losing eligibility.

Earlier date means that the innkeepers can cash in on the Jewish Passover trade. However, the hotels may not serve liquor before April 1, when the summer license becomes operative.

Bill was introduced by Assemblyman Hyman E. Mintz (R.), who comes from Sullivan County, where a great number of the summer hotels are located.

Reading on Super's 1-Niter Sked; BG & Satchmo 1st

Reading, March 31.

Super Attractions, Inc., of Washington, D. C., has added this town to its list of one-nighters. Irvin Feld has booked the Benny Goodman orch and Louis Armstrong & All-Stars on the same bill for April 22 at the Rajah Theatre.

Feld has named C. G. Keeney, vet theatre manager and exhibitor, as his local rep. Keeney is back in business after four years of retirement.

The house, which seats 2,093, is scaled at $2.60 to $3.90, with two shows listed at 7 and 9:30 p. m. Keeney said other bookings will be made by Feld if the first show is a click.

Balto Bonifaces Nix New Union Pact In Opposition to Fund, Act Status

Baltimore, March 31.

Following lead of nitery operators in Chicago and Philadelphia, Metropolitan Baltimore Licensed Beverage Assn., an affiliate of the Theatre Restaurant Owners of America, decided after an all-night session last Thursday (26) against signing of new American Guild of Variety Artists contract.

Max C. Cohen, operator of the Bandbox and chairman of the board for the local association, stated that objections stemmed from $2.50 weekly welfare fund payment for each performer. Also under dispute is the question of change in performer status from independent contractors to club employee. In addition, the local association is peeved by AGVA's alleged belligerence and refusal to arbitrate with individual associations. Cohen, as spokesman for the local group, threatened congressional investigation of AGVA's status. AGVA boycott began Sunday night (29).

Majority of approximately 150 AGVA members in Baltimore are strippers or "exotic" dancers. Gals are mostly local talent who have domestic ties in town. Cohen esti-

(Continued on page 86)

Cafes, Pix Suffer in S.F. As Auto Show Pulls 150G

San Francisco, March 31.

San Francisco's first Auto Show in 12 years, which concluded a week's run at the Civic Auditorium Sunday night (29), drew $150,000 for the car display and the hour-long show headed by Phil Harris. In addition to Harris, the layout, which played twice daily, featured the Sportsmen, Nicholas Bros., Stuart Morgan Dancers, Margaret Brown and a 30-piece orch under direction of Walter Sharf.

High attendance at the Auto Show affected all of Frisco show biz, resulting in lowering nitery and pic grosses.

Cuba Cracks Down On U.S. Gamblers In Havana Casinos

Havana, March 31.

Latest attempt by the Cuban government to crack down on illegal gambling operations here occurred Saturday (28) when the gaming room of the Sans Souci nitery was shuttered and eight Americans employed in the room were detained by the Military Intelligence Service and the National Police. Move was the start of a drive to weed out foreigners in this city suspected of fleecing tourists at the gambling tables. The problem has been a sore spot with the government for some time.

The undesirable foreign element roundup is expected to take in a number of shady imports from the U. S., currently active in gambling setups here. In addition to the Sans Souci, Americans are connected with the Montmartre Club, the Tropicana Club, and the Jockey Club at the Oriental Park racetrack.

Move to do away with the completely one-sided games (favoring the house) stemmed, primarily, from the rash of beefs registered by American tourists. Especially under fire is the "razzle" game, which is almost 100% in favor of the operator and which has been responsible for some of the major losses suffered by American visitors. Previous attempts to clean up the town have failed. A few weeks ago Martial Facio resigned as head of the Cuban Tourist Institute as the result of a dispute over his alleged attempt to name a gambling commissioner to control nitery gambling. Orencio Nodarse Zayas succeeded him.

CT. DENIES GALE PLEA VS. FUQUA INK SPOTS

N. Y. Supreme Court last week denied a plea to stop Charles Fuqua and Universal Attractions, Inc., from offering an act to be labeled the Ink Spots. Gale Agency asked the court to enjoin Fuqua and Universal, claiming that during the partnership between Fuqua and Bill Kenny in the Ink Spots, duo signed a representation deal with Gale. Upon breakup of partnership Fuqua went to Universal and formed another quartet under the Ink Spots tag. Kenny remained with Gale.

Issue will now go to trial for final adjudication.

Cornell, Zabach to Troy

Troy, March 31.

Don Cornell will open a five-day engagement at the Crystal Lounge here April 14. Singer's only previous solo in this area was at the former 400 Casino in Albany, in the fall of 1950.

Florian Zabach will return to the Crystal April 8, for his third date in four months. Arthur Ellen, hypnotist, closed there Sunday (29).

Milbourne Christopher, magician, to start a week's stand at the Bermudiana Theatre, Hamilton, Bermuda, June 15.

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R. Dana, N. Y. World Telegram, Mar. 24, 1953

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WALTER WINCHELL.

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ROBERT SYLVESTER
New York Daily News

"Her name is Dolores Parker . . . she packs a terrific punch."

GENE KNIGHT
New York Journal American

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LEE MORTIMER
New York Daily Mirror

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Post-Holy Week, Degree of AFM Co-op Seen as Test of TROA-AGVA Strength

The war between the American Guild of Variety Artists and Theatre Restaurant Owners of America increased in intensity over the weekend. The union started its strategy with rapier-like thrusts meant to probe TROA defenses and the boniface organization countered with bludgeon-like blows.

Original AGVA moves were made in Philadelphia and Baltimore, where talent was pulled from three spots. TROA countered by heaving entertainment out of more than 50 clubs. AGVA stated that operators of most of the spots were happy to be relieved of shows during Holy Week. Real test will come if the bonifaces maintain the no-show policy when biz gets better.

Another factor that is going to determine AGVA strategy is the degree of cooperation the union gets from the American Federation of Musicians. AGVA will charge that musical acts are being used as one means of helping lock AGVA people out of the bistros. They're waiting to see whether this will be the overall plan adopted by recalcitrant owners before making a heavy pitch to AFM prexy James C. Petrillo. (See separate story (Continued on page 86)

Mpls. Revokes License Of Gawron's Funhouse

Minneapolis, March 31.

After John Gawron had pleaded guilty in Federal court to charges that he participated in a prostitution ring which specialized in shipping young girls to Chicago to work in a swanky callhouse there and after a U. S. tax lien had named him as a co-proprietor with his brother, Frank, of the Funhouse nitery, headquarters for the ring, the city council rescinded its action in granting the spot a renewal of its liquor and other licenses.

The renewal had been granted after Frank Gawron testified before the aldermen that his brother had been only an employee and was discharged after his run-in with the law. It also was conditional upon shuttering of the second floor where the "fun" devices included one, common to amusement parks, that blows up skirts as women patrons walk across it.

Oregon's Jigger Jag Preems May 4

Portland, Ore., March 31.

Oregon became a liquor-by-the-drink state at noon last Thursday (26), when Gov. Paul L. Patterson put his signature on the bill. The liquor control commission announced that it would be May 4 before the across-the-bar sale will start. It will take this much time to get the machinery in operation and to license the state's 600 to 700 dispensers.

Change of the state's Wagner act had been on the ballot for a number of years and always met with defeat. Last year, however, hotels, restaurants and nitery owners got behind the change and Oregonians voted the change last November. Several big hassles took place at the state capitol in framing the bill. The Independent Night Club Operators appointed Ace nitery owner George Amato to represent them on capitol hill and he did a bang-up job. At present liquor is purchased by the bottle in state liquor stores.

M&L to Play B'way Par At 50G Plus; Copa Date?

Hollywood, March 31.

Dean Martin & Jerry Lewis have been signed for the Paramount Theatre, N. Y., for two weeks starting Aug. 26. Duo will be getting $50,000 weekly against a 70-30 split of the gate. Date will be played immediately after their return from Europe, for which they embark June 3.

While in New York, the team will probably be asked to play a stand at a later time at the Copacabana. They were originally slated for the Gotham cafe some time ago, but elected to pay off the face value of the contract plus $10,000 advance that they obtained from the nitery. The $34,000 check, representing the debt and four weeks at $6,000, is still being held by boniface Jules Podell, uncashed. An attempt will be made to get them to honor the regional commitment.

Dallas Doubler

Dallas, March 31.

Joe Bonds, Sky Club owner, heads a corporation taking over the shuttered Studio Lounge. Intimery, after renovation, opens April 15 as the Blue Lady, with acts but no customer dancing.

Grind policy is skedded with talent rotating between Bonds' two spots.

Word-of-Mouth Builds Borge to 20G in Mont'l

Montreal, March 31.

Victor Borge's one-man show at Her Majesty's last week wound up at a near $20,000 with 1,726-seater scaled to $3.38.

Borge's click in Montreal was due almost entirely to word-of-mouth. Despite good reviews in both English and French press, Borge was an unknown as far as localites were concerned and the idea of watching a single for two and a half hours failed to convince theatre-goers, judging from the poor advance sale and the thin opening night attendance.

However, with show talked up around town, Borge built to capacity from Wednesday night on.

Jack Arthur, in charge of entertainment at the Canadian National Exhibition, who has inked Borge to a two-week contract for the CNE this August, came down with film crix from Toronto to catch the show.

Heidt's 'American Way' Troupe in N.Y. Showcase Pre-U.S. and Global Tour

Horace Heidt and his 60-member musical-variety troupe start a 10-week cross-country tour of one-nighters at Hartford, Conn., Easter Sunday (5). The junket will wind up June 15 at Richmond, Cal., so that the group can catch its breath before planing on a Government-approved world tour.

The show Heidt is presenting, titled "The American Way," had its New York preem last Wednesday (25) at Carnegie Hall, and essentially will be the one—deleting stateside localisms—that will be taken abroad for military base and foreign civilian consumption. Group is scheduled to start the international tour July 15, hitting the major U. S. bases abroad. Lucky Strike, Heidt's sponsor, is footing the bill.

The New York program was a fast-moving, colorful variety bill, with gal-dance production numbers and acts including accordionist Lou Prohut, trampoliner Olie Brien, fireeater-bicycle trickster Wally Blair, pianist Conley Graves, the teeterboarding Hildens and singer Ralph Sigwald.

Dick Kerr, a clever comedy mimic on leave from the Air Force, wowed the aud with his song takeoffs on several pop singers, with the stopper a satirical howler on Johnnie Ray. Kerr edges into his routine by assuming a naive pose and semi-literate falsetto voice. The solid takeoffs come as a surprise. Another standout was Betty Cole, a brunet warbler from Texas, who conceals a mike in the cleavage of her strapless dress. Circus motif ties up the second act neatly.

The pitch overseas will emphasize the rags-to-fame leaps of Heidt's youthful finds, prime example being Sigwald, three years ago a janitor. The talk will be translated in progress before foreign audiences. Opening number, of gals in red-and-white-and-blue tights singing and legging "The American Way" while waving UN flags, will have to be changed for foreign civilian consumption. The GIs will like the girls, but foreigners might get the wrong impression of what constitutes life in the U. S. A.

MPLS.' SEARS-ROEBUCK FOR BRISSON STAND

Minneapolis, March 31.

New gimmick locally for a supper club is an advance mail and phone order sale for an attraction by the Hotel Radisson Flame Room.

Two weeks in advance of the engagement of a local cafe society favorite, Carl Brisson, hotel started running daily newspaper ads, announcing the by mail and phone approach.

Brisson plays the spot April 9-29 in an annual stand.

Gobel's Chi 8-Weeker

Los Angeles, March 31.

Comedian George Gobel has been booked into the Empire Room of the Palmer House, Chicago, opening July 30 on an eight-week ticket with two four-week options.

Gobel is currently playing the Statler Hotel here at $1,000.

Agencies Retrench Despite Good Biz in Act Dept.; TV Causes Dip

The annual economy kick of the big agencies has come earlier than usual this year. Majors are again looking for ways and means of tightening the flow of coin out of the office and have already told personnel to go easy in okaying expenditures.

The first result was made evident at Music Corp. of America last week with the resignation of Harry Diner, of the cafe department. He's not being replaced and spots that he covered will be distributed among the others in the nitery division. He had a comparatively short run at that office, having recently come down from Boston, where he was in charge.

However, the unusual part of the current economy binge lies in the fact that the personal appearance field is more than holding its own. The act departments are doing excellent business. It's probably the most active on the entire roster, despite the fact that it's not the most lucrative. The agencies are booking far in advance even though, in many cases, they're doing so against their better judgment. However, they're forced to operate that way because of boniface pressure in attempting to insure a supply of good talent.

Also, the overall income from the act division is topping those of last season in most cases. Reason lies in the click of an unprecedented number of record names. The fast turnover in name values is (Continued on page 86).

Palm Sunday Rain Offs A.C.; Prep Easter Bills

Atlantic City, March 31.

Overcast skies which later brought light rain put a damper on Palm Sunday crowds. Resort hopes for better luck Easter Sunday, when crowds are supposed to give an inkling of the kind of season in store.

Preparations are being completed to give the Easter Sunday crowds plenty of entertainment. Hotels and niteries will offer special Easter Saturday night bargains and Steel Pier is opening for two days featuring Vaughn Monroe and his organization in the Marine Ballroom. In the pier's principal theatre, Four Aces will top a vaude bill consisting of the Candy Carnival winners, Alan Carney, Mage & Karr, and Benny Meroff & Co. Pier also will offer two feature films.

The Jewish Passover holiday which started on Monday (30) helped fill many of the oceanfront hotels.

Rio's Night & Day Prowl for Names

Jimmy Schure has been assigned the exclusive booking of the Night & Day club, Rio de Janeiro. Acts playing that spot will double into Rio radio and television stations. Recent legislation will enable acts to take U. S. dollars out of that country.

Schure is now negotiating for some top names including Lena Horne. Operator of the nitery is Francisco M. Serradora.

Relaxation of Brazilian ban on exporting the Yanqui dollaire doesn't mean a return to the pre-war days when Brazil bought as many acts as possible at salaries that far eclipsed those prevailing in the U. S. at the time. The performers were bought by the gaming casinos, which have been long outlawed in that country.

Jas. Hart's 20th Century Bally for 18th C. Room

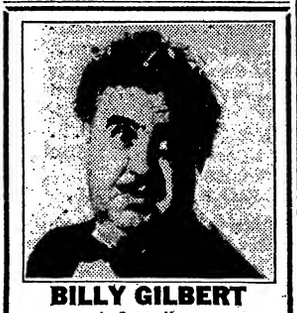
Chicago, March 31.

The opening of the Beau Nash Room in the Ambassador East Hotel here last weekend was one of the most elaborate press and social functions the Windy City has seen in recent years. Jimmy Hart, president of the inn, and Frank Bering, chairman of the board, hosted over 250 people who flocked in from all over the country to help hoopla the debut of the elaborate men's grill. In addition, Mayor Alleyne W. S. Berry, mayor of Bath, England, and his spouse, were flown in to help lend an authentic touch.

Arthur Godfrey, as Beau Nash, led the list of celebs who included John Cameron Swayze, Mac Kreindler of New York's 21 Club, C. R. Smith, American Airlines prexy, and Jinx-Falkenburg, in addition to the localites.

After the press opening Friday (28), which drew more than 200, the highlight of the three-day junket was the reprise of the 18th century luncheon according to English authorities. About 25 men replete with knee britches and powdered wigs sat down to dine on such mundane items (then) as baked grouse in clay, roast Cornish Game hen, roast partridge, roast venison, stewed oysters with buttered whiting and port plum pudding with wine sauce. Potables were ale and stout. For a crowning touch a pigeon pot pie was brought in, which when opened, six white pigeons were released and the entire assemblage took to the nets to catch the birds. Most of the feathered friends nestled in the wigs of the gentlemen.

Later that night, after the men had recovered from the afternoon sports, a black tie affair ended the celebration. Life covered the event, which has been estimated to have cost the hosts more than $15,000.



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LEE MORTIMER,
New York Daily Mirror.

"The chestiest, loveliest, most talented young new singer in a long time—certain star material for Hollywood and TV—Dolores Hawkins."

EARL WILSON,
New York Post.

"A young singing doll named Dolores Hawkins—awfully easy to take. The five-foot-nothing blonde delivers the kind of songs the late **Al Jolson** used to sing in a sultry, legitimate voice that would draw encomiums from the old master himself. We knew her success was assured the moment the first night Copa audience kept pin-dropping-still to hear her—a medal of honor seldom bestowed by an entertainment-saturated group of people who usually come to cheer the star and merely tolerate the supporting players."

HY GARDNER,
New York Herald Tribune.

". . . And newcomer Dolores Hawkins scores."

WALTER WINCHELL.

"Dolores Hawkins made an impressive showing. A lovely looking canary. But she hadn't finished her first number, "Hallelujah," when she commanded attention. Miss Hawkins showed she can sing on her own. Her finisher with a Jolsonesque bow, "Rock-A-Bye," almost stopped the show. The chorus line was on the steps waiting to follow, but the house wouldn't let her off."

BILLBOARD.

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GAC GENERAL ARTISTS CORPORATION

LQ Unit's 6-Wk. Record in Vegas

Latin Quarter shows are set to have lengthy routings. Layout that recently closed at the Miami Beach edition of the club has been booked at the Desert Inn, Las Vegas, where it is now in an engagement that will last six weeks. This is the longest time that any unit has been allotted in that cafe. Following the Vegas run, unit moves to New York, where it will open around the end of May.

Current LQ show will open at the Casino de Paris of Tahoe Village, Lake Tahoe, Nev., in June and will run there until Labor Day. Lou Walters, who operates both Latin Quarters, will again run the dining room of the Tahoe spot.

Agencies Retrench

Continued from page 84

keeping the percenters hopping. In addition, the strawhat season is now being plotted and the agencies are busy preparing lists and packages.

The reason for the economy kick lies in the summer diminuendo in mechanical media. All the agencies' N. Y. operations are oriented to video now, and if sponsors fail to spend heavy coin on summer replacements, a major share of business goes down the drain. Even if the office comes through with a lot of film replacements, the income isn't as heavy since the stations aren't going to invest in the choice, expensive celluloid when video viewing diminishes.

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Philly Cafemen Grapple With Union Performers On Return to 2 Spots

Philadelphia, March 1.

The Club Owners Assn. of Greater Philadelphia held a meeting at Lulu Temple here yesterday (Monday) in an atmosphere as quiet as magnified bedlam. Cafemen attempted to explain to American Guild of Variety Artists' members what was going on. Organization, an affiliate of the Theatre Restaurant Owners Assn., had invited acts to return to the Rathskeller and the Celebrity Club, from which AGVA pulled its shows on the ground that these spots had inadequate bond.

Dick Jones, AGVA eastern regional director, and Joe Campo, AGVA national board member, both took the floor to denounce the action of the operators. Harangue continued on both sides when questions were flung at both club owners and the AGVA reps. Meeting had no immediate result in getting performers back to the pulled spots.

George A. Hamid, Sr., of the Hamid agency, and operator of the Steel Pier, Atlantic City, together with TROA executive secretary, Dave Fox, pleaded for the right of the operator to sit down and negotiate with the union, instead what they described as the present method of drawing up a set of terms and presenting them to the cafemen on threat of a walkout.

Jones reminded the meeting that the operators promised the union that they could guarantee $500,000 to the welfare fund and then dared the ops to post $100,000 against the promised payment, and open negotiations thereafter. Ops countered that this proposition was tantamount to "purchasing negotiations."

Philly Cafes

Continued from page 82

bers had pledged if show were yanked at one spot all would drop entertainers.

Spots refusing to let performers take the floor Saturday night were Barton Show Bar, Black Cat, Catalina Show Bar, Carroll's, Celebrity Room, Cabana, Cumberland, Hawaiian Cottage, Kay Karlton Room, Knotty Bar, Pacey's, Rendezvous, Powelton Cafe, Lou's Moravian, Murray's Inn, Rathskeller, Lynnewood Bar, Boulevard, Gay Time, Golden Bar, Club Chateau, Little Spot, Star Dust and Ciro's.

Substitutions

Prevalence of musical acts in show spots left many places undisturbed and musicians were hastily substituted where shows were dropped. Unusual feature of cafe action was membership's vote to permit Latin Casino, town's largest nitery, to continue floor policy because of costly contractual obligations.

Latin Casino is currently playing Billy Daniels and has name acts signed until late in spring. Exception of Latin, however, was given as reason by several member clubs for their own failure to cancel shows.

Two-column ad in Monday morning Inquirer, headed, "Attention! All AGVA Members," was call to a mass meeting at Lulu Temple Monday afternoon. Ad was placed by cafe groups to permit nitery owners to explain their position to acts.

Principal cause of contention here is union's minimum basic agreement with its demands for the welfare and insurance fund, along with a change of the present operator-artist relationship to that of employer-employee status. Nitery men here believe latter switch would make them liable for social security, city wage tax, unemployment tariffs and other levies.

Carrying fight to newspapers and announcement of loss of shows have had deleterious effect on biz, with cafes already suffering from Lenten layoff. Cafe owners swung into line to show solidarity, but public read news as "no shows" and absence on Friday and Saturday nights was reflected in tills.

Bill Green's Still Pushing In Pitt as Expiration Nears

Pittsburgh, March 31.

Bill Green's, which will expire any day now as a nitery, is operating on a week-to-week basis and plans to bring in as many names as time permits. First of the spring parade is Dolores Hawkins, who comes in Saturday (4) for nine days following her engagement at the Copa in New York with Danny Thomas.

Green's can't book too far ahead since it's skedded to come down at a moment's notice to make way for a big shopping centre. At first it was figured that tomorrow (Wed.) would be the deadline, but construction of centre has been slowed, allowing for some grace. In the new building going up, Green has been ticketed for a bar-lounge restaurant but no nitery.

'Follow the Girls' Legiter to Get Slicing For Flamingo, Vegas

Chicago, March 31.

Tab edition of "Follow the Girls" will hit the bistro circuits June 11 at the Flamingo, Las Vegas. Willie Shore will take over the role of the male comic and Sammy Lewis, producer of the capsule, is seeking either Janis Paige or Rose Marie for the femme lead.

Original show, with Gertrude Niesen as the lead, opened on Broadway in May, 1944, and ran for more than two years there and on the road.

Post Holy Week

Continued from page 84

from Chicago on Petrillo's letter to bookers.)

In Baltimore, most of the cafes that dropped AGVA shows were the occupants of "strip row," where peeler-parlors abound. In this respect, TROA has promised that the Cafe Owners of Chicago, an organization having a working arrangement but no actual affiliation with TROA, will come to the aid of the Balto bistros by sending out strippers from the Windy City.

There's been one change in TROA strategy so far. Originally the cafemen intended to post a notice in all TROA-member cafes stating that the spot would no longer recognize AGVA as the bargaining agent for the performers. So far this hasn't been done. Instead, the cafemen have posted in all bulletin boards a plea to performers to urge AGVA to sit down and negotiate with the owners on the question of the welfare fund.

The only known police action as a result of the AGVA-TROA tiff came in Baltimore, where Vince Iannone, accompanied by Jack Somers, both AGVA organizers, was forcibly ejected from the Club Ambassador Sunday (29), charged with creating a disturbance. He was jugged for three hours and released on bail Monday (30).

Balto Bonifaces

Continued from page 82

mated that 80% have expressed willingness to continue without AGVA contracts. If new contract is negotiated, it is understood that these girls will be reinstated as members in good standing. Musical acts or non-union talent will replace AGVA members who hold on to their cards.

'Block' of Granite

"The Block," Baltimore's famed city block of strictly femme show spots, is untouched by union dispute. Girls working there are virtually all non-union talent with many doubling as waitresses and barmaids.

Sole spot still playing AGVA acts is the Chanticleer. Owner, Curly Miller, expects to replace present burley type show with headliners early next month and will play strictly AGVA talent.

Ban on AGVA entertainers figures to have little effect on this TV-mesmerized town. Business has been way off from recent years lately but publicity dispute is getting in local dailies and could possibly help sagging returns.

Marilyn Maxwell has signed William Loeb as her personal manager. William Morris Agency will continue to book the actress-singer.

Night Club Reviews

Continued from page 31

Latin Quarter, Boston

Brooks on strength of one disclick, "Hello Sunshine," Latin Quarter boniface "Rocky" Palladino has attempted a repeat with the Gaylords, but indications are that experiment will not pay off this time. Although the boys are currently riding the Mercury disk, "Tell Me You're Mine," which has done well hereabouts, it's definitely on the wane and new etchings have so far failed to make any appreciable impression.

Main deficiency apparently stems from fact that group, consisting of three boys, one doubling on piano and another bass, recently lost one of its members and Buddy Greco, a solid performer, who replaced, has not as yet hit upon formula to click with nitery patrons. However, his presence gives the group a lift. Spotlighted sans Greco, the Gaylords vocalize a variety of songs, none of which is outstanding enough to warrant solid reaction with the exception of their trademark platter. Insertion of Victor Borge's "phonetic punctuation" bit by one of group is poorly handled and incongruous, resulting in mild customer reaction.

Greco, although a youngster, has been around for some time and his solo songology, including his w.k. "It's a Sin to Tell a Lie," scores nicely with ringsiders. At show caught however, guy bypassed 88-ing except for closer, "I'm Through With Love," a defection that could be corrected for better results. Joining the group for windup, Greco inserts needed showmanship, pacing boys through "Ain't She Pretty," "That's My Desire" and "Lonesome Road," the latter accompanied by rhythmical handclapping of audience.

Bill opens with the Sanfords, a nifty terp duo starting with a snappy offering. Team showcases graceful terping highlighted by male partner holding femme overhead while executing twists.

Bob Conrad Dancers continue with basically same productions numbers they've been doing for about a month, although currently tightened for slicker results. Charlie Wolke crew showbacks neatly and splits customer terping with Zarde Bros. group. *Elie.*

El Rancho, Las Vegas

Las Vegas, March 25.

Guy Lombardo Orch (14), with Carmen, Liebert and Victor Lombardo, Kenny Gardner, Kenny Martin, Bill Flannigan, Cliff Grass, Lombardo Trio, Twin Pianos; Johnny O'Brien, Evans Family (4); no cover or minimum.

Booking name bands for headlining Vegas niteries is rare, and occasionally doesn't pay off as well as usual procedure of slotting name acts. In the case of Guy Lombardo and "revue," however, biz will inundate maitre d'Albert for the two frames with ropes likely to be strung across the door. Lombardo has a terrif appeal to all manner and variety of visiting firemen and firewomen.

Suave and smooth, maestro Guy downbeats his tootlers in the w.k. saccharine tunes he has trademarked for many years. Audiences lap up everything. Unusually long period of band numbers kicks off procedings, introing collection of vocalists and instrumentalists. Chief warbler is Kenny Gardner, who handles ballads and novelties neatly. Also parading the pipes are Henny Martin, Cliff Grass, Lombardo Trio centered by Carmen Lombardo. Instrumentally, Twin Pianos stroke "Humoresque," and Bill Flannigan doubles from vocalistics to picking out "Third Man Theme" on guitar. Good precision work is noted from all sections. Lombardo has his crew well disciplined.

Johnny O'Brien hits for healthy yocks from start to finish, trotting out cornball humor, gimmicking a phrase, "It's possible," for clinchers. Harmonica blowing takes second place to his humor, but he also registers okay in this department, reeding "Four Leaf Clover," combined "Poet & Peasant" and movement from "Orpheus." Closes layout in fine fashion before Lombardo segues into medley set for dansapators.

Evans Family toss the nostalgia gong around with hoofing exercises by brother and sister, then step aside for contrasting steps by mother and father. Melissa Evans has chief turn with her fan kicks and on-the-floor contortions before entire family returns for hoofing bowoff. *Will.*

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., March 31.

Charles (Chick) Lewis, exec v.p. of the V.C. Will Rogers Hospital, in from Gotham for the quarterly inspection tour with the hospital staff here. He extended the usual homespun greetings to the patients that packed a mess of tonic for the ailing gang.

Kenneth Wadleigh, former owner of Wadleigh Theatre Supply Co., Concord, N.H., a new arrival here and received his first top clinic.

The John Van Burens in from N.Y. for a surprise visit with their son, Ray (IATSE) Van Buren, who is skedded for major surgery. A family banquet celebrating his birthday was held at Don's Melody Lounge and emceed by our own Eddie Vogt.

Morris Dworski, research specialist at the V.C. hospital, has added Forrest (Slim) Glenn to his laboratory as an assistant, while Dr. Homer McCreary is assisted by Eddie Vogt in our X-ray lab.

Birthday greetings are in order for Frank Walters and Peggy McCarthy.

This would be a very nice holiday gesture, a letter of good cheer or a getwell card to any of the following patients who are strictly in bed: Murray (& Burns) Kissen, Frank Walters, Oscar Price, Johnny Lake, and Al Brandt.

Write to those who are ill.

Artist and Writers Restaurant, Inc., chartered to conduct business in New York. Capital stock is 200 shares, no par value. Irving Fox, N.Y., is a director and filing attorney.

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1953
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Dir.: PHIL BUSH
1650 Broadway, N. Y. C.
JU 6-2313

SIBYL BOWAN
Thank You Kindly JIMMY GRADY
BRITISH COLONIAL HOTEL NASSAU

VARIETY BILLS

WEEK ENDING APRIL 8

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Music Hall (I) 2
Jacqueline Langee
Dancing Waters
Myrtill & Pacaud
3 Carsonys
George Sawtelle
Patricia Drylie
Audrie Wilson
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 29
Danny Kaye Rev
Peiro Bros
Marquis
Fran Warren
Darvas & Julia
Dunhills
Jo Lombardi Orc

Paramount (P) 4
Patti Page
Jerry Wald Orc
Bobby Sargent
Clark Bros

Roxy (I) 30
Ice Colorama

BUFFALO

Buffalo (L) 4-7
L Armstrong Orc
Sugar Ray Robinson
Helen Forrest
Wells & 4 Fays

CHICAGO

Chicago (P) 3
Rosemary Clooney
Mayo Bros
Frank Fontaine
Maurice Rocco

Regal (P) 3
Erroll Garner 3
Big MayBelle
Stump & Stumpy
George Kirby
Alberto Socarras Bd
Fontaine Dancers

MIAMI

Olympia (P) 1
Doyle & O'Donnell
Del Breece
Sunny Gale
Myles Bell
Ciro Remac Co

ROCKFORD

Palace (I) 3-5
Wilfred Mae 3
Hanlon & Clark
Betty Ford
R Newman & Lucky
1 to fill

WASHINGTON

Capitol (L) 2
Don Howard
A Allyn & Hodges
Don Francisco
Chords

AUSTRALIA

AUCKLAND (NZ)

St James (T) 30
Farrar & Carter
Jimae & Junior
Diana Grafton
Pat Gregory
Terry Scanlon
Cissy Trenholm
Armand Perren
Marika Saary
Barbara Howe
Jimmy Elder
Wim De Jong
Chribi
Enid Wilson
Joe Whitehouse
Jacques Cartaux
Nellie Small
Netta Dunsmore
Netta Dunsmore
Betty Sullock
Tom Toby
Skating Boys (7)
Skating Girls (16)

CHRISTCHURCH

Royal (T) 30
Tommy Trinder
The Botonds
Halama & Konarski
Professor Olgo
Carl Ames
Six De Paulls
Harry Moreny
Toni Lamond
Peter
Singing Girls (4)
Dancing Boys (4)
Adorables (10)

MELBOURNE

Tivoli (T) 30
Trio Fayes
Trio Daresco
Lowe & Ladd
Bert Duke Trio
Guy Nelson
Frank Cook
Renita Kramer
Bouna
Norman Vaughan
Sonya Corbeau
Show Girls (9)
Nudes (9)
Boy Dancers (6)
Ballet (12)

SYDNEY

Tivoli (T) 30
Edwin Styles
Loveday Hills
Mary Parker
June Jago
Walter Pym
John Lee
Collins Hilton
John Huson

WELLINGTON

Opera House (T) 30
Tommy Trinder
Botonds
Halama & Konarski
Professor Olgo
Carl Ames
6 De Paulls
Harry Moreny
Toni Lamond
Peter
Adorables

BRITAIN

BLACKPOOL

Palace (I) 30
Semprini
Jover Co
Nino the Dog
Horrie Dargie 5
Harry Kocke
Richards Sis
Arthur Haynes
S & P Kaye
Adele French

BRIGHTON

Hippodrome (M) 30
N Mongadors & A
Josef Locke
Archie Glenn
Taylor Mannequins
Joan Edwards
Young Ladies
S & D Stevens
Krista & Kristel

CHELSEA

Palace (I) 30
Sonny Dawkes
Tommy Rose
4 Mello-Macs
Arthur Knotts

EAST HAM

Granada (I) 30
Jimmy Scott
Peter Raynor
Tex Martin
H Avon & Clyde
Reid Twins
Marche & Braun

Metropolitan (I) 30
Western Bros
Stanelli
Leslie Sarony
Alex 4
Collette & Karen
Peter Quinton
Charmony 3
Moran & Elof

Palace (I) 30
Sandy Powell
Kay White
E Beam Girls
Dorothy Williams
Norman Meadows
Eve Devers
Eric Vadium
Bernie Lewis
Dudley Dale Co

GLASGOW

Empire (M) 30
Joan & Ernest
Mary Small
MacKenzie Reid & D
Jack Durant
3 Kelroys
G & Colville
Ballet Montmartre

GRIMSBY

Palace (I) 30
Jimmy Young
Eno & Lane
Nicol & Kemble
Rio Ron & Rita
Betty & Harry
Austral
Billy Baxter
Auster Sis

HACKNEY

Empire (S) 30
Dickie Arnold
Mickie Warren
Des Dale
Gaye & Van
Eva May Wong
Valerie Walsh
Maurice Stroller
Lash Thrushes
Gwen Beaumont
H Society Girls

LEEDS

Empire (M) 30
J Jewel & B Warriss
Benson Dulay Co
Elizabeth & Collins
Reyes Dogs
Crochet
Cycling Brockways
Charles Ancaster

LIVERPOOL

Empire (M) 30
N & N Grant
Issy Bonn
Ray Alian
Eddie Calvert
Richman & Jackson
Helene Cordet
2 Lucilias
3 Vuoons
Cardew Robinson

LONDON

Palladium (M) 30
Johnnie Ray
Tosca De Lac
Max Wall
Evy & Everto
Tony & Eddie
Hal Monty
Andrea Dancers
Vogelbeins Bears
Palladium Girls
Skyrockets Orc

MANCHESTER

Hippodrome (S) 30
G H Elliott
Leslie Welch
Jack Tripp
Manley & Austin
Robert Harbin
Helga Barry
Sereno & Joy
Arthur Scott
S Fisher Girls

NEWCASTLE

Empire (M) 30
Winifred Atwell
Conway & Day
Jimmy Wheeler
Italo
Tommy Fields
Medinis
Harry North
George Meaton

NOTTINGHAM

Empire (M) 30
Tessie O'Shea
Johnny Lockwood
Granger Bros
Johnny Matson
St Denis Bros
Olga Varona
4 Colony Boys
Dennis Lawes
Vocal Tones
De Vere Lovlies

PORTSMOUTH

Royal (M) 30
Jack Jackson
Mary Lou Williams
F Bamberger & P
Doreen Harris
Wonderettes
Gommer Singers
Dumarte & Denzer
Levanda & Van
Agnette & Sylvio

SCUNTHORPE

Savoy (I) 30
Edmund Goffron
Eddie Wood
R Mingana & Diane
Claude Williams
Chick Candy Ross

SHEFFIELD

Empire (M) 30
Lester Ferfuson.
De Vere C Girls
Hylda Baker
Gaston Palmer
Darlys Dogs
Sid Plummer
Arthur Worsley

SHEPHERDS BUSH

Empire (S) 30
Gladys Morgan
Gerry Brereton
Max Geldrey
Fred Atkins
Nadi's
Eddie Arnold
Manz & Chico

Rusty
Bobby Collins

SUNDERLAND

Empire (M) 30
O'Farrells Starlets
Syd Seymour Orc
C Jones & F Ross
Hutch
3 Harvards
P Darban & Wendy

SWANSEA

Empire (M) 30
Les Spanglers
Nitwits
D & L Ferroni
Stan Stennett
Geraldine & Joy
Authors & Swinson
Finlay Bros

WOLVERHAMPTON

Hippodrome (I) 30
Carroll Levis Co
Violet Pretty
Teen Agers

WOOD GREEN

Empire (S) 30
Beverley Sis
Eddie Fisher Rev
Wright & Zena
Dashs Chipenzees

YORK

Empire (I) 30
Terry Wilson
Seanor Dio
Mavis Whyte
Barbara Quale
Francois & Zandra
Charlie Parsons
A Rogers & A Dixon

Cabaret Bills

NEW YORK CITY

Bandbox
Billy Eckstine
Count Basie Orc

Birdland
Sarah Vaughan
Dizzy Gillespie

Blue Angel
Robert Clary
Kirkwood & Goodman
Helen Halpin
Felicia Sanders
Bart Howard
Jimmy Lyons 3

Blue Note
Nancy Steele
Vicki Carol
Herb Corey
Joe Benjamin
Ronnie Selby 3

Bon Soir
Jimmie Daniels
Madmoiselles
Alice Ghostley
G Wood
Norene Tate
Garland Wilson
Mae Barnes

Copacabana
Jack Carter
Jimmy McHugh
Cabot & Dresden
Dolores Hawkins
Cerneys
Ramona Lang
Jack Purcell
Ted Martin
M Durso Orc
Frank Marti Orc

Chateau Madrid
Alfredo Sadel
Felo & Bruno
F Alonso Orc
Al Castellanos Orc

El Chico
Perla Marini
DeLeon & Graciella
C & G Galvan
Alvardo de la Cruz
Carlos Camacho
Enrique Vizcaina

Embers
Barbara Carroll
Bunty Pendleton

Hotel Ambassador
Jules Lande Orc

Hotel Astor
Three Suns

Hotel Biltmore
Michael Kent Orc

Hotel Edison
Henry Jerome Orc

Hotel New Yorker
Teddy Powell Orc
Joan Walden
Sid Krofft
Bobby Blake
Collin & Leemans
Adrian Rollini Trio

Hotel Pierre
Giselle Mackenzie
Cappella & Patricia
Stanley Melba Orc
Chico Relli Orc

Hotel Plaza
Lisa Kirk
Wally Boag
Dick La Salle Orc
Monte Continentals

Hotel Roosevelt
Jack Fina Orch

Hotel St. Regis
Rosalind Courtright
Milt Shaw Orc
Horace Diaz Orc

Hotel Statler
Billy May Orc

Hotel Sherry Netherland
Beverly Allyson
Hugo Peedll Orc

Hotel Taft
Vincent Lopez Orc

Hotel Warwick
Elise Rhodes
Naomi Stevens
Lee Carroll

Larue
Bernice Parks
Ted Stracter Orc
Cy Walters
Pepito Lopez Orc

Latin Quarter
Mincevitch Rascals
Betty George
Dominique
A, Andree & Bonnie
Fleetwoods
Murphy Sisters
Piroska
Carl Conway
Dagenham Pipers
Bix Brent
Midge Minor
Art Waner Orc

La Vie en Rose
Peggy Lee
Beachcombers
Leo De Lyon
Van Smith 3

Leon & Eddie's
Eddie Davis
Arlyn Stuart
Art Waner Orc
Oliver Dcrs

Le Ruban Bleu
Ceil Cabot
Susan Johnson
Jimmy Komack
Norman Paris
Julius Monk

No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster

Old Roumanian
Sadie Banks
Sonny Sands
Carolyn Carpenter
Larry Marvin
Joe LaPorte Orc
D'Aquila Orc

Park Sheraton
Milt Herth
Joan Bishop

Town & Country
Bob Carroll
Dupree Trio
Bob Melvin
Three Riffs
Johnny Morris Orc

Two Guitars
LuBov Hamshay
Sigi Ahern
Eli Spivak
Misha Usdanoff
Kostya Poliansky

Versailles
Carmen Torres
Larry Storch
Salvatore Gioe Orc
Panchito Orc

Village Barn
Ernest Sarracino
Ted Huston Orc
Clara Cedrone
Russell Peak
Mattie Sondi
Mavis Mims
Al Normon

Village Vanguard
Irwin Corey
Pat Carroll
Anita Ellis
Clarence Williams Trio

Waldorf-Astoria
Mary Meade
Nat Brandwynne
Mischa Borr Orc

Wivel
Sai Noble
Bob Lee

LaRue
Juan Cortez Orc

L'Aiglon
Chuy Reyes Orc
Emile Petti Orc

Leon & Eddie's
Babe Baker Revue
Sandra Barton
Kitty O'Kelly
Pat Clayton
Juan Luis & Eleanor
Perry Bruce
Acres O'Reilly
Ralph Gilbert
Don Charles Orc

Lombardy Hotel
Babs Ware
Pedro Orc
Enrica & Novello
Henry Taylor

Lord Tarleton
Michael Selker Orc
Jeanne Moore

Lou Collins Club
Ann De Don
The Goofers

Malayan Lounge
The Calypsoans

Martinique Hotel
Manolo & Ethel
Danny Yates Orc

Monte Carlo
Leonard Young
Gallab Dancers
Rafael Rumberos

Music Box
Belle Barth
Don Ostro 3

Mac Fadden Deauville
Vocalions 3

Nautilus Hotel
Buddy Hackett
Harvey Grant
Gomez & Beatrice
Freddy Calo Orc
Joe Harnell

Paddock Club
Jimmy Day
Miss Memphis
Peggy Saunders
Ernie Bell Orc
Flo Parker
Patty Lee

Riviera
Larry Steele's Smart Affairs '53
Jimmy Tyler Orc
Olivette Miller
Butterbeans & Susie
Choclateers (3)
Conrad & Estelle

Sans Souci Hotel
Arthur Blake
Frank Lynn
Sacasas Orc
Ann Herman Dcrs

Saxony Hotel
Los Chavales de Epana
Trini Reyes
Bernie Mayerson Orc
Julie Romero
Val Olman Orc
Pano & Dee

Shore Club
Rosalie & Steve
Fausto Curbelo
Haven & Held

Singapore
3 Peppers
Magnetones
Novotones

San Marino Hotel
Phil Brito
Palmer Dancers
Quintones

Sorrento
Charles & Samara
Marc Kahn
Alan Kole Orc

Tony Pastor's
Ray Bourbon
Sheila Sheen
Jose Enriguez
Jackie Cole
The Mithens

Vagabonds Club
Vagabonds (4)
Maria Neglia
Condos & Brandow
Martha Ann Bentley
Frank Linale Orc
Eleanor Guipo

Versailles Hotel
Jack Kerr
Nino Rinaldi 3

CHICAGO

Blue Angel
Hal White
Bob Wednock
Velyn & L French
Grace Nichols
Raquel
Irving Burgess

Black Orchid
J Premice & L Martinez
Stan Fisher
Lola Amechee
Jim Stutz Trio

Chez Paree
Lena Horne
Alan King
Lou Willis, Jr
Johnny Morton
Chez Adorables (8)
Brian Farnon Orc

Conrad Hilton Hot'l
Jeanne Sook & Teddy Roman
Colstons (2)
Deadenders
Jack Rose
Margaret Naylor
Bill Jordan
Herman Maricich

Dick Peterson
Dick Salter
Dennis & Darlene
Buddy Rust
Ollie Clark
Boulevar-Dears (6)
Frankie Masters Orc

Edgewater Beach
Janis Paige
Nanci Crompton
D Hild Dcrs (8)
Bob Kirk Orc

Palmer House
Kyle MacDonnell
Tippy & Cobina
Di Mattiazzis
Skeets Minton
B DeVoye & B Lorraine
Claire Leonard
M Abbott Dcrs (8)
Emil Coleman Orc

Vine Gardens
Al Mack
Gloria Brooks
Madelyn Wallace Dcrs (4)
Pancho Orc

LOS ANGELES

Ambassador Hotel
Compagnon de Chanson
Landre & Verna
Ray Noble Orc

Bar of Music
Ann Anderson
Freddie Stewart
Madeleine Goddard
Eddie Bradford Orc

B Gray's Bandbox
Betty Reilly
Bill Russell
Roy MacNair
"Shecky" Greene
Bert Stone
Eddie Shine
Jimmy Ray

Biltmore Hotel
Gale Robbins
Willie Shore
Lee Marx
Gene Bari Trio
Hal Derwin Orc

Cafe Gala
Bobby Short
Beverly Alber
Stella Brooks
Dick Hazard Trio

Ciro's
Pearl Bailey
Lou Bellson
Bill Bailey
Bobby Ramos Orc
Dick Stabile Orc

Charley Foy's
Spider
Donald Novis
Frankie Hyers
Mary Foy
Marquerite Padula
Sammy Wolfe
Joe Okey
Abbey Browne Orc

Mocambo
Mary McCarthy
Eddie Oliver Orc
Joe Castro Quartet

LAS VEGAS, NEVADA

Desert Inn
Jimmy Durante
Eddie Jackson
Cover Girls
Kathy Barr
De Matiazzis
Jack Roth
Jules Buffano
Donn Arden Dncers
Carlton Hayes Orc
Don McKay

El Cortez
Joaquin Garay
Bette Black
Jill Adams
George DeCarl Orc

Flamingo
"Annie Get Gun"
Jacqueline James
Earl Covert
Jack Rutherford
Cynthia Latham
Roy Milton
Teddy Hart
Bradley Mora
Torris Brand Orc

Last Frontier
"Belle N Orleans"
Marilyn Maxwell
Noonan & Marshall
Cliff Ferre
K Stone Quintet
Devlyn Dancers
Roy Fitzell
Bob Millar Orc

Sahara
Beatrice Kay
Sylvan Green
Johnny O'Brien
Sa-Harem Dancers
Cee Davidson Orc

Sands
Ezio Pinza
Betty & Jane Kean
Dominique
Copa Girls
Ray Sinatra Orc

Silver Slipper
Kalantan
Hank Henry
Beau Jesters
Jimmy Cavanaugh
Sparky Kaye
Bill Willard
Marah Gates Hilyd Palominos
Geo Redman Orc
Gloria Pall

Thunderbird
James Barton
Estelle Loring
Bassis
Earl Barton
Barney Rawlings
K Duffy Dansations
Normandie Boys
Al Jahns Orc

El Rancho Vegas
Guy Lombardo Orc & Revue

MIAMI-MIAMI BEACH

Algiers Hotel
Buddy Walker
Joe Delilah
Tony & Renea
Mal Malkin Orc

Bar of Music
Bill Jordan
David Elliot
Guy Rennie
Beth Challis
Harvey Bell

Biltmore-Terrace
Jimmy Grippo
Frank Stanley Orc

Brook Club
Charlie Farrell
Continentals
Mickey Roselle
Deeva

Casablanca Hotel
Gene Bayles
Maya Orc
Sandra Karaly

Celebrity Club
Alan Gale
Larry Foster
The Haydocks (2)
Chris Columbo
Teddy King Orc

Ciro's
Red Caps
Damita Jo
The Treniers (7)

Clover Club
Lenny Kent
Lillian Roth
Joy Skylar
Tony Lopez Orc
Selma Marlowe Line

Colby's Cove
Cannon & Harmon
Nicholas Grymes

Cork Club
Jo Thompson
Eugene Smith
Eddie Snyder

Delano Hotel
Tony Barie
Tommy Numez Orc
Zina Reyes Dancers
Willie Hollander

Delmonico
Jose & Aida
Carlos & Melisa Orc

El Mambo
Carlos Ramirez
The Rodriguez (2)
Raguel
Sam Gyson
Bobby Escoto Orc
Freddy Calo Orc

Five O'clock
Martha Raye
Paul Grey
Ted Wells 4
Len Dawson Orc

Frolic Club
Kathie McCoy
Don Charles Orc

Gaiety Club
Zorita
Honey Lee Walker
Flash Lane
Marie Stowe
Gaiety Girls

Harem Club
Bobby Barton
Princess Tara
Camile Stevens
Lee Taylor
Ginger Marsh

Johnnina Hotel
Myles Bell
Nellie Gollette
Tony Matas
Randum

Kenilworth
Jack Cavallaro Orc
Al Lozito
Ruth Palmer
George Chattrton

HAVANA

Casino Nacional
Hermanos Palau
Havana Cuban Boys

Montmartre
Gali Gali
Corona & Arau
Celia Pena
Magdalena
Serenata Espanola

Sans Souci
Gloria Wilson

Celia Cruz
Rocio & Antonio
Mercedes Valdes
Xiomara Alfaro

Tropicana
Chiquita & Johnson
Gloria & Rolando
Zoraida Marrero
Jose LeMatt
Miguel Angel Ortiz

Antone Cafe's 27G Fire

San Antonio, March 31.

The Aero Club here, operated by Jack Hanratty, was gutted by fire Thursday morning (26) causing an estimated $27,000 damage. Lack of an adequate water supply hampered firemen.

Building loss was set at $20,000 with $7,000 for contents.

New Acts

MARILYN MAXWELL
Songs, Dance
18 Mins.
Last Frontier, Las Vegas

Although costarring in a Sammy Lewis package originally skedded to be "Panama Hattie" tab-show and since rewoven and retitled 'Belle of New Orleans, Marilyn Maxwell is spotted briefly in two sessions. The splash from pix into nitery by the gorgeous-appearing and well-stacked blonde was cautiously engineered. As events have proved—and buzz along the Vegas rialto is highly favorable—she could do more.

Upon windup of this three-frame "audition" a complete nitery layout will be staged by Nick Castle.

The oft-touted Maxwellian charms are viewed to good advantage during her current stand. She not only turns out a neat vocal but legs lightly and rhythmically. Good sense of timing, possibly learned from bouts with Bob Hope, has enabled the oomphy femme to parry dialog expertly. Her song intros are simple and direct, with solid personality touches livening up the chatter.

First turn is with Noonan & Marshall and Cliff Ferre in thrushing and terping of "Louisiana Purchase," showing enough sexy hip-tossing and torso-twisting to capture complete interest. Later solo slot reveals her forte—saucy and lightly blue lyricizing. This is in special Ferre wordage within "Two To Tango" and "Take It Easy Boys," latter a proved song commodity with GIs during her Korean trek. Lowdown "Got a Right To Sing the Blues" fits her style of delivery very well. Terps, tossed in for enhancing tunes, are easy to watch.

Should be a welcome addition to nitery and theatre circuits seeking marquee value as well as ability to match. *Will.*

JOHNSON & MADILL
Music, Dance
10 Mins.
Capitol, Washington

Though the boys sing, play the piano and drums, this is essentially a terp act with novel accents. Team has been together only five months and still has plenty rough spots to iron out. Overall idea, however, is sound, and terping is sufficiently expert to rate this promising.

Duo gets off to a slow start, a definite handicap for newcomers. Come on with a tune, "Gotta Dance," lyrics of which are hard to catch. Since terping is standout, while singing is inferior, it would seem better to segue right into the taps and precision steps in which boys excel. This shows up solidly in number in which they tap out the rhythm sans accompaniment.

Another high spot, an appealing novelty, is routine in which one of lads does a "Music Box" tune on ivories while other taps it out atop the grand piano. There's much hopping on and off piano, incidentally, and customers seem to go for flashy effect. Wind up with a fast turn on a pair of barrel drums, pounding out "When You Hear Drums" with their hands and keeping pace with feet. Latter features some acro and gives fine reaction. With faster opening and a smoother method of transition from number to number, this should rate as fine vaude of its kind. Suitable to small stage of nitery as well as big house like this one. *Flor.*

BOB WHALEN
Songs
12 Mins.
Le Vie en Rose, N. Y.

In his N. Y. cafe debut, Bob Whalen, a Victor tenor, shows a genial, want-to-be-liked mien, okay pipes and good appearance. He's in the Irish "whiskey" groove and though avoiding that identity in songalog, establishes it beyond question by a tendency to finish every tune in that soprano-like crescendo. He could drop his upsweep, after the first couple, or use it sparingly, where it's appropriate.

Chanter gives a good account of himself, particularly on "Tenderly," after opening well in "Loveliest Night of the Year." "Somewhere Over the Rainbow" seems to accentuate the thinness of his voice, but he redeems himself more than adequately in an all-Italo "Sorrento." Still on the romantic, pashy course, he encores nicely with "Embrace Me" and "Because You're Mine," with later his topper. He's a promising entry in the gimmickless singer sweepstakes. *Trau.*

TSELLA SCHELTON
Impressions
10 Mins.
Chez Agnes Capri, Paris

Tall, gangling gal with an intense comic face, Tsella Schelton gives out with a series of impressions that are topflight in zaniness, observation and comic timing. Femme has a malleable face, and with the assist of a long black shawl she gives impressions on how an assorted group would audition for a poetry-reading. Among them are a prim English lass, a tragedian, a madwoman and a burley actress. Bit is rich in top mugging and makes for a lot of yocks. Miss Schelton also adds a slapstick broadside of a mother and daughter trying to catch a suitor that makes this a begoff.

She is fine for TV or nitery material with a good comic phiz for pix. *Mosk.*

THREE CARSONYS
Acro
10 Mins.
Music Hall, N.Y.

This European act has been around U.S. theatres for a couple of years but have not heretofore been documented in the New Acts file. Trio has a slick acro turn featuring the unique one-finger handstand by the pivot member of the team.

Combo paces its stunts at a fast clip, working for the most part on a small table with long sticks and elongated bottles as underpinnings for the balancing routines. Since two of the brothers are twins, trio opens up as an apparent duo with the twins disappearing and reappearing very quickly from behind a special curtain. It's okay for a surprise laugh when the twins come on simultaneously. *Herm.*

FRANCOISE DORIN
Songs and Poems
15 Mins.
Chez Agnes Capri, Paris

Francoise Dorin is a young chick with a scrubbed freshness and charm that make her an immediate aud catcher. Daughter of the leading chansonnier here, Rene Dorin, she is well-steeped in the tradition of wit and delivery, and offers a fine broadside of tender songs, bits of poetic thoughts and songs that belie her youth in their astuteness and observation. Gal is assured in presence and her thesp know-how helps in delivery of her offbeat material.

She would be good fodder for intime revues and niteries or ingenue material for musicals. *Mosk.*

Allied

Continued from page 7

Allied leaders that a solution to the increased rentals being asked by distribs was not in bidding against conventional theatres. This practice, it was pointed out, would result in unnecessary competition that would, in effect, up prices of film.

S. J. Goldberg, re-elected prexy of Wisconsin Allied, blasted major distribs for "deliberately" trying to drive small exhibitors out of business. He charged that the practice of issuing pre-release films to selected key cities is ruinous to small indie ops "in a time when they are fighting for their very existence."

In a report on ozoner biz, Ben Marcus, of Oshkosh, noted that drive-in operation had not been greatly affected by other forms of entertainment. Pointing out that many evening TV programs were not suitable for children, Marcus said the ozoners had learned to book programs that appeal to all members of the family. He predicted that every town with a regular theatre would, within the next three years, also have an ozoner, "operated chiefly by indoor owners." Wisconsin, it was disclosed, now has about 50 drive-ins, with more than 100 expected to be in operation by summer.

Actor George Murphy addressed the closing banquet of the convention, stressing that drive-ins had developed a new family audience which should not be considered competition to conventional theatres.

In addition to Goldberg, officers named included Russell Leddy, Green Bay veepee; Edward Johnson, Milwaukee, secretary, and Oliver Trampe, Wauwatosa, treasurer. Directors named were Jerry Goderski, Angelo Provinzano, Floyd Albert, C. L. Baldwin, John P. Adler, Fred Miner, Lucile Fowler and F. J. McWilliams. Ben Marcus was re-elected to the board of National Allied.

Feud of Chi Managers and Critics Seen Benefiting Both in Long Run

Latest flareup of managerial reprisal against the drama critics, particularly in Chicago and Hartford, is running the usual course. With newspaper editors supporting their reviewers in every case, little permanent effect is anticipated.

Some trade observers figure that the situation will, in the long run, have a subtly beneficial effect. However, it's feared that critical raw nerves and resentment may have unpleasant repercussions temporarily. Long-term result may be somewhat greater understanding on the part of critics toward managerial problems and somewhat more careful reviewing. Also, it's hoped, the situation may lead to more tact on the part of producers and theatre managers in dealing with the press in future.

In Chicago, where J. J. Shubert ordered that critics be invited to second-night performances instead of openings, the principal immediate upshot has been the decision by the dailies to purchase tickets for the reviewers to cover first-nights. That will presumably continue indefinitely. In Hartford, where the management of the New Parsons barred Theodore H. Parker, critic for the Courant, even on a purchased ticket, the paper is not covering the shows. With the local season virtually over, no immediate new development is expected, but it's figured the situation may be ironed out there by the time the new season opens next fall.

Although there are admittedly two sides to the question in both Chicago and Hartford, the general feeling in Broadway legit circles is that the situations were unfortunately handled. In Chicago, it's claimed Shubert picked a dubious example in citing "Paint Your Wagon" as having received unfair critical coverage. The show drew mixed reviews on Broadway, it's

(Continued on page 92)

Helen Hayes Denies Any Hartford 'Ultimatum'; Believes in Free Critics

Detroit.

Editor, VARIETY:

I note in your article in the March 25 issue, in connection with the Parsons Theatre-Hartford Courant controversy, that Charles Bowden (the house operator) quoted me as saying that in a recent conversation with him I took offense at Theodore Parker's review of "Mrs. McThing" and would never play the territory again.

At the outset, I should like to emphatically deny that any such conversation took place recently or at any time in the past. I find the false impressions created by such inaccurate statements to be very disturbing, especially since it has always been my principle to never expect the press or public to wholly agree with me in the selection of my plays or the quality of my playing. It would be a denial of one of our most cherished freedoms if I did.

I am reminded that Mr. Parker gave our play two reviews while playing in Hartford. In the first he furiously scored the play, but in the second review he completely reversed himself and found it most enchanting. I surely couldn't quarrel with anyone who displays such honesty and courage.

May I again stress the fact that I believe Mr. Bowden was undoubtedly confused when he attributed such statements to me.

Helen Hayes.

'FIFTH SEASON' GETS INTO THE MONEY

"Fifth Season," Sylvia Regan comedy at the Cort, N. Y., is now in the black. The Menasha Skulnik-Richard Whorf starrer has repaid $30,000 to the backers and has $35,000 balance, including $10,000 cash reserve and $15,000 in bonds. The venture was capitalized at $60,000.

Production cost was about $40,000. There was a $5,500 profit on the tryout, and the show has been drawing near-capacity grosses, with a weekly operating net of about $8,000 since opening Jan. 23 on Broadway.

Atterburys Write Finis To 6-Year Albany Stock

Albany, March 31.

A six-year presentation of stock in Albany—after the city had been without live theatre for two decades—came to an end Saturday (28) for actor-producers Malcolm Atterbury and Ellen Hardies (Mrs. Atterbury) when the curtain fell on "Joan of Lorraine" at the Colonial Playhouse.

The Atterburys had staged 71 productions, employing 106 professional actors and 46 local musicians and singers, since they opened with "My Only Love" at the downtown Playhouse in October, 1947. Couple invested close to $230,000 in the purchase of the old Capitol and its conversion into a modern theatre. Recently demolished, the site is now a parking lot.

Atterburys will go to California for a vacation, with their three children, and may take up permanent residence there. They operated the Tamareck Playhouse (strawhat) at Lake Pleasant before World War II.

Rossini's 'Cenerentola' (You Pronounce It) Has Sock Revival in N.Y.

Rossini's comic opera, "La Cenerentalo" ("Cinderella," to you), which hadn't been done in N. Y. for almost 125 years, had a sock revival by the enterprising N. Y. City Opera Co. at City Center, N. Y., last Thursday (26). Full of pathos and humorous situations, studded with fine solo and ensemble music bits as well as a lilting running score, opus had a delightful presentation by a fine, young bunch of artists who could act as well as sing. Comedy wasn't overdone (as at the Met) under the skilled staging of Otto Erhardt; picture-book sets of Roubenter-Arutunian were eye-catching, and overall musical direction of Joseph Rosenstock made proceedings hum.

Opera is a little slow and old-hat. It's also difficult to cast because of its singing demands. It calls for a mezzo-soprano with a colortura flair, and it got it last week in comely Frances Bible, who sang the lead role with great skill, tonal beauty and style. She got excellent support. Riccardo Manning, onetime Met tenor, made an impressive Prince, though occasionally straining for a high note.

Basso Richard Wentworth was hilarious (as well as highly accomplished vocally) as the mean stepfather. Laurel Hurley revealed a high-grade soprano coloratura as one of the stepsisters, and Edith Evans was good as the other meanie. But George Gaynes stole the spot as the valet disguised as prince, in an ingratiating comic as well as singing performance that was a treat. (He's on leave for the spring opera season from the Roz Russell legiter, "Wonderful Town," where he plays the male lead of mag editor.)

With addition of a hilarious second-act ballet bit that mocked Grecian dance, "Cenerentola" scored a hit. Too bad it's in the Center repertoire for only two more times this season. Avant-garde outfit can stand a few more of these delightful antiques for balance and variety. *Bron.*

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Evening With Will Shakespeare (D)—American Shakespeare Festival Foundation, prod.; Mary Hunter, dir.; Basil Rathbone, Faye Emerson, Eva Le Gallienne, Margaret Webster, John Lund, Viveca Lindfors, stars.

Masquerade (C)—Ben Tomkins, Alvin Cooperman, prods.; John Larson, dir.; Veronica Lake, Charles Korvin, stars.

Me and Juliet (MC) — Richard Rodgers, Oscar Hemmerstein 2d, prods.; George Abbott, dir.

Men of Distinction (C)—Chandler Cowles, Martin Gabel, prods.; Gabel, dir.

L'ville Amphi Season Sets 6 Musicals, Leads

Louisville, March 31.

Lineup of shows for the Louisville Amphitheatre season, July 13 through Aug. 23, has been set. Musicals and leads engaged to date are "Kiss Me Kate," with Patricia Morrison, who originated the role; "Sweethearts," Gil Lamb; "Fireffly," Robert Shafer and Lois Hunt; "Louisiana Purchase," Billy Gilbert; "Call Me Madam"; "Gentlemen Prefer Blondes," Kyle MacDonell.

Denis DuFor will be back for his eighth season as executive producer. Edward Clarke Lilley will stage productions and William Holbrook will return as choreographer. Ed Hunt will be back for his third season as musical and choral director, and Rollo Wayne will again design the sets.

Schildkraut May Do 'Gynt' Gabber

Joseph Schildkraut, who played the title role in the Theatre Guild production of "Peer Gynt" in 1922-23, is being sought to repeat the assignment on tour next season in a dramatic reading of the Ibsen drama, with an orchestral background of the Grieg score. The production, being planned on the Coast by Charles M. G. McLellan, of NBC, would have a cast of seven or eight names, each playing several different parts. Local symph outfits and smaller orchestras in various cities and towns the show played would be used to provide the accompaniment, but on dates where no resident musical group was available the troupe would carry its own unit of seven instrumentalists.

Schildkraut has several alternate legit prospects for next season, including a possible revival by Albert Marre, perhaps at the City Center, N. Y., of "Measure for Measure." He's also considering a new comedy, "Angelica," by Ronald Alexander, author of "Time Out for Ginger," and a play titled "Diary of a Scoundrel," adapted from the Polish.

Theatre Junket to N.Y. Gets Ohio's Okay; Seen Local Legit Hypo

Columbus, O., March 31.

The Columbus Citizen's second annual theatre party, which returned last week from a week's trip to New York, has proved as boff a success as the original junket a year ago. Norman Nadel, sheet's drama critic and host on the tour, which attracted 250 persons (as against last year's 75); got some interesting reactions from interviewing half of the party on the return home.

Approximately one-third of the group had never been to New York before, and half of them had been there occasionally. Nadel asked them if the theatre party will influence their attendance of the theatre at home. Thirty-four said they will go more often than before; two said they would go less; and 49 said their attendance would be the same as in the past.

All but two of those interviewed by Nadel said they would be interested in making the trip again. Both of these were old people who said they were glad they came, but once was enough. Comments were all highly favorable. A Bellefontaine woman said, "It's worth a lot just to have your seats reserved for you." Another woman said, "Versatility of planning and the variety of the trip would be impossible for an individual to arrange at that cost."

Attitudes toward New Yorkers differed widely. One said, "It takes something like this to make you appreciate the friendliness of Columbus people." But another found Gothamites "most gracious."

The Citizen offered its readers train transportation to New York, hotel rooms, tickets to "Wonderful Town," "Wish You Were Here," "Dial M for Murder" and "Love of Four Colonels," plus "Cinerama," trips around New York, to Radio City and to the UN, for $99.50. "Wonderful Town" was first choice as top attraction among those interviewed. "Cinerama" was next popular. The trip to the UN buildings rated third place.

Show Finances

'OKLAHOMA'
(As of Jan. 31, '53)

Original investment	$90,000
Gross for last five weeks on tour	146,719
Profit for last five weeks on tour	14,685
Total profit to date	5,311,520
Less undistributable items (film rights, $20,000; London company expense, $3,006; cash reserve, $20,000)	43,006
Recently distributed profit	20,000
Total profit distributed to date	5,236,400
Balance available for distribution	32,114

(Note: The Theatre Guild production opened March 31, '43, at the St. James, N. Y., and ran 2,248 performances on Broadway, still the record for a musical. Except for summer layoffs, at least one company has been playing ever since, with productions in many foreign countries. The Rodgers-Hammerstein musical's 10th anniversary was celebrated last night (Tues.) at the National, Washington, where it is current.)

Inside Stuff—Legit

Although the gross for "Porgy and Bess," at the Ziegfeld, N. Y., last week is reported as $89,900, the receipts were actually $7,980 more than that. Explanation is that the revival, a non-profit presentation by Blevins Davis and Robert Breen, retains the 20% Federal admissions tax. It shares with the house on basis of the net amount (that is, minus the tax) and pays royalties on the same basis. But because the enterprise is non-profit, the production keeps the 20% margin. Tickets for the show list the price ($6 top) and carry a statement immediately below, "Tax exempt." Without that explanation, on the ticket, the show management would presumably have to share with the house and pay royalties on the basis of the total amount, since in that case the price would officially be a straight $6, with no theoretical tax involved. But under the present setup the price is figured as $5, with the show retaining the extra $1 normally remitted to the Government.

Odd angle of the situation is that Billy Rose, owner of the Ziegfeld, announced some months ago plans for a non-profit entertainment foundation at the Ziegfeld. However, he never actually obtained Government sanction for the project, and still operates the theatre on a commercial basis.

Backers of "Horses In Midstream," the Gilbert Miller-Donald Oenslager production opening at the Royale Theatre, N. Y., tomorrow (Thurs.), include Oenslager, $4,200; press-agent George Ross, $900; his associate Madelin Blitzstein, $300; choreographer Hanya Holm, $600; theatre owner-investor Howard S. Cullman, $2,400; Actors Fund proxy Walter Vincent, $3,600; United Paramount Theatres proxy Leonard Goldenson, $2,400; John E. Waters, representing Lee Shubert, $7,200; Mrs. Edward Kook, wife of the head of Century Lighting, $600; theatre exec Louis A. Lotito, $1,200; bandleader Meyer Davis, $900; legit producer Elaine Perry, $600; actress Dorothy Patten, $600; theatrical attorney Jesse Moss, $1,200; songwriter Irving Caesar, $1,200; costume designer Helene Pons, $600; talent agent Mrs. Francis Head, $1,200 and Jane Ann Choate, daughter of general manager Edward Choate, $1,200. Production was capitalized at $60,000 without provision for overcall. General partners are Miller, Oenslager, Cedric Hardwicke and Andrew Rosenthal. Rosenthal, who authored the play, reportedly supplied considerable backing, but through one or more unspecified representatives. He's also understood to be putting up the coin to cover out-of-town losses that have taken the show over the budget.

N. Y. Times drama critic Brooks Atkinson, class of 1917 at Harvard, is one of eight nominees for director of the Harvard Alumni Assn. this spring (four to be chosen). Biog sent to alumni on the reviewer reads: "Justin Brooks Atkinson, '17, L.H.D. (Williams) '41, of New York City. Journalist with N. Y. Times. He is a trustee of Antioch College, director of the American Theatre Wing and former secretary of the American National Theatre and Academy. Served as war correspondent in China, 1942-44, and news correspondent in Russia, 1945-46. Awarded Pulitzer Prize in journalism for his report on Russia, 1947. Among his books are 'Skyline Promenades'; 'Henry Thoreau, Cosmic Yankee'; 'The Cingalese Prince', and 'Once Around the Sun.' Associate editor, Harvard Alumni Bulletin, 1920-22."

Mary Morris, Broadway actress now on a year's leave of absence from the faculty of the Carnegie Tech Drama School in Pittsburgh, is directing what virtually amounts to a Tech Alumni Assn. and also starring in a production of 'The Trojan Women," by Euripides, for a single performance Sunday (5) at the Community Church of New York. It's a benefit for the church and the Actors Fund. Among ex-Tech students in the company are Mitchell Agruss, Collette Crawford, Hermine Dubroff, Angela Paton, Susan Willis and Nancy Wickwire. Miss Morris also staged 'The Trojan Women" at Carnegie Tech last year.

Souvenir booklet issued by British producer Emile Littler in connection with his current London hit, "Love from Judy," is unusual in that it includes a list of all his presentations, flops as well as hits. Including his touring editions of shows originally produced in the West End by other managements, the lineup comprises 37 successes and 26 failures, besides 12 annual pantomimes in London, but excluding 50 similar shows in the British provinces. Striking angle of the booklet is the inclusion of a quotation to the effect that success is generally due to persistence rather than talent, genius or education.

Current Stock Bills

(March 30-April 12)

Around We Go — Playhouse, Houston (8-12).

Bell, Book and Candle (Victor Jory)—Palm Springs (Cal.) Playhouse (31-5).

Guardsman (Zachary Scott) — Bermudian, Hamilton, Bermuda (7-12).

Late Christopher Bean (Betty Field)—Bermudian, Hamilton, Bermuda (31-5).

Late Edwina Black — Playhouse, Houston (30-6).

On Your Toes (Patricia Bowman, Georgie Tapps)—Paper Mill, Milburn, N. J. (6-12).

Play's the Thing (Magda Gabor) —Quarterdeck, Atlantic City (6-12).

Shadow and Substance — Dobbs Ferry (N. Y.) Playhouse (4-5).

Anna Russell to Star In Canadian Revue

Anna Russell, concert comedienne who made a splash last season and this with her full-evening show of takeoffs on longhairs, has been signed for her third Town Hall, N.Y., appearance this year, on April 23, as a benefit for the Third St. Music Settlement. Singer, who made her first Frisco appearance March 3, was immediately booked back for two more dates, April 6 and 7. In May, she's to star in a revue, titled "Spring Thaw," to be produced locally by the Canadian National Theatre in Toronto.

Singer, who's handled by Eastman Boomer, of Columbia Lecture Bureau, is also being readied for a tour of the barns this summer, heading a revue package.

Out-of-'Town' Not So Wonderful; B'way Boff More Than Compensates

As usually happens with musicals undergoing tryout revisions, "Wonderful Town" went into the red during its pre-Broadway tour, despite record-setting capacity grosses. The Rosalind Russell starrer had a $6,631 operating deficit on a $207,312 total gross for its five-week road tuneup.

Before settling down Feb. 25 to solid standee trade and substantial operating profit at the Winter Garden, N. Y., the Robert Fryer musical represented an investment of $206,341, excluding $16,955 union bonds. That included $188,391 production cost, $6,631 tryout loss and $11,319 pre-opening expense in New York.

There's a possible $8,000 additional production cost involved in two costume items in dispute, but that would be offset by a similar amount of orchestrating, copying and arranging expense to be recouped from composer Leonard Bernstein and lyricists Betty Comden and Adolph Green, at the rate of $100 per week. An unusual aspect of the initial accountant's statement covering the production is that it lists all unpaid bills.

The production cost of the show included $52,683 for scenery, $36,742 for costumes (excluding the disputed $8,000) $17,679 for orchestration (including the $8,000 to be repaid), $8,750 advance royalties, $33,785 rehearsal salaries, $4,985 other rehearsal expense, $14,677 for company transportation and hauling, and $19,091 in other expenses, including payments of $5,000 and $2,500, respectively, to composer Leroy Anderson and lyricist Arnold B. Horwitt, in settlement of their previous contracts.

George Abbott, who staged the production, received $5,000 advance and gets 2½% of the gross

(Continued on page 90)

It's 'Queen Shirley' As Booth Adds 3d Tony To Oscar, 'Variety' Crowns

By winning the Antoinette Perry award for the third time Sunday (29), at the annual American Theatre Wing dinner in N.Y., Shirley Booth has probably amassed the most impressive parlay of awards in show biz history. Actress copped the Wing's seventh annual Tony award in the distinguished femme dramatic performance category for her starring role in "Time of the Cuckoo." She had just won an Academy Award Oscar for her starring performance in the film," "Come Back, Little Sheba."

Most recent accolade marks her as a three-time Tony winner, as she received that award in 1949 for her supporting role in "Goodbye, My Fancy" and in 1950 for her starring portrayal in "Sheba." She has also taken the spotlight twice in the annual VARIETY poll of legit critics. In this voting, she came out as best dramatic actress for "Sheba" and again for her role in the musical, "A Tree Grows in Brooklyn."

Other winners in the Wing's 16-award categories were "The Crucible," outstanding drama; "Wonderful Town," outstanding musical; Tom Ewell ("The Seven Year Itch"), distinguished starring dramatic performance; Rosalind Russell ("Town"), distinguished starring musical performance; Thomas Mitchell ("Hazel Flagg"), distinguished starring musical performance; Beatrice Straight ("Crucible"), distinguished featured performance; John Williams ("Dial M For Murder"), distinguished featured performance; Sheila Bond ("Wish You Were Here"), distinguished featured musical performance; Hiram Sherman ("Two's Company"), distinguished featured musical performance; Raoul Pene Du Bois ("Town"), outstanding set designer; Miles White ("Flagg"), outstanding costume designer; Joshua Logan ("Picnic"), outstanding director; Donald Saddler ("Town"), outstanding choreographer; Lehman Engel ("Town" and Gilbert & Sullivan season), outstanding musical director; and Abe Kurnit (property man for "Wish"), outstanding stage technician.

Special awards were given to Beatrice Lillie, Danny Kaye and the Equity Community Theatre.

'Devil & Webster' Bows At Mass. Colony July 18

Sturbridge, Mass., March 31.

"Devil and Daniel Webster," music drama by Stephen Vincent Benet and Douglas Moore, will be presented July 18 through Aug. 29 as a feature of an annual festival to be held at Old Sturbridge Village, a restored colonial community here. Folk musical will be staged in an openair theatre, with a professional cast including Clifford Harvuot, Adelaide Bishop and Luigi Vellucci.

Elmer Nagy will stage the production, with Moshe Paranov musical director and Alwin Nicolai choreographer. Operation is budgeted at $70,000.

R&H Backers Sore at Sluff

Regular backers of Rodgers & Hammerstein and Joshua Logan shows are reportedly doing a quiet burn at the financing arrangements for two incoming productions, "Me and Juliet" and "Kind Sir." Beef is that they've been excluded in the special capitalization setups of the two shows, both of which are rated promising b.o. bets in advance.

The disgruntled investors readily admit that they have no legal or even specific moral ground for grievance, and that their feelings are purely disappointment at not being able to string along on hot prospects of successful author-management combos. Moreover, there's no suggestion that they won't be glad to go in on the next project of either Rodgers & Hammerstein or Logan. But they still feel that they've been by-passed.

In the case of the Rodgers-Hammerstein musical, "Me and Juliet," the author-producers are getting $200,000 of the capital from RCA-Victor and putting up the balance themselves. No outside backers are being admitted, so there is no ground for charges of favoritism. But since regular R & H investors have always been included in past productions, they were licking their monetary chops in anticipation of another cleanup on "Me and Juliet."

"Kind Sir," to be produced by Logan, who will also direct, is being financed entirely by him, author Norman Krasna and costars Charles Boyer and Mary Martin. It is capitalized at $75,000, with no provisions for overcall. Backers of the current Logan-Theatre Guild production of "Picnic" were hoping to get in on the upcoming entry, which is slated for Broadway next fall. However, they were specifically notified that investing in either "Picnic" or the Leland Hayward-Logan production of "Wish You Were Here" would not entitle them to inclusion in "Kind Sir."

Backer mutterings in the two cases recall the "Call Me Madam" situation of three years ago, when the Irving Berlin-Howard Lindsay-Russel Crouse musical starring Ethel Merman was backed entirely by RCA-Victor, with the regular Hayward investors left out.

'APRIL' DUE FOR REVISE; WAITING FOR N.Y. HOUSE

Further tryout bookings for "Date with April" (formerly titled "I Found April") have been cancelled and the Kenneth Banghart-Diana Green production will lay off for revisions until a New York house is available. The George Batson comedy, starring Constance Bennett, was to have played Philly next week, after laying off this week.

Actors Equity has given permission for the production to lay off for a maximum of eight weeks, but the management hopes to obtain a Broadway house and open within the next two weeks.

Big Upbeat in Cincy Legit Sked This Year

Cincinnati, March 31.

Current season for stage shows is Cincy's biggest in years. Shubert operations, including their own 1,300-seat Cox and rentals at the 2,500-seat Taft Theatre, are rounding out a 27-week stretch which has been boosted by renting of the Cox for four weeks each by Stage, Inc., and Music Drama Guild, local groups.

Last season there were only 10 weeks of operation. Latest scheduling by Noah Schechter, resident manager for the Shuberts, is Margaret Sullavan in "Deep Blue Sea" at the Cox, week of April 20.

Anne Baxter Set For Readings Tour

Hollywood, March 31.

Anne Baxter will tour next season in a program of dramatic readings of poems by Stephen Vincent Benet and others, with a choral background and possibly a small supporting cast. In revealing the project, producer Paul Gregory denied reports that the screen actress would replace Judith Anderson next fall for the resumption of the tour of the current "John Brown's Body," costarring Tyrone Power and Raymond Massey.

According to the producer, Miss Baxter will confer in England this summer with Charles Laughton, who is to stage the offering, to pick the selections to be read and the compositions for musical accompaniment. The show is tentatively slated to go out next January, playing one-nighters but probably not appearing on Broadway. It will be the first U. S. legit appearance for the film actress, who was on the London stage before coming to Hollywood. Miss Baxter and her mother leave next week for an extended vacation on the Continent.

Miss Anderson (as are Power and Massey) is signed for next season's "Body" tour, Gregory adds, explaining that the show will open its regular bookings Sept. 21 in Los Angeles, after a tuneup date in Santa Barbara. The choral group, directed by Richard White, will again be with the offering. "Body" is currently at the Century, N. Y., but closes there April 11 and will lay off this summer while Power and Massey fill screen commitments.

Meanwhile, Gregory discloses that he's also continuing discussions with Joan Crawford regarding a possible tour in a "reading" show.

5 U.S. ORIGINALS IN LONDON 'GUYS' CAST

London, March 31.

There will be at least seven Americans in the cast of the London production of "Guys and Dolls," which preems at the Coliseum May 28 after a tryout week at Bristol. Proceeds of a pre-opening night will be donated to theatrical charities.

The U. S. contingent, with exception of Sam Levene, is scheduled to arrive here April 13. Rehearsals begin that day for the British cast, with the Yanks participating a week later.

In addition to Vivian Blaine in her original role of Adelaide and Sam Levene in his original part of Nathan Detroit, the Broadway lineup includes Jerry Wayne as Sky Masterson; Stubby Kaye in his original role of Nicely-Nicely; Johnny Silver in his original of Benny Southstreet; Tom Pedi, also an original as Harry the Horse; and Lew Herbert as Big Jule.

All major roles, apart from that of Sarah Brown, have been filled, and the British cast includes Ernest Butcher, as Arvide Abernathy; Danny Green, as Joey Biltmore; Lou Jacobi, as Liver-Lips Louis; Robert Arden, as Angie the Ox; Gordon Needham, as Scanton Slim; and Laurie Webb, as Society Max.

For the 48 parts in the production, Arthur Lewis has auditioned upwards of 3,500 British players. The show, as previously announced, is being presented by Broadway producers Feuer & Martin, in association with Prince Littler.

Legit's Cliffhanging Headaches; Tough to Sell Those Topside Pews

Illness Plagues 'Wife'; Troupe Trekking East

San Francisco, March 31.

Charles Plummer has joined the "Constant Wife" troupe here as understudy for John Emery, who's been in ill health the last couple of weeks. Jean Cameron (Mrs. Claude Horton) went on last week for Eva Leonard-Boyne, who was ill with flu.

The Katharine Cornell production ends its local stand next Saturday (4) and heads for the northwest, after which it will head back east. It winds up its tour with a split week May 18-23 between Springfield, Mass., and New Haven. That will complete almost two years in the Maugham revival for the star, who opened it at the Central City (Col.) Festival in the summer of 1951.

Enuff Stuff For 'Son of Can-Can'

"Can-Can," Cole Porter-Abe Burrows musical trying out in Philly, is a b.o. sensation there. The Cy Feuer-Ernest H. Martin production set a local boxoffice record last week, getting $50,003 for eight capacity performances at the 1,870-seat Shubert, and is an advance sellout for the remaining three weeks of the engagement. The show is due April 30 at the Shubert, N. Y.

Having rolled up the biggest advance sale in Philly annals for its original three-week booking, "Can-Can" announced over the weekend that the stand would be extended an extra week to allow ample time for revisions. When the boxoffice opened at 9:30 a.m. Monday (30) for the added week, there was a line up Broad St. from the theatre, along Locust St. and around the corner into 15th St. Ticket sale for the day totalled $30,500, including 20% Federal tax and a small local levy. That's figured about $24,000 net over the window during the day. At that rate, the final week will be sold out today (Wed.).

With the musical admittedly overlong, the principal problem is one of cutting. Besides liberal slicing of dialog, three songs have been eliminated, at least temporarily. They include "Positively Pay You Next Monday" and "The Law," from the first act, and "A Man Must His Honor Defend" from the second act. However, all three numbers went over well with the audience and their cutting was merely a matter of selection and balance, so any of them may be reinstated.

After the opening performance of the tryout, there was obviously so much extra material that co-producer Martin remarked that they might use the deletions for another show. A former Hollywood resident, the producer suggested, "We could call it 'Son of Can-Can'."

Northampton, Mass., Tent Being Readied by Tuttle

Musical tent may be operated this summer at Northampton, Mass., by former Broadway producer-director Day Tuttle. If the venture can't be readied in time for this season, the plan is to go ahead definitely for 1954.

Tuttle, professor of dramatics at Smith College, will be producer of the operation, and Cornelius Cotter, who was manager for the first three years at St. John Terrell's Lambertville (N. J.) Music Circus, will be general manager. The proposed site of the venture is Look Memorial Park, a publicly owned and privately operated spot near the center of town.

Project is budgeted at $75,000, of which $60,000 has been raised. However, if a suitable tent can't be obtained and other arrangements completed within the next week or so, the scheme will be shelved until a year hence.

Management of "Seven Year Itch," which has played to solid capacity at the Fulton, N.Y., since opening last Nov. 19, has for some weeks been buying radio spot announcements to hypo balcony trade. That's a graphic example of how upstairs patronage, once a substantial part of legit revenue, is now steadily becoming tougher to draw.

For all but a few shows of special appeal, such as classic revivals, balcony tends to be the slowest-selling ticket. That's particularly true of second-balcony, called the gallery at some houses. For almost any current hit on Broadway the topside locations are available on shorter notice than the balcony and/or mezzanine. Hardest to get, in many cases, are the top-scale orchestra seats.

It's a long-recognized fact that it's virtually impossible to sell out a second balcony for a show unless the boxoffice pressure for a hit is so great that prospective patrons are unwilling to wait a few weeks to obtain downstairs or first-balcony seats. In that case they buy the upper locations on relatively short notice. "Top-heavy" shows, as the reverse used to be known, are almost unheard of these days. Only thing that keeps the situation from driving managements daffy is that the amount of unsold seats, at the reduced scale upstairs, represents a comparatively small margin of the total gross.

Feeling among veteran company and house managers and boxoffice

(Continued on page 92)

Unions Miffed at 'Snub' By New ANTA Board; Membership to Be 69

Unions are understood to be burned because they are not represented, except for Equity, on the 63-member new board of directors of American National Theatre & Academy, recently elected by 1,000 of the organization's some 2,200 members. Motion pictures, formerly represented by Spyros Skouras, are likewise not included.

New board, widely-touted as "more representative" than the previous one, expands from 47 members to 69, with the majority of those from the former board also present on the new one, excluding those who were not nominated or who, like Blevins Davis, refused to run.

Some six more persons remain to be named to the board, by the 63 just elected, and union representatives are prepared to claim some of these; however, there is also a feeling that these six seats are designated for VIP's, or more or less "honorary" members, who by name or action might help ANTA get the foundation grant it is seeking.

Old hands on the new board, including Vinton Freedley, Helen Hayes, Clarence Derwent, Peggy Wood, Gilbert Miller, George Freedley, C. Lawton Campbell, Robert W. Dowling and Christian Westphalen, are among those representing the professional theatre and public on the board. There are 18 reps of the professional theatre, chosen from 44 names nominated by Actors Equity. Next largest group is the 12-member "public" panel, chosen from 19 names nominated by the old ANTA board. All but a few of these 30 are from New York and environs. Of the other members elected to the board nine represent educational theatre, nine community and children's theatre, and 14 the geographical regions of the country.

HEIMAN PREPPING 2 MUSICAL REVIVALS

At least two musical revivals are planned for next season tour under the sponsorship of Marcus Heiman, president of United Booking Office. Complete financing for two productions is available. John Yorke is slated to be the actual producer and general manager of the operation.

Out-of-town theatre managers, who would presumably participate in the backing of the shows, are being queried for their choice of vehicles, as are key-city critics.

Plays Out of Town

The Pink Elephant

New Haven, March 26.

Eugene Paul and William I. Kaufman, with Blair Wallisor, production of comedy in three acts (five scenes) by John G. Fuller. Features Steve Allen, Howard Smith, Jean Casto, Bruce Gordon, Heywood Hale Broun, David White, Patricia Barry. Directed by Harry Ellerbe; setting and lighting, Ralph Alswang; costumes, Guy Kent. At Shubert, New Haven, March 26, '53; $3.60 top.

Betty ..... Joel Wesley
Richard Bannerman ..... Bruce Gordon
Jerry Elliot ..... Steve Allen
Bellhop ..... Lee Krieger
Lee Meredith ..... Patricia Barry
Peggy Boyd ..... Jean Casto
Herb Anderson ..... Arthur Tell
Robert Evans ..... Martin Torby
Gilbert Parker ..... David White
Reporter ..... John O'Hare
Henry C. Griffin ..... Howard Smith
Ed Glennon ..... Haywood Hale Broun
Margie ..... Roslyn Valero
Walter ..... Jon Richards

Unless there's a radical stepping up of play values in "The Pink Elephant," the sponsors will probably find a pachyderm of a considerably lighter hue on their hands.

Just as pink is a diluted shade of red, so, in its present status, is this one an example of watered stage fare. A three stanza affair, which finally gets going in the third frame, almost wears out its battery grinding the starter during the first two.

Actually, this is not the type of play that makes too much sense from a story viewpoint. Its theme can be dismissed with a mild shrug, which leaves it up to dialog, situations and playing to carry the ball. There's a fair share of talent in each of these divisions, but not enough to swing a favorable decision.

Nobody can criticize a guy for trying. A man who will stick to writing 11 plays before he finally gets the 12th one produced rates some sort of encouragement. That's how things are with John Fuller, author of "Elephant." His present work shows capability at writing amusing lines, creating amusing business and batting out amusing situations. That these qualities don't add up to a click at the moment is probably due to the fact that they are spread out too thin.

Title refers to a somewhat hazy attempt to hang a Communist-leaning tag on certain members of the G.O.P. national committee, in session at a special meeting in Kansas City. Theme concerns Jerry Elliot, ghost-writer for a G.O.P. bigwig, who is being challenged for the whiphand in running committee affairs. In the scrivening end strictly for the dough, which he hopes will enable him to buy a boat and sail the seas solo, Elliot suddenly encounters Lee Meredith, attractive young actress, product of a swank finishing school.

After a bit of imbibing, the two wake up in Elliot's bed, neither knowing exactly what had transpired during the night. In complications that follow, Lee's admiration for Elliot turns sour when she points out to him that he's just a literary stooge with no mind of his own. To make the tale come out according to formula, author has Elliott tell his boss off and then quit, only to be welcomed back into the fold under terms more to his own liking.

Steve Allen, from TV and radio, is making his legit bow here. As a vehicle, he might have made a more substantial choice, but as a showcase, "Elephant" serves him okay, as it points up his stage presence and ease at tossing off dialog. Patricia Barry, as the young femme thesp, has considerable appeal in her not-too-exciting role.

Howard Smith does a good job as the blustery top G.O.P. committeeman; Jean Casto is authentic as Lee's caustic fellow-trouper; Heywood Hale Broun carves a neat niche for himself as a weasel-type concocter of insidious half-truths; Bruce Gordon makes the part of the politician's right-hand man believable; David White is suitable as the rival committeeman.

Single set is an example of standout designing, showing three separate hotel rooms and a hallway all on a single level. It provides for interesting playing in one, two or three units simultaneously. This factor, incidentally, puts a neat problem up to the staging, which has been accomplished smoothly despite inability of room occupants to see each other. *Bone.*

Nightmare Abbey

Ottawa, March 24.

Canadian Repertory Theatre presentation of satire in two acts (six scenes), dramatized by Anthony Sharp from novel by Thomas Love Peacock. Directed by Amelia Hall. Set by Basil Armstrong. With William Glenn, Reginald Malcolm, George McCowan, Russ Waller, Lew Davidson, Sam Payne, Ian Fellows, Irving Lerner, William Shatner, Margaret Griffin, Barbara Cummings. At LaSalle Academy, Ottawa, March 21, '53.

"Nightmare Abbey" seems a dubious choice for here. A surprise success in London last year and here receiving its North American preem, play has a heavily literary flavor, except in one very funny second-act scene. It wouldn't stand a chance of pulling in general audience anywhere on this side of the water without a big-name cast. Would be okay for university and such specialized audiences, though.

Anthony Sharp's dramatization of what might be called a parody of manners, by 19th-century novelist Thomas Love Peacock, retains huge portions of the book's dialog intact. Occasional modernizations improve it so much, that more of that treatment might possibly make it palatable to those not steeped in social and literary history, nor familiar with the stilted phrasing of that day.

Plot brings a mysterious black-cloaked beauty to hide in the tower of Nightmare Abbey, a burlesque of the stately homes of England. Its hyper-romantic scion finds himself torn between love for her and his former one-and-only, loses both to men, then threatens suicide but reneges.

Amelia Hall's staging is very effective, considering script handicaps, and Basil Armstrong, formerly a set designer on several British hit films, catches the gagged-up gloom in his single set, rearranged slightly for Act 2. Lew Davidson in the lead (originally written as a rib of the poet, Shelley, who was a friend of Peacock), ranges from okay to excellent. Barbara Cummings, beautiful blonde with some London West End experience, is a perfectly stylized woman of mystery. Other standouts are Ian Fellows, another actor with transatlantic experience, as Mr. Listless; George McCowan, as Mr. Glowry; and Reginald Malcolm, onetime London and Broadway leading man, now living here, as Raven, the Stygian butler. *Gard.*

Equity Show

Within These Gates

(LENOX HILL, N. Y.)

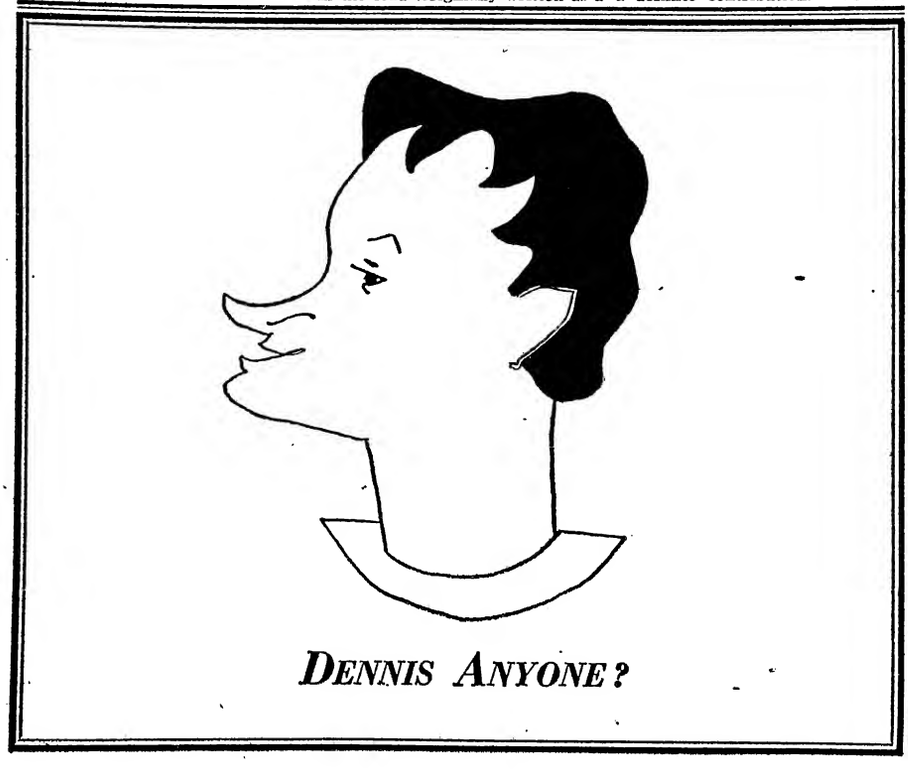
Sean O'Casey's "Within the Gates," a moving drama of the "down and out," is expressionistic, non-commercial and deserving of better treatment than it receives in the current heavy-handed, confused and unimaginative production by Equity Library Theatre.

Direction by Sala Staw seems to muddle what would otherwise be clear and muzzle what is eloquent. The actors veer between acting realistically and swallowing poetry that should soar, and acting in a hollow kind of abstractionism that makes sincerity look like pretentiousness. If there is a new trend in drama towards free form, then this exhibit of "Gates," written in that form, is a warning that few directors today can cope with nonrealism on the stage.

Joanne Budill is effective about 50% of the time as the castoff young girl, whom a bishop, a dreamer, and an atheist are trying to convert to their respective beliefs. O'Casey gives them equally good arguments, but the acting is not equal. The dreamer comes off worst, as played by Robert Delano, whose performance lacks poetic feeling and does not rise to the lyricism O'Casey has written for it. On the other hand, Alfred Sandwina gives a quietly impressive interpretation of the atheist. Champ Reynolds is best of all in what is probably the most difficult role, the bishop, sensitively bringing out both the human and spiritual qualities of the man.

There is little of the effect of ensemble performance which this play demands, so the crowd scenes in the park where the action is set are confused. Therefore, Tom Bosley, James Greene, Constance Kelly, and Fritz Weaver are probably better than the caricatures they achieve here. Mary Bell as a depraved old woman, the girl's mother, David Elliot as a strolling philosopher, Mary Boylan as a policewoman, and John Morley as a Salavation Army officer, turn in some fine performances. Other assets are Allan Gruener and James Carew as argumentative men in the street, but J. Talbor Holland is hardly convincing as a virile gardener.

Lehman Engel's music is not integrated with the action. Likewise, the dancers are talented, but choreography by Andora Hodgin is unimaginative. Peter Poor's set is useful but creates no mood, while Roger Willis' costumes are a definite contribution. *Vene.*



Legit Bits

TV comic **Steve Allen** broke out with a flock of his characteristic ad libs during last week's break-in engagement of "Pink Elephant" in New Haven. Author **John Fuller** reportedly wasn't too happy about the liberties taken with his script, but most of the gags stayed in at subsequent performances . . . **William Harris** has withdrawn as treasurer of the National, N. Y., to fill his annual stint at the track, with **Anna Hirsch** stepping up from assistant to take over as treasurer and **Jerry Connell** coming in as assistant.

Jose Ferrer is now talking about **Audrey Hepburn** to costar as Ophelia in his proposed production of "Hamlet" next season, perhaps after a tryout at Edinburgh prior to Broadway . . . **Clayre Ribner** will be a production associate on "Masquerade" . . . Text of **Arthur Miller's** "The Crucible" will be published today (Wed.) by Viking . . . League of N. Y. Theatres is again getting complaints about the swarm of mendicants soliciting for "charity" in the Times Square, N. Y., area just at show time . . . **Elaine Perry** has acquired "Angry Apes," by **Harry Ridgeley**, for fall production on Broadway.

Stan Brody is pressagenting "New Faces" on tour . . . **Walter Slezak**, male lead of "My 3 Angels," has rented the Ossining (N. Y.) home of **Jose Ferrer**, who staged the play . . . **Sol Jacobson** is subbing as associate to press-agent **Leo Freedman** while **Abner Klipstein** vacations in the Virgin Islands . . . Playwright **Eugene Lerner** sails next week for an extended trip to the Continent, during which he'll work on two scripts and do a pilot film for a tele series . . . **Dorothy Patten** has succeeded **Kay Hammond** in "On Borrowed Time" . . . Former producer **David Heilweil** is operating a Bat-a-Ball game in Florida . . . **Robert Schnitzer**, company manager of "Camino Real," will be in charge of U. S. attractions at the Berlin Festival next September, for the third successive year.

Donald Wolin plans a fall production of an untitled play by pressagent **James Proctor** . . . **Beatrice Lillie** and **Victor Jory** will receive awards as the "most cooperative stars" of the 1952 strawhat season at a Stock Managers Assn. luncheon April 28 at Town Hall, N. Y. . . . Broadway stage manager **Robert Dowling** was guest lecturer last Thursday (26) at the U. of Houston. He addressed a theatre course regularly taught by **Joanna Albus** and **William Rozen**, who operate the Houston Playhouse, where his "Around We Go" is being tried out next week.

Gerald Savory has resigned as a TV director at station WOR, N. Y., to return as resident stager this summer of the Playhouse-in-the-Park, Philly . . . **Robert Rapport** is general manager, **Jack Potter** company manager, **David Cantor** pressagent of "Pink Elephant" . . . **Arnold Sundgaard** has been commissioned to write a play commemorating the 200th anniversary of Williamstown, Mass., being celebrated this summer. The show will be presented early next fall . . . **J. Myles Putnam** will be production stage manager of "Masquerade."

Alice Venezky Griffin has resigned as publicity rep for the American National Theatre & Academy to freelance as press-agent and author. Her latest book, "Living Theatre," will be published April 16 by Twayne . . . Niagara Barn Theatre, Vineland, Ont., opens a 30-week season April 10 with "Angel On the Loose," new comedy by **Victor Clement** and **Francis Swann** . . . **Alan Schneider**, resident director of the Arena State, Washington, was married last week to **Jean Muckle**, a non-pro from London . . . Pending the outcome of her anti-trust suit against the Shuberts, **Sylvia Seigler** has circularized members of her Show-of-the-Month Club announcing a return to the 1951 subscription rate and asking them to go along with the operation.

Mary Hayley Bell, playwright wife of British actor **John Mills**, has written a new play, "Foreign Field," set for tryout early April at Bromley. Her current play, now on British tour, is "The Uninvited Guest," starring **Mills, Cathleen Nesbitt** and **Joan Greenwood.**

Betty Bruce and **John Tyers** will head the cast in "Up in Central Park," which tees off the 35th anni season of the Municipal Theatre Assn., at St. Louis with an 11-night frame June 4.

Restaurateur **Vincent Sardi, Jr.**, isn't a backer of "Can-Can," but he says he's got a big investment in it. Owner of Sardi's restaurant explains that he's installing a new, enlarged kitchen and making other renovations in the establishment, counting on the dinner and after-theatre trade from the **Cole Porter-Abe Burrows** musical due at the Shubert, directly across 44th Street, N.Y., to cover cost of the changes. "It better be a hit," he remarks.

Pressagent **Ned Armstrong** taking over from **Carleton Miles** on "Mrs. McThing" in Chicago April 6 . . . **William Tregoe**, who did leads with **Malcolm Atterbury's** Colonial Playhouse stock company in Albany, N.Y., this season, is sailing April 16 for a six-week tour of Britain and France . . . **Dick Skinner** to be company manager for "Evening With Will Shakespeare," opening next Monday (6) in Boston.

Hurok May Run

Continued from page 1

sons. Casino has also lost coin in operations the past four years, and a hypo via ballet, opera and concert attractions at the Opera House, under a world-famed figure as overall director, is seen as antidote.

If deal goes through, Hurok would prep two six-week seasons at Monte Carlo, at Easter and Xmas time. These would call for presentations by either resident or touring opera and ballet companies, plus visiting symphs and solo artists. Opera House has only 550 seats, but is considered a strong culutral shill for patrons, who then spend the rest of their time at the Casino dining and gambling.

From Hurok's point of view, the arrangement would permit him to use some of his artists at Monte Carlo (his repping of most of his talent is now confined to the U. S.), as well as other advantages accruing. Setup would only take two months of his time each year. Hurok is in England at the moment finalizing details for visit of Sadler's Wells Ballet of London to the U. S. next fall. Then he goes to France and Monte Carlo.

Out-of-'Town'

Continued from page 89

(l.e is also getting a weekly rental for electrical equipment he has supplied). Choreographer Donald Saddler got $2,000 advance and draws three-fourths of 1% plus $100 weekly royalty, while Jerome Robbins got $1,000 advance and Albia Kavan, Saddler's assistant, got $750 advance.

The total author royalties are 9.4% of the gross, but no individual breakdown is shown between original story writer Ruth McKenney, adaptors Joseph Fields and Jerome Chodorov, and the composer and lyricists, and no author advances are indicated. Scenic and costume designer Raoul Pene du Bois gets $150 weekly royalty. And on the basis of a comparison of different weeks' grosses and cast payrolls, Miss Russell gets 10% of the gross.

Weekly grosses and operating net for the tryout tour were $30,985 for seven performances in New Haven ($3,109 loss), $43,059 ($2,442 loss) and $42,806 ($489 loss) in Boston, and $44,715 ($2,720 loss) and $45,837 ($1,152 loss) in Philly.

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Chi B.O. Bearing Up Despite Lent; 'Madam' $34,500, 'Murder' $13,800

Chicago, March 31.

Chi legit theatres still are bearing up very well in spite of all the usual Lenten excuses. There are only four attractions, at present, but three more are set for next week, with three or four coming in the rest of the month. Only one show moves on, "Farfel Follies," which closed Saturday (28). "Male Animal," which opened March 23 at the Blackstone, was greeted by warm notices from all the dailies.

"Affairs of State" comes into the Selwyn April 1. "Mrs. McThing" settles down at the Erlanger April 6. Jose Greco has a week at the Opera House, beginning April 7. Emlyn Williams also has a week at the Great Northern April 13.

Estimates for Last Week

Call Me Madam, Shubert (10th wk) ($5; 2,100) (Stritch-Smith). Keeping toward the black ink with neat $34,500.

Dial M For Murder, Harris (9th wk) ($4.40; 1,000) (Richard Greene). Also weathering the doldrums well with $13,800.

Farfel Follies, Selwyn (4th wk) ($4.40; 1,000). Not as well as previous weeks' due to lack of parties. Closed (28) with $16,000.

Male Animal, Blackstone (1st wk) ($4.20; 1,535). Excellent reviews is giving this a brisk $14,200.

Cornell $27,900, 'Mary' $9,800, S.F.

San Francisco, March 31.

"Gigi," with Audrey Hepburn, will telight the Alcazar April 14. "The Constant Wife" will remain at the Curran until Saturday (4), to be followed Monday (6) by Emlyn Williams and his Charles Dickens readings. Geary will offer "Point Of No Return" with Henry Fonda, April 7.

Estimates for Last Week

Constant Wife, Curran (2d wk) (C-$4.20; 1,775) (Katharine Cornell, Robert Fleming, John Emery). Up to a strong $27,900 (previous week, $26,000).

John Loves Mary, Alcazar (3d wk) (C-$3.60; 1,147) (Jackie Cooper, Peggy Ann Garner, Harry Carey, Jr.). Slipped to $9,800 (previous week, $11,100).

One Moment, Please!, Marines Memorial Theatre (8th wk) (R-$3.00; 640). Slipped to $3,000 (previous week, a nice $3,500.

'GIGI' MILD $14,300, L.A.; SCHWARTZ-'SON' $7,450

Los Angeles, March 31.

Past week was a dismal one for Los Angeles legit, with two presentations exiting after n.s.g. business. Emlyn Williams began a week of Dickens readings at the Biltmore Monday (30).

Maurice Schwartz' "Take Now Thy Son" folded Sunday night (29) and he opens with "It's Hard to Be a Jew" Thursday.

Estimates for Last Week

Gigi, Biltmore (2d wk) (1,636; $4.20). Slow $14,300 for second and final week, for a poor overall take of $36,940.

Take Now Thy Son, Civic Playhouse) (2d wk) (376; $3.60). Took in dull $2,750 second week, with about 60% capacity. Total for two weeks is dismal $7,450.

'April' $7,000, Pitt

Pittsburgh, March 31.

Combination of Lent and bad notices was too much for Constance Bennett in "I Found April" to overcome, and new play by George Batson wound up its pre-Broadway week at the Nixon with under $7,000.

Cornelia Otis Skinner in "Paris '90" is current, and "The Deep Blue Sea" and two weeks of "Stalag 17" which follow may possibly wind up the Nixon, since there's nothing else in sight with the decision of "New Faces" and "Pal Joey" to go straight to Chicago.

'Paris' $10,500, Cleve.

Cleveland, March 31.

Cornelia Otis Skinner, in her solo musical, "Paris '90," got caught in the Lenten slowdown last week, but got by with a modest profit with a $10,500 gross at the 1,435-seat Hanna here.

Star is playing the Nixon, Pittsburgh, this week.

Current Road Shows

(*March 30-April 11*)

Affairs of State (Otto Kruger, Haila Stoddard, Irene Hervey, Donald Woods)—Selwyn, Chi. (1-11).

Call Me Madam—Shubert, Chi. (30-11).

Can-Can — Shubert, Philly (30-11).

Constant Wife (Katharine Cornell, Robert Flemyng, John Emery) —Curran, S. F. (30-4); Civic Aud., San Jose (5); Mayfair, Portland (8-13).

Deep Blue Sea (Margaret Sullavan)—Nixon, Pitt. (6-11).

Dial M for Murder (Richard Greene)—Harris, Chi. (30-6).

Dickens Readings (Emlyn Williams)—Biltmore, L. A. (30-4); Curran, S. F. (6-11).

Evening with Shakespeare (Margaret Webster, Eva LeGallienne, Faye Emerson, Basil Rathbone, John Lund, Viveca Lindfors)—Colonial, Boston (6-11).

Fourposter (Jessica Tandy, Hume Cronyn)—Parsons, Hartford (6-8); Shubert, New Haven (9-11).

Gigi (Audrey Hepburn)—Metropolitan, Seattle (30-11).

Good Nite, Ladies — Erlanger, Buffalo (30-11).

Guys and Dolls—American, St. L. (30-4); Music Hall, K. C. (5-8); Forum, Wichita (9-12).

I Am A Camera (Julie Harris)—Wilbur, Boston (30-11).

Maid in the Ozarks—Erlanger, Philly (30-4).

Male Animal (Buddy Ebsen, Martha Scott, Charles Lang)—Blackstone, Chi. (30-11).

Masquerade — Court Square Springfield, Mass. (9-11).

Men of Distinction — Locust, Philly (9-11).

Mrs. McThing (Helen Hayes)—Cass, Detroit (30-4); Erlanger, Chi. (6-11).

New Faces—Shubert, Boston (6-11).

Oklahoma—National, Wash. (30-11).

Paris '90 (Cornelia Otis Skinner) —Nixon, Pitt. (30-4); Shubert, Wash. (6-11).

Pink Elephant—Shubert, Wash. (30-4); Forrest, Philly (6-11).

Point of No Return (Henry Fonda)—Music Hall, K. C. (30-4); Geary, S. F. (6-11).

School for Brides—Shubert, Detroit (6-11).

Shakespeare Readings—Colonial, Boston (6-11).

South Pacific (Janet Blair, Webb Tilton) — Memorial Aud., Louisville (30-4); Taft Aud., Cincy (6-11).

Stalag 17—Colonial, Boston (30-4); Playhouse, Wilmington (6-11).

Tobacco Road — Davidson, Milwaukee (6-11).

Top Banana (Phil Silvers)—Lyceum, Minneapolis (30-11).

White Cargo — Majestic, Boston (6-11).

'Melody' Wins Permanent Roost at Toronto Fair

Toronto, March 31.

With a five-year lease and five-year renewal option, first theatrical venture to secure that long-sought, coveted contract of permanent setup at the Canadian National Exhibition is "Melody Fair." Producers Leighton K. Brill and Ben Kamsler, plus a group of Toronto socialite stockbrokers, saw their theatres-in-the-round innovation in Canada grossing some $240,000 last summer for 12 weeks of musicals at $3.50 top. Sequel to lengthy undercover negotiations, this announcement was made over the weekend by Hiram McCallum, general manager of CNF.

"Melody Fair" was previously at midtown Dufferin Park for two successful seasons, but expansion of b.o. returns necessitated a move, according to trade talk. The seating capacity will be upped from previous 1,640 to 1,900; the season extended from 12 to 14 weeks.

'Pink' $6,300, New Haven

New Haven, March 31.

Preem of "Pink Elephant" at the Shubert last week (26-28) did fair enough night biz but hit a weak matinee. At $3.60 top, four shows pulled an approximate so-so $6,300.

Next booking is "Fourposter," due April 9-11. Also for April is "Evening with Will Shakespeare" (17-18).

Greco $10,200 in Cincy, Minneapolis Divvy

Minneapolis, March 31.

Although they garnered the most lavish critics' praise of any attraction this season, Jose Greco and his Spanish dancers wound up with only $6,200 for their five nights and one matinee at $3.60 top in the 1,859-seat Lyceum. Lent and tough Shipstad-Johnson "Ice Follies" opposition might have been factors. It was the troupe's first local appearance.

Greco played a Sunday matinee and night (22) in Cincinnati prior to opening in Minneapolis Tuesday night (24). Two-performance gross was $4,000, giving the show $10,200 for the six-night, two-matinee week.

'Camera' $19,900, 'Poster' 10G, Hub

Boston, March 31.

Newcomer, "I Am a Camera," at the Wilbur, was the big noise here last week, with "Fourposter," in finale of a three-week stand at the Shubert, and "Stalag 17," in its fourth frame at the Colonial, trailing.

"An Evening with Will Shakespeare," with John Lund, Basil Rathbone, Eva Le Gallienne, Faye Emerson, Margaret Webster and Viveca Lindfors, bows into the Colonial April 6 for a one-week engagement. "New Faces" is also slated to open the same night at a currently unannounced theatre.

Estimates for Last Week

Fourposter, Shubert (3d wk) ($4.20; 1,700) (Cronyn-Tandy). Finaled with near $10,000. House is dark.

I Am a Camera, Wilbur (1st wk) ($4.20; 1,200) (Julie Harris). Nifty $19,900.

Stalag 17, Colonial (4th wk) ($4.20; 1,500). Dipped to mild $8,300. Final week is current.

'Dolls' Sock $45,000; 'Take It' 11G, St. Louis

St. Louis, March 31.

"Guys and Dolls" has wheeled into its fourth and final frame and natives are still mobbing the b.o. for ducats. Gross for third frame ending Sunday (29) was a sock $45,000. Manager Paul Beisman has rented the opera house in the Henry W. Kiel (municipal) auditorium for the one-week frame of "South Pacific" that tees off April 20. House is scaled to $4.27 for the piece.

Gene Lockhart in "You Can't Take It With You" copped plaudits from the crix and piece wound up a one-week frame at the Empress Sunday (29) with $11,000 at the usual $2.50 top.

Ballet Theatre $33,400 For Seven in Split Week

Ballet Theatre racked up a sock $33,400 for seven performances in a split stanza last week. These included a Sunday matinee (22) in St. Louis; Des Moines, Monday; Davenport, Tuesday; Burlington, (Ia.) Wednesday; Madison, Thursday, and Milwaukee, Friday-Saturday. Troupe hit capacity in several spots.

After a Sunday (29) in Chicago, troupe is again doing a week of split stands.

Surprise in Chi

Chicago, March 31.

What was originally down in the booking sheet as a train wait between Chicago and Minneapolis turned out to be one of the most profitable ballet engagements here. John Charles Gilbert, manager of the Opera House, noticed that Ballet Theatre had a Sunday and Monday open before going into Minneapolis tonight (31). Gilbert snagged the troupe and did two SRO performances Sunday, the matinee doing $7,700 and the evening $10,300. Monday night (30) was another SRO.

Advance for the six day stand of Jose Greco, who comes in April 7, has reached $30,000.

'Point' 28G in Split

Omaha, March 31.

Henry Fonda's "Point of No Return" picked up a hefty $14,600 in four performances for three days, March 23-25, at the Paramount Theatre here. The 3,000-seater was top scaled at $4.20.

Second half of week, with four shows in Des Moines, play pulled $13,400, for total of $28,000 on the week.

B'way Takes Lenten Header Again; 'Camino' $17,800 First Wk. on Guild, 'Porgy' $39,900, 'Angels' Big $21,800

Anticipating the traditional Holy Week slump, Broadway generally hit the skids last week. Conditions at nearly all shows deteriorated from the previous week's so-so levels, with two of the three current two-for-one entries even feeling the downbeat. The drop in one case was more than $7,000 below the previous week. Only shows to go clean at all performances last week were "Seven Year Itch" and "Wonderful Town."

Trade is due to be poor most of this week. Added to the inevitable Holy Week slowdown, Passover discouraged attendance Monday night (30) and was expected to have an almost equally negative effect last night (Tues.). A sharp uptown is figured likely starting Friday night (3) and trade should be brisk all next week. After that, the general trend will probably be steadily downward through next July.

Last week's only closing was "New Faces," which is touring. Scheduled shutterings include "John Brown's Body," April 11, and "Pal Joey," April 18, but several other shows are uncertain bets to continue. This week's only opening is "Horses in Midstream," due tomorrow night (Thurs.).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

Camino Real, National (2d wk) (D-$4.80-$6; 1,172; $30,000). First full week, on Theatre Guild subscription, almost $17,800 (previous week, $13,900 for four regular performances and one preview).

Children's Hour, Coronet (15th wk) (D-$4.80; 1,027; $28,378). Nearly $15,000 on twofers (previous week, $14,700).

Crucible, Beck (10th wk) (D-$6-$4.80; 1,214; $31,000). Over $21,800 (previous week, $21,500).

Dial M for Murder, Plymouth (22d wk) (D-$4.80; 1,062; $30,377) (Maurice Evans). Over $30,200 (previous week, $30,400).

Evening with Beatrice Lillie, Booth (26th wk) (R-$6; 739; $24,184) (Beatrice Lillie). With the star out ill one night, the show drew almost $17,600 for seven performances (previous week, $18,100).

Fifth Season, Cort (10th wk) (C-$4.80; 1,056; $25,639) (Menasha Skulnik, Richard Whorf). Nearly $25,100 (previous week, $25,200).

Fourposter, Golden (75th wk) (C-$4.80; 769; $19,195) (Sylvia Sidney, Romney Brent). Over $8,000 on twofers (previous week, $9,100).

Guys and Dolls, 46th St. (123d wk) (MC-$6.60; 1,319; $43,904). Drew $32,700 (previous week, $33,200).

Hazel Flagg, Hellinger (7th wk) (MC-$7.20; 1,527; $53,000) (Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard). Over $47,700 (previous week, $48,800).

John Brown's Body, Century (6th wk) (D-$6-$4.80; 1,645; $43,000) (Tyrone Power, Judith Anderson, Raymond Massey). Nearly $26,300 (previous week, $30,000); closing April 11.

King and I, St. James (105th wk) (MD-$7.20; 1,571; $51,717) (Yul Brynner). Over $43,900 (previous week, $45,000).

Love of Four Colonels, Shubert (11th wk) (C-$6-$4.80; 1,361; $39,000) (Rex Harrison, Lilli Palmer). Almost $24,600 (previous week, $32,000).

Mid-Summer, Vanderbilt (10th wk) (D-$4.80; 720; $18,500) (Mark Stevens, Geraldine Page). About $9,000 (previous week, $11,000).

Misalliance, Barrymore (6th wk) (C-$3; 1,060; $24,996). Nearly $11,100 (previous week, $10,900).

Moon Is Blue, Miller (108th wk) (C-$4.80; 920; $21,586) (Donald Cook, Barry Nelson, Janet Riley). Almost $9,900 on twofers (previous week, $11,000).

My 3 Angels, Morosco (3d wk) (C-$6-$4.80; 912; $26,000). Nearly $21,800 (previous week, $21,900).

New Faces, Royale (46th wk) (R-$6; 1,035; $30,600). Nearly $19,300 (previous week, $16,800); closed last Saturday night (28) after 365 performances, with a profit of about $10,000 on its $134,000 investment; is touring under management of Walter P. Chrysler, Jr.

On Borrowed Time, 48th St. (7th wk) (CD-$4.80; 925; $22,297) (Victor Moore, Leo G. Carroll, Beulah Bondi). Almost $9,100 (previous week, $10,900).

Pal Joey, Broadhurst (65th wk) (MC-$6.60; 1,160; $39,602) (Vivienne Segal, Harold Lang). Nearly $24,300 (previous week, $25,300); closing April 18, to tour.

Picnic, Music Box (5th wk) (CD-$6-$4.80; 1,012; $27,000). Almost $25,500 (previous week, $26,200).

Porgy and Bess, Ziegfeld (3d wk) (O-$6; 1,628; $48,244). Nearly $39,900, excluding 20% retained by non-profit instead of being remitted to Government (previous week, $38,100).

Seven Year Itch, Fulton (19th wk) (C-$6-$4.80; 1,063; $24,400) (Tom Ewell). Almost $24,700 (previous week, $24,700).

South Pacific, Majestic (206th wk) (MC-$6; 1,659; $50,186) (Martha Wright, George Britton). Nearly $32,300 (previous week, $32,600).

Time of the Cuckoo, Empire (24th wk) (CD-$6-$4.80; 1,082; $25,056) (Shirley Booth). Over $14,700 (previous week, $14,600).

Time Out for Ginger, Lyceum (17th wk) (C-$4.80; 995; $22,845) (Melvyn Douglas). Almost $12,000 (previous week, $13,600).

Wish You Were Here, Imperial (40th wk) (MC-$7.20; 1,400; $52,080). Over $40,500 (previous week, $46,300).

Wonderful Town, Winter Garden (5th wk) (MC-$7.20; 1,510; $55,200) (Rosalind Russell). Over $54,100, with the gross limited by party commissions (previous week, $53,600).

OPENING THIS WEEK

Horses in Midstream, Royale (CD-$4.80; 1,035; $27,100) (Cedrick Hardwicke, Diana Lynn, Lili Darvas). Gilbert Miller and Donald Oenslager production of play by Andrew Rosenthal; opens tomorrow night (Thurs.).

'Okla.' Big $29,300, 'Horses' $6,100, D.C.

Washington, March 31.

"Oklahoma," still going strong after 10 years, drew a sock $29,300 through the gates of the National Theatre here last week. Its scheduled three-week run was promptly stretched to four weeks.

At the Shubert, "Horses In Midstream," struggling to get into shape for a quick New York opening this week, attracted only $6,100 worth of paying customers for the second and last week of its local run. "Pink Elephant" came into the Shubert last night (Mon.).

'PACIFIC' SOCK $42,400 IN CHARLESTON, W. VA.

Charleston, W.Va., March 31.

"South Pacific," still doing big business in small towns, pulled a whacking $42,400 last week at the 3,517-seat Municipal Auditorium here. This is a one-nighter for most shows.

Rodgers-Hammerstein musical, with Janet Blair and Webb Tilton costarred, is at the Memorial Auditorium, Louisville, all this week.

'McThing' $26,800, Det.; 'White Cargo' $11,000

Detroit, March 31.

Helen Hayes proved as potent a drawing card as ever, with "Mrs. McThing" doing a strong $26,800 in the first of a fortnight's stay at the Cass.

"White Cargo" grossed a poor $11,000 at the Shubert, which relights April 5 with "School for Brides."

'State' $8,500, Cincy; 'Tobacco' Slim $4,800

Cincinnati, March 31.

"Affairs of State" grossed a sorry $8,500 last week in the 1,300-seat Cox Theatre at $3.69 top. Otto Kruger replaced George Brent Thursday night (26) in the company, which has Haila Stoddard, Irene Harvey and Donald Woods in other major parts.

Pre-Easter slump also hit a "Tobacco Road" troupe in the indie Emery Auditorium, 2,175-seater, which got a slender $4,800 on eight performances. Top was $3.69 on sprinkling of two-for-one paper.

Plays Abroad

The White Carnation

London, March 23.

H. M. Tennent, Ltd., presentation of comedy in two acts by R. C. Sherriff. Stars Ralph Richardson. Directed by Noel Willman. At Globe Theatre, London, March 20, '53. $2 top.

John Greenwood ..... Ralph Richardson
Lady Mary ..... Mex Maxwell
Lydia Truscott ..... Meriel Forbes
Mr. Pendlebury ..... Harcourt Williams
Sir Horace Duncan ..... Colin Gordon
Dr. MacGregor ..... Lockwood West
Constable Thompson ..... Campbell Singer
Sgt. Phillips ..... John Boxer
Mrs Carter ..... Ann Wilton
Mr. Gurney ..... Frederick Piper
Major Howard ..... Michael Nightingale
Mrs. Howard ..... Frances Clare
Sir George Wallace ..... Kenneth Edwards
Lady Wallace ..... Edith Savile
Tony Dale ..... Peter Wigzell
Cynthia ..... Gillian Howell

Although it has an original opening and closing, this rather heavyweight comedy sags somewhat in the middle. Dealing with an earthbound spirit, it lacks the frivolous spirit of Noel Coward's "Blithe Spirit," and makes a very earthy ghost of the leading character. There are some amusing situations and plenty of sly digs at governmental procedure in circumstances for which there is no precedent. It will not have the same general appeal of R. C. Sherriff's last play, "Home At Seven," in which Ralph Richardson also starred. This will largely depend upon his individual drawing power. Its chances in the U. S. would be slim.

The central figure is a wealthy stockbroker who finds himself shut out by the slamming of his front door while he is seeing off his guests after a Christmas party. Unable to make anyone hear, he breaks a glass panel and finds himself in a dirty, dismantled room. He tells an investigating police officer that it is his own home, but is informed the house has been uninhabited for seven years since it was blitzed in an air raid when all the occupants were killed. His emphatic refusal to accept this fact causes an increasing embarrassment to doctor, clergy, police and housing authorities.

All efforts to coax the spectral visitor to vacate the premises are fruitless, and much of the play's lighter moments revolve on the variety of means brought to bear to achieve this end. Furniture, books and a watchguard are provided and the householder still wearing his dress clothes and ageless white flower digs his toes in for an indefinite stay. He is only dislodged when he receives an ultimatum from the powers that be notifying him that the house is to be demolished for the erection of a block of flats.

A clever transformation scene emerges from a darkening stage, when on the anniversary of the fateful party, the room returns to its early festivity to the sound of the guests chatting and drinking. The host then realizes that his brief return to earth was intended to make him appreciate and acknowledge the love and devotion of his wife, whom he had constantly snubbed and secretly despised. In the flashback to the few seconds before the bomb explosion, this is touchingly revealed.

Richardson alternates between bewilderment and the irritated petulance of a thwarted child. He endows the role with a maximum of expression and sincerity in his own inimitable style. Meriel Forbes is charming and easy as a sympathetic neighbor whose understanding and innocent companionship help to make the phantom's borrowed time tolerable.

Among the minor characters, Colin Gordon shines as a tape-bound bureaucrat, as does Harcourt Williams as a tolerant, easy-going priest. Frederick Piper is a commercially-minded cop. Play is well directed by Noel Willman.

Clem.

Airs on a Shoestring

Edinburgh, March 21.

Laurier Lister presentation of revue, with lyrics by Michael Flanders, Nicholas Phipps, Jack Gray, Hugh Martin, Charlotte Mitchell, David Climie, Jimmy Wilson, Madeleine Dring, Jerry Mann, Joyce Grenfell, Justin Richardson, Lindsay Kyme, Lionel S. Harris; sketches by James Dyrenforth, Richard Waring, Mary Dunn; music by Donald Swann, Geoffrey Wright, Hugh Martin, Madeleine Dring, John Pritchett, Arthur Benjamin, Charles Zwar, Dolores Claman. Staged by Alfred Rodrigues. Stars Max Adrian, Moyna Fraser, Sally Rogers, Betty Marsden. At Lyceum Theatre, Edinburgh.

New revue, in 34 scenes, has a cast cleverer than some of the material it is called on to use, but achieves fairly good standard of wit and polish generally, despite several sketches that don't click. Show, badly-titled, has been writ-

(Continued on page 93)

"Schwartz is definitely O.K. as the celebrated Nathan Detroit, proprietor of 'the oldest established, permanent floating crap game in New York'."
Russell McLaughlin
DETROIT NEWS

"Schwartz warmed into his role with remarkable ease to the delight of a large, appreciative audience. He is a remarkably assured and confident performer."
Leonard Mendlowitz
PITTSBURGH SUN-TELEGRAPH

"Sam Schwartz makes an ideal Nathan Detroit, the dice-game operator who is betwixt and between love of the dominoes and a sweet doll named Miss Adelaide."
Walter Stevenson
THE DETROIT TIMES

"Sam Schwartz's portrayal of Nathan Detroit, the operator of the oldest established, permanent, floating crap game in New York, is Runyonesque to the core."
Herbert L. Monk
ST. LOUIS GLOBE-DEMOCRAT

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Balanchine Set to Stage 'War and Peace' Opera

George Balanchine, Broadway and ballet director who did his first opera staging job this winter with Stravinsky's "Rake's Progress," at the Met Opera, in N. Y., has been inked for his second opera stint. He'll stage Prokofiev's "War and Peace" for the Maggio Musical Festival, in Florence, in May.

This will be first appearance outside of Russia of the opera which Prokofiev (who died last month) composed to the famed Tolstoy novel. The Met had planned to present it in N. Y. this season, but dropped the idea because of production difficulties. Balanchine is now in Italy staging ballets at La Scala, in Milan. He'll return to N. Y. in June.

Feud Vs. Critics

Continued from page 88

recalled, and the opening performance of the touring troupe in Chicago was a backstage shambles, it's reported.

Crix Go Overboard?

Nevertheless, there is an almost unanimous feeling in New York managerial circles that the Chicago critics seemingly go overboard in picking touring shows to pieces. The situation in Chicago obviously differs from that in other road cities, where touring shows play only one-week or two-week stands. In Chi, where a successful run may extend many months, unfavorable reviews are a much more serious matter than elsewhere.

For that reason, it has been suggested that, besides following the fairly frequent procedure of holding intensive rehearsals to brush up the playing before the Chicago openings, some arrangements should be made to play preview performances there to give shows time to shake down smoothly before being covered. The idea would be to sell the previews to paying audiences, as in New York, so as not to lose receipts by staying dark or holding re-rehearsals.

In the case of the Shubert move to have critics cover second-nights, it's figured that the action tended to be arbitrary and lacking reasonable explanation and tact. Apparently the only advance notice of the action was a letter some days previously from Shubert to Claudia Cassidy, critic of the Tribune. Miss Cassidy printed the long complaint in her drama column Sunday (29).

First actual word of the move was when Charles Washburn, advance man for the touring "Affairs of State," which opens tonight (Wed.) at the Selwyn, Chicago, visited offices of the four local dailies to reveal Shubert's orders. He offered complimentary tickets for tomorrow's (Thurs.) second-night, but these were refused. Papers immediately bought seats for their critics to cover the opening, and played up the story on the front pages.

With minor changes in the introductory paragraph in different editions, the Shubert letter to Miss Cassidy said in part:

"For a great many years you have been on the various newspapers in Chicago, and now while on one of the leading newspapers in the country, you have unfavorably criticized all of the plays that have come to Chicago.

"I do not think it is your intention to close up plays and I know that you are not antagonistic, but the practice in Chicago has not helped having bad criticisms. We have tried very hard, giving the producers all sorts of arguments and in some cases having to guarantee them against loss to come and play Chicago.

"I can only see one thing that might alleviate the situation—openings in Chicago should be for the public, and the people writing for the newspapers should see the play on Tuesday nights instead of Monday nights. Monday should be for the opening — wherein anything happening could be rectified then, so the specialists of the theatre who have to write for same should see that we do not have a repetition of 'Paint Your Wagon.'

"I hope you will take this letter in the spirit in which it is written because I know the reason for not getting plays produced in Chicago."

Legit's Cliffhanging

Continued from page 89

men is that the marked shift of audience preference away from the top-balcony seats represents the patronage lost a generation ago to talking pictures and never regained. Fact that the upper-deck trade is notably heavier Friday and more particularly Saturday nights is figured substantiation of this theory.

Whatever the reason, lively second balcony patronage is now the exception rather than the rule, almost as passe as the once familiar playgoer willing to sit in boxes. Except for the absolutely solid smashes and for premieres, few shows ever sell out all the boxes these days. The top-deck, once the haunt of hand-holding young couples on lean budgets, shows signs of ultimately becoming almost equally unpopular.

Sell Better For More

An extreme example of public reluctance to buy the bottom-price seats was offered several years ago, early in the run of "Mister Roberts," at the Alvin, N.Y. The management scaled a couple of rows at the top of the house at $1.20, with everything else going from $2.40 to $4.80. The $1.20 seats invariably were sold last, occasionally being the only locations empty. Moreaver, there were always abnormal demands for refunds of $1.20 tickets, because of claims of poor visibility and audibility.

So after a few weeks, the $1.20 tickets were discontinued and the entire rear of the balcony was priced at $2.40. Thereafter, there was markedly less resistance to purchase of the same couple of rows. Moreover, the volume of refund demands for patrons in those locations also declined abruptly. In other words, the public preferred to pay $2.40 rather than $1.20 for the seats, and was more satisfied occupying them at that price.

In general, the second balcony tends to be easier to sell if it has the same entrance, mostly through the main lobby, as the first balcony and mezzanine. For some reason, patrons seem to resist having to go outside to reach the upstairs sections of the house, possibly because it makes them feel conspicuous as lower-priced customers, and perhaps for other reasons. At any rate, the top-deck seats are apt to be more acceptable if reached through the lobby. It makes little difference whether the section is known as the second balcony or gallery (or, as has occasionally been attempted, some other designation).

Broadway theatres having second balconies or galleries, with the capacities of the latter, include Cort (281 seats), Lyceum (252), Empire (269), 48th Street (205), Fulton (190), Miller (200), City Center (800), Playhouse (225), St. James (326) and Shubert (335).

Ft. Wayne Boosts Opera Offerings to 5 in '53

Fort Wayne, March 31.

Fort Wayne Light Opera Festival, Inc., has announced a program of five offerings, in 15 performances for its 1953 season in the 2,090-seat open-air theatre at Franke Park here. Last year's sock success, when the shows hit capacity for each of 10 performances, prompted the group to add two more productions this coming year, according to Lou Culp, business manager.

The 1953 repertory and dates are: "Student Prince," June 19-21; "Kiss Me Kate," July 10-12; "Chocolate Soldier," July 24-26; "Bloomer Girl," Aug. 14-16, and "Blossom Time," Aug. 28-30.

Albert K. Germanson, Columbus, O., is producer and director, and Rose Adair is New York representative in charge of casting. Auditions for the singing chorus will be held in Fort Wayne starting April 4.

Gabor Preems Atlantic City's Off-Season Legit

Atlantic City, March 31.

For the first time since the late '20's, this resort will get out-of-season legitimate theatre when Magda Gabor opens next Monday (6) in "The Play's the Thing" in Hotel Morton's Quarterdeck Theatre, located just off the boardwalk in midcity.

Ezra Bell, owner of Hotel Morton, heads the city's auditorium commission which manages Convention Hall, and is pres of the Gateway Corp., which this summer will offer legitimate and musical plays at the Gateway Theatre in suburban Somers Point. He is convinced that the calibre of his attractions will make this venture a paying one for the 20-week season planned.

Jonathan Dwight, who last summer operated the Gateway Theatre, is producing the plays, while Max Fischer is director. Rex Partington supports Miss Gabor. Second bill, "Three Men on a Horse," week of April 13, will star Natalie Craveth.

North Carolina Outdoor Drama Preps 2d Season

Greensboro, N. C., March 21.

"Horn in the West," Kermit Hunter's outdoor drama, will open its second summer season June 26, according to William Hardy, general manager. The play will be presented in the Daniel Boone Theatre, near Boone, every night except Mondays through Sept. 7. A special performance is to be given on Labor Day.

In its first season last summer, "Horn in the West" played to an audience of more than 55,000 persons. Hardy said a number of changes have been made by playwright Hunter. Thomas Nichols, musical director and composer, has revised the musical score completely. Kai Jurgensen, director of the drama, is now in the process of selecting actors and actresses for the cast of nearly 100.

Scheduled B'way Openings

Horses In Midstream, Royale, April 2.
Room Service, Playhouse, April 6.
Pink Elephant, unspecified theatre, week of April 3.
Emlyn Williams Readings, Bijou, April 20.
Men of Distinction, unspecified theatre, week of April 27.
Masquerade, Alvin, April 27.
Can-Can, Shubert, April 30.
Me and Juliet, Majestic, May 28.

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Literati

Markey's Western

Gene Markey, author-film producer and ex-husband of actress Joan Bennett, has penned a western, "The Kingdom of the Spur," for Ballantine Books publication this month. Also slated for Ballantine release this month is "Stories of Sudden Truth," a collection of short yarns, including contributions by William Saroyan, John Hersey, Erskine Caldwell and Frank O'Connor.

Richard H. Dana, formerly with Knopf, Music Press and Lippincott, has taken over as promotion manager for Ballantine. Publishing firm, inaugurated four months ago, releases three originals each month in paper and hardcover form simultaneously.

More Ogden Nash

Ogden Nash, who has parlayed his verses into musicomedy librettos and ASCAP membership, remains even without this the most prolific (and successful) versifier this side of Nick Kenny. His newest anthology, "The Private Dining Room (And Other New Verses)" (Little, Brown; $3) is a gay close-up of modern mores which the poet laureate of Baltimore takes from bad to verse. His jaundiced optics scan the scene from pundits to disk jockeys, from lampoons on the ladies to limericks. Bright reading! *Abel.*

German Daily Sold

New Yorker Staats-Zeitung and Herold, U. S. German-language daily, has been sold by Ridder Publications to August Steuer and Erwin Single. Paper has been owned by Ridder since 1900. Of the new owners, Single has been business manager of the Journal of Commerce for the past 11 years.

The New Yorker Herold, which had a corporative interest in the publication, will continue its association with the new owners.

'Ford At Fifty'

Simon & Schuster, who have issued a couple of books tied in with the Ford Motor Co., such as "Ford Treasury of Favorite Recipes" and "Ford Treasury of the Outdoors," will issue on April 20 a 100-page picture book for the 50th anni of the company, titled "Ford At Fifty." Tome will discuss assembly line operations, case history of an average motor town (Sacramento), etc.

Preparation for the book, subtitled "An American Story," began in January, 1952. It was produced editorially by a staff headed by Joseph J. Thorndike, Jr., former managing editor of Life. Text was written by Joe McCarthy, onetime managing editor of Yank, now a freelance writer. Photographers included Philippe Halsman, Thomas Hollyman, David E. Scherman, Arthur Shay and Suzanne Szasz. The endpapers were done by Boris Artzybasheff. Picture Press did the book for S. & S.

U. of Ill. Mag Awards

The U. of Illinois has set up awards for magazines and magazine writers, known as the Benjamin Franklin Magazine awards. Eight prizes will be given annually. A gold medal and scroll will be given the American general circulation magazine which "performs the most distinguished, meritorious public service during the year." An award of $1,000 will be given the writer of the magazine article "involving original reporting in which serious obstacles had to be overcome."

Other prizes, six in all, will be given for the best article or series depicting life, culture or institutions in the United States; best interpretation of the foreign scene or our foreign relations; best biographical article; best magazine humor; best shortstory, and for outstanding work not covered in definite categories. These awards are worth $500 each. A joint committee from the publishing and writing fields, plus members of the university and public, is being set up.

Ohio Daily Switches

Oliver P. Bolton has purchased the Dover (O.) Daily Reporter from Arthur A. Hoopingarner, publisher of the paper for 33 years. Latter continues on the staff as adviser and consultant. Bolton also owns the Lake County News-Herald, a daily at Willoughby, O. He and his mother, Mrs. Frances P. Bolton, form the only mother-son team in Congress.

Ralph Disler, former general manager of the Mansfield (O.) News-Journal, who resigned in January to join the News-Herald, will become general manager of the Dover Daily Reporter, and Erwin Maus, Jr., formerly advertising director of the Mansfield News-Journal and now general manager of the News-Herald, will devote part of his time to the Dover enterprise.

Buchwald's Book, Etc.

Art Buchwald, N.Y. Herald Trib (Paris edition) columnist, just returned to Paris, placed his "A Day in Paris" autobiog for Little Brown publication next year. He also set two articles for Colliers, one on dubbing of pix in France. He's due to share the Trib's split page with radio-TV columnist John Crosby on a three-a-week basis, his column appearing Tuesdays, Thursday and Sundays.

Scot Radio Review

Thirty years of Scot radio achievement are portrayed, textually and pictorially, in "The First Thirty," published by the British Broadcasting Corp., (25c), to mark the 30th anniversary of Scot broadcasting. Booklet recalls the first Scot station opened in Glasgow March, 1923. Many personalities grew up in pioneer Scot radio days, including playwright Roger McDougall (now a successful London writer); Alan Melville, Muir Mathieson, James McKechnie and film actor Gordon Jackson. Sir Harry Lauder was a keen broadcaster in early days, as was Will Fyffe. "The First Thirty" touches on all aspects of culture skimmed by the BBC in Scotland, and on personalities boosted by the Scotch end of London broadcasting. *Gord.*

CHATTER

Howard Lewis named editor of Argosy.

Paul Denis has yarn on Joey Bishop in May issue of Real Magazine.

Co-authors J. C. and Helen Furnas back in N. Y. after six months in South Africa.

"The Unfair Sex," by Nina Farewell, to be published April 21 by Simon & Schuster.

Gene Markey's new novel, "Kingdom of the Spur," will be published by Ballantine Books.

Armand Archerd will succeed Sheilah Graham as columnist for Daily VARIETY, starting April 27.

Metro has purchased "Many Rivers to Cross," short story by Steve Frazer which appeared in Argosy.

Bob Moskin, who resigned as articles editor of Look, joined Woman's Home Companion in similar post.

Ernest Hemingway's "The Old Man and the Sea," in Japanese translation, published by Charles C. Tuttle, goes on sale in Tokyo next week.

James B. Frizell, chief of education in Edinburgh and a champion of use of films in schools, to visit America as guest of the U. S. Government.

Ernest K. Gann's "The High and the Mighty," set for William Sloane publication April 20, will be Book-of-the-Month Club selection for May.

A new work by N. Y. Herald Tribune music critic Arthur Berger, "Ideas of Order," will have its premiere, April 11 in N. Y. by the N. Y. Philharmonic.

Climax magazine, new McFadden men's mag, bought Victor Rosen's "Battle of the Bordello." Writer has peddled English rights to his tome, "Wanderlust."

Robert Northshield, feature writer on the Chicago Sun-Times, leaving to join CBS-TV in New York, as a writer on the American Natural History Museum program.

Article by Richard Skinner on the recent tour of Dancers of Bali, for which he was company manager, will appear in the April 4 issue of the Harvard Alumni Bulletin.

Pulitzer prize-winning historian, Bernard DeVoto, discusses censorship of books in the April issue of Harper's magazine, under title of "Case of the Censorious Congressmen."

Martin Feinstein, head of Sol Hurok's publicity department, was guest lecturer last Thursday night (26) at CCNY School of Business, in N. Y., to the class of journalism, talking on pressagency.

"People, Places And Books," by Gilbert Highet, Columbia U. prof who has a book program on WQXR, N. Y., to be published by Oxford U. Press April 30. Book consists of selections from the radio series.

New collection of 25 short stories, under title of "Deep Currents," by William Ornstein, Metro homeoffice trade press contact, now ready, following publication of his first collation of 20 stories, "Ma and Me."

Chicago Herald-American, which gained the Herald name when it merged with the morning Hearst paper more than two decades ago, is dropping the hyphenated name for clarity, and will be known as the Chicago American from now on.

British novelist Nicholas Monsarrat, author of "The Cruel Sea" (1951), arrives in Ottawa May 1 to take over post of information adviser to the United Kingdom High Commissioner to Canada. Writer succeeds A. Gordon Huson, who returns to England.

Charles Davis is now writing a daily radio and television column for the Albany (N. Y.) Times-Union, under nom de plume of "Charley Chatter." It replaced the syndicated column of Jack O'Brian, of the N. Y. Journal-American. Davis is on the T-U city desk.

Plays Abroad

Continued from page 92

Airs on a Shoestring

ten by a veritable conglomeration of scribes and composers.

Production is notable for giving scope to a new dancer-comedienne, Moyra Fraser, a tall, shapely gal who merits her star billing, and to Betty Marsden, young English revue artiste who also shows promise.

One of the revue's highlights is a scene titled "Guide to Britten." This is subtle musical tilt at works of longhair composer Benjamin Britten, and at show caught, gained largest volume of applause. Lyric is by Michael Flanders, with Donald Swann music.

Max Adrian, star of show's revue predecessor, "Penny Plain," is again well to the fore in many scenes. His smiling face and general assurance make him an ideal lead for an intimate-style production.

Miss Fraser shows merit as a revue comedienne. In a skit on modern fashions, "The Model Models," she scores with the other femme star, Miss Marsden. She also registers well with Adrian in the Richard Waring sketch, "Fly Customers," but sketch material here is of only average quality.

Jack Gray, Chicago-born lyric writer, has penned several numbers and takes part in them with good degree of success. Sally Rogers, Bernard Hunter, Patricia Lancaster and Carole Newton lend worthwhile support in the many scenes.

Revue has scenes of tender beauty and sweet sentiment as well as others that hit satirically at the British way of life. Program carries so many credits that finding out who has been responsible for the various episodes is, in itself, a task. With new and stronger material, but using same talented cast, production shapes up with good possibilities for a Coronation run in London. *Gord.*

La Rose Tatouee

(THE ROSE TATTOO)

Paris, March 25.

Marie-Rose Belin production of play in two acts by Tennessee Williams, adapted by Paule de Beaumont. Directed by Pierre Valde. Sets and costumes, Annenkov. At Gramont Theatre, Paris, March 20, '53; $3 top.

Tennessee Williams' heavy sex drama, "Tattoo," has been given a nice Paris staging, okay lead performance, effective atmospheric sets and smooth translation, but all these trimmings fail to upholster an uneven script into a satisfying evening.

"Tattoo," of course, is story of Sicilian-born seamstress, Serafina, who lives in a tiny, Italo-American settlement along Gulf Coast, and of her strange obsession with a rose her late husband, a truck-driver, had tattooed on his chest. Affair with another truck-driver, and disclosure of husband's infidelity, eventually cure her of her obsession.

Combination of torrid sex talk, pseudo-poetic symbolism and mother-love sentimentality make "Tattoo" a difficult script to direct. Pierre Valde has managed constantly changing moods of text well in his staging, and, as "Tattoo" has to its credit some earthly comedy scenes, he is able to make the most of these.

Lila Kedrova contributes fine portrayal of unbalanced Sicilian, Serafina, and Rene Havard, as a clownish truck-driver who solves her sex problem, is first-rate. Support is sound, with Jane Lyse as daughter; Gilbert Edard as daughter's sailor fiance; Leon Daubrel as old priest, and Solange Certain and Anne Marilo, as girls on their way to American Legion convention, giving roles topdrawer interpretation. Sets and costumes by Annenkov catch quality of the background, and Edwards Al Fats, colored American singer, has time for a couple of registering numbers. "Tattoo" is well-done, but play is not to Paris taste. *Curt.*

SCULLY'S SCRAPBOOK

By Frank Scully

Though you may have observed oblique belts at the foreign press here and there in the L. A. dailies, these alien scribes have done an amazing nipup since 1940. Practically reduced to starvation during the war, since in many instances they could get no copy into their homelands and certainly no money out of them, they were hardly better off after the war, since funds seemed to be frozen wherever one turned. Some got odd jobs, but all kept on writing and mailing their copy, hoping some day, some way to get paid.

The picture companies solved a similar problem by going abroad on junkets and eventually making pictures there to use up their frozen funds. This didn't particularly help the foreign correspondents in Hollywood, since they were rarely invited to accompany a troupe from the film capital to their homeland as pressagents. In fact, it cut off some sources of copy for a while.

Nevertheless, the f.c.'s grew in prestige and in power between 1943 and 1953. In fact, by 1953, they proved they could stage banquets, make awards, and run off shows with the best of them, and were far more competent in this field than the local boys who looked on with curled lips and commented on the inferior quality of the caviar.

That the quality of the caviar was inferior is true. But who gets fresh caviar these days? And why should the comrades send it to us, considering the sort of insults that are heaved over the Iron Curtain by the "Voice of America" these days? But barring this international appetizer, their dinners have been as good (or as bad) as the best dished out at Hollywood banquets.

When the outlanders first formed their organization back in 1943, they held their meetings in private homes of members. Altogether there could have been more than 20 and most of these, barring Guy Austin of the Beaverbrook press, have either fallen by the wayside or gone into other fields. I have no idea what happened to Lon Jones, who was the first president, though Jennifer Jones, who received their first award for her work in "Song of Bernadette," obviously is still around.

Reliable Pace-Setters

In the main, their awards have been excellent front-runners for the final Academy choices. In 1945 they picked "The Bells of St. Mary" as their best picture, and Ingrid Bergman as their best actress. In 1946, they chose "Lost Weekend," and Ray Milland as their best actor. "The Best Years of Our Lives" won their 1947 award and Rosalind Russell was chosen their best actress for her work in "Sister Kenny." Gregory Peck got the nod as the best actor for his performance in "The Yearling." Rosalind Russell came back to win again next year for "Morning Becomes Electra." In 1949, two pictures tied for first honors—"Johnny Belinda" and "The Treasure of Sierra Madre." The foreign scribes picked Jane Wyman as the best actress and Lawrence Olivier as the best actor for his performance in "Hamlet."

Around this time these alien journalists got to reading about the successes achieved in splitting atoms, and the next thing I knew one group was holding a banquet at Palm Springs and another was breaking out at the Ambassador Hotel in Los Angeles. The one at Palm Springs called themselves the Foreign Press Assn. (their present prez is Nora Laing from Australia) and the others billed themselves as the Hollywood Foreign Correspondents, with Bert Reisfeld of Denmark as their current topper. But as FPA or HFC, they have gone on doing a beautiful public relations job for a town that hardly could be more sinned against than sinning.

Between the two organizations, they claim 500,000,000 readers and represent as many as 50 countries. They get far better studio cooperation now than they did formerly. And this is easy to understand, since Metro reports 35% of its gross income comes from foreign markets, and Stanley Kramer at the last FPA dinner said 50% of his company's grosses are from the foreign markets.

Aleon Bennett tells me that some Japanese members mailed out 2,000,000 postcards to find out whose stars were getting in whose eyes. And these figures had a lot to do with their choosing Roy Rogers as the most popular international western star over a period of 10 years and John Wayne as their world-film favorite of 1952.

Canned Food and Canned Speeches

Anybody who has sat through presentation of awards on any level knows that at best these after-dinner deals are a bore. There are long waits, the speeches might have just as well come crated out of Sears-Roebuck and the degree of originality and humor is so small as to be homeopathic.

Now and then, of course, even on this mediocre level there are blowups. At the last dinner held by the FPA at the Club Del Mar in Santa Monica, Louella Parsons had an award to give to Jimmy McHugh. You would have thought this would involve no more nervousness than table conversation between the two. Yet she froze, made several false starts, kept repeating about his unforgettable melodies "which everyone was singing in New York," got out her glasses, read the tribute, and left the platform so humiliated that McHugh had to come back for her purse. The rest of the dinner had to get on somehow without her.

On the other hand, at the HFC dinner in the Embassy Room of the Ambassador Hotel, Donald O'Connor receiving, so he said, the first award of his life, and finding himself in a herring-bone business suit surrounded not only by dinner jackets but white ties and tails, explained that his evening clothes were in a picture and he was trying out a new formal attire in a shade of midnight gray. He easily could have blown up in his lines but he came through as the magnificent trouper he is, and anybody wanting to see how he can wear evening clothes need only watch his performance in "Call Me Madam."

Of the two dinners, the FPA's with their Henriettas ran the faster show. The HFC's with their Golden Globes showed more glamor. At both dinners, Stanley Kramer and his "High Noon" cast and staff walked off with so many awards, he could have picked the tab at both places and charged it quite justifiably to public relations. His "High Noon" split awards at both dinners with "The Greatest Show on Earth," but, oddly, three other Academy nominations, "Iyanhoe," "Moulin Rouge" and "The Quiet Man," got nowhere with the foreign press. Seemingly, you can't fool foreigners on foreign-made pix.

Cooper was rated the best actor by HFC and got an Academy nomination, but FPA's, as I have said, handed their Henrietta to Duke Wayne. Susan Hayward was liked equally well by both groups.

What the Hollywood Foreign Correspondents added, which the Academy might well follow, was a Golden Globe for the best performance by an actor in a musical comedy. This went to Donald O'Connor and was presented by Eve Starr, representing Italian papers and deserving of a plaque herself, as the best performance by a presenter of a Golden Globe, though many might argue that the best performance by a correspondent or an actress was Ivy Wilson (3,000,000 readers), who presented the posthumous award to Lamar Trotti for his production of "With A Song In My Heart."

Vincent Price emceed the FPA banquet and David Wayne handled the traffic at the HFC affair. I thought Wayne did a better job, but Price had better support. Either way, for guys and gals pasting up their strips and wondering if their francs, shillings, kroner, pesos and rubles will amount to enough to pay the rent, when they put on the dog they certainly make Grubb St. look like Buckingham Palace during the Coronation.

Broadway

Howard Dietz, Metro pub-ad topper, returned Monday (30) from a quickie Coast visit.

Metro veepee and sales consultant William F. Rodgers returned from a Miami vacation.

Ned Clark, foreign sales chief for Walt Disney, back in town after eight weeks in Europe.

Lana Turner to Paris over the weekend after arriving from the Coast by plane Friday (27).

Samuel Goldwyn talked new film biz developments with N. Y. film critics at a Sherry-Netherland luncheon Monday (31).

Russell Holman, Paramount's eastern production manager, to Pinehurst, N. C., tomorrow (Thurs.) for a 10-day vacation.

Earl Blackwell, Celebrity Service prez, returns from the Coast today (Wed.). Prepping trip April 12 to the Cannes Film Festival.

Sam Taylor, author of "Sabrina Fair," new unproduced play which Paramount is adapting, off to the Coast for huddles at the Par studio.

Charles E. Rochester's coming-of-age cocktailery today (Wed.) at the Hotel Lexington, celebrating his 21st anni as boss of the hostelry.

Harold Lloyd's special Oscar going on display at the Paris Theatre in connection with the re-showing of his 28-year-old "The Freshman."

Phyllis Kirk, in town for bally of Warner's 3-D "House of Wax," interviewed by high schooi and college editors yesterday (Tues.) at McCarthy's.

Spencer Tracy remaining in Gotham for two weeks before returning to the Coast. Star arrived Thursday (26) after vacationing in London, Paris and Rome.

Jascha Heifetz flew to Europe Saturday (28) for an 11-week concert tour of France, Italy, Portugal, Belgium, Denmark, Sweden, Norway, England and Israel.

Frank Bering, Jimmy Hart and Eugene Barrett assembled a VIP turnout for a special junket to Chi to premiere the new Beau Nash Room of the Congress Hotel.

William Wyler back to the Coast after a brief stopover in Gotham. After lensing "Roman Holiday" in Rome for Paramount, producer had been on a vacation tour of Europe.

Metro producer Arthur Freed sails for London today (Wed.) to begin preparation for filming another picture with Gene Kelly, following "Invitation to the Dance."

Vienna Choir Boys leave for home today (Wed.) aboard the Ryndam, after completing a three-month, 68-city U.S. and Canadian tour, their 10th under direction of Soi Hurok.

Talluiah Bankhead, who is slated to mark her nitery debut at The Sands, Las Vegas, calls the gambling resort "Lastfogel, Nev." As she puts it, "I'm gonna open in a saloon in Lastfogel."

Theatrical attorney Julian T. Abeles planning to sell his Greenwich estate and buy a Park Ave. co-op, with a shack in Connecticut for weekends, instead of commuting as heretofore.

Joseph Mankiewicz, Metro producer, back from the Coast Monday (30) following confabs with producer John Houseman on "Julius Caesar," which M-G is readying for release.

Robert Lantz, former European representative of U. S. picture companies, opening his own agency in New York. He's affiliated with Coast agent Milton M. Grossman who's due in N. Y. April 6.

Lynn Farnol celebrating his third year as an indie in public relations (for 21 years previously he had been Samuel Goldywn's ad-pub chief). Farnol hosted a cocktailery at his office Thursday (26) on the occasion.

Joe Holland, amusements ad manager of the Journal-American, feted last week by some 150 theatre, film and newspapermen upon his retirement after 20 years on the paper. He was presented with a Rolleiflex camera.

Louis Sobol, N. Y. Journal-American syndicated columnist, accompanied by his wife Peggy, made his first plane-trip over the weekend. He roundtripped Chicago, and is now wondering why he didn't travel that way before.

Fay and Sol Lesser marked their 40th anniversary last Thursday (26) with a get-together at their Hotel Pierre apartment before returning to the Coast the next day. Their son, Julian (Bud) Lesser also returned to L. A. the same day, but by air.

Norman Panama conferring with Danny Kaye on script and casting for "Knock on Wood," upcoming Kaye starrer which Panama will co-produce and co-direct with his partner, Melvin Frank. Kaye's wife, Sylvia Fine, is doing the score and lyrics.

As a stunt, Robert E. Sherwood and Bennett Cerf staged a "sneak Coronation", at a party last week. Sherwood was Archbishop of Canterbury and Cerf was Duke of Norfolk. They crowned two queens, Mrs. Sam Goldwyn and Mrs. Arthur Hornblow. All done with special costumes.

Willis Player, publicity director for Pan American, former newspaperman with the Chicago Daily News, the Wall Street Journal and the Booth Newspapers of Michigan, appointed public relations-veepee of Northwest Airlines, St. Paul, Minn., effective May 1. Johnny Creedy, asst. p.r. director of Pan Am, succeeds to the top spot.

Paris

Sacha Guitry rehearsing his new play, "Palsambleu" at the Varietes.

Suzy Solidor, Henry Bry and Colette Mars into new show at Drap d'Or.

Charles Boyer, here for a role in "Madame D...," accepted an invitation to the Cannes Film Festival.

Luis Mariano inked for four musical pix "La Belle De Cadiz," "Colorado," "Carmen" and a new version of "Le Barbier De Seville."

"Limelight" opening at three big houses in its French version while the original version is in its 14th week at Le Raimu on Champs-Elysees.

Theatre Babylone, now housing offbeat legit hit, "En Attendant Godot," inaugurating a 6 o'clock show with the French version of "Night Must Fall."

Joe Bushkin writing nine songs here to lyrics by Garson Kanin.

Bal Tabarin opens this week after a nine-month cloture, featuring Buck & Schik, Les Cassavecchia, Paul Berni and big spec backing.

Hope Williams, over for European holiday, spent week here before going to Rome for long stay.

Erich von Stroheim into new pic, "Aiert in the South," to be filmed at Paris studio.

Philadelphia

By Jerry Gaghan

Buddy Greco joined the Gaylords vocal trio.

Mary Pickford coming here April 4-8 to aid U.S. bond drive.

Dan Cedrone, of Esquire Boys, ill with flu and opening at Sciolia's indefinitely postponed.

Thieves broke into Lenny Sloan's Emerson's Show Bar and made off with 23 cases of liquor and $420 in cash.

Kay Karlton Room furnishings auctioned off this week. Spot has been purchased by adjacent clothing store.

Stu Erwin and June Collyer guests of honor at Warwick Hotel luncheon which opened 1953 Cancer Crusade here.

Lee Guber, owner of Rendezvous Cafe, sponsoring Benny Goodman-Louis Armstrong concert at Academy of Music April 30.

Club Shaguire (Central Airport, Camden, N.J. spot) decided to give band policy a whirl, opening with Johnny Austin's orch April 4.

Reno

By Mark Curtis

Peter Lawford in for a visit.

Betty and Jane Kean open at Riverside April 2.

Sanford Adler will run Cal Neva and reclaimed Biltmore in close harmony at Tahoe.

Nevada legislature ends session with gambling laws practically unchanged. Levy of 2% on quarterly gross gaming incomes remains.

Silver Spurs Award for best western pic and actor of year hit snag. Gary Cooper may not be available for May celebration. Other "Spurs" winners were John Wayne, Gregory Peck and Jimmy Stewart.

Havana

Gali Gali heads bill at Montmartre.

The American tabloid, Havana Herald, folded after over two years of losses.

Bola de Nieve playing the piano at Radiocentro after returning from Europe.

President Batista helped inaugurate new airport at the tourist center of Trinidad.

Ana Gloria of the team of Ana Gloria & Rolando leaving the stage to get married.

The Venezuelan Symphony giving a number of concerts here as part of the Marti centenary celebrations.

A new government decree permits tourists to drive autos here if they have licenses from their own countries.

London

Alan Ladd hospitalized with a septic finger. His six-year-old son is a patient in same hospital.

Johnnie Ray's Sunday concert at Bellevue, Manchester, April 12, was sold out as soon as announced.

Robert B. Weiss, European rep for Capitol Records, here last week on his swing around the Continent.

Harry Kosiner, home office exec of Columbia, in London for confabs with Max Thorpe and William Levy.

Jack Hylton hosting three parties of blind people at performances of "Paint Your Wagon" at Her Majesty's theatre.

Val Parnell tossed a special party for Johnnie Ray after his London Palladium opening March 23, at the Embassy Club.

An unknown 18-year-old student, Susan Shentall, inked for femme lead in J. Arthur Rank's joint Italian production of "Romeo and Juliet."

Pandro C. Berman arrives in London this week to prep a Metro-British production of "Knights of the Round Table." Starts rolling in May.

David Niven arrived on the Elizabeth last week to take up the lead in Ealing's "The Love Lottery" which has been scripted by Harry Kurnitz.

Sydney Moseley, British broadcaster, author and editor of For Editors Only, sails for N. Y. April 16 on the Queen Elizabeth. Trip was delayed because of illness.

Mary Small, who has been booked by Lew Grade in England for eight weeks, has been offered a further eight but could only accept four because of her American nitery commitments.

Claude Merchant, with Kathleen Stamford and Ruth Ham, who were such a hit at the Embassy Club last year that they stayed there for 18 weeks, booked by Bob Barnett there as the Coronation attraction. They open May 13 for month.

Montreal

Sonny King clicking at Downbeat.

Paula Watson scoring at Cafe Minuit.

Nancy Donovan into Ritz Cafe today (Wed.).

Blossom Seeley & Benny Fields doing okay at Chez Paree.

Parisian baritone Mouloudji skedded for early April showing at Sans Souci.

Danny Dauberson inked for April 4 opening at Continental Cafe following Lily Fayol.

Normandie Room of Mount Royal Hotel shuttered for Holy Week, reopening April 6 with Burl Ives.

Jack Arthur in town from Toronto to catch Victor Borge show at Her Majesty's forthcoming CNE tieup in August.

Elizabeth Leese, Montreal ballet teacher and former hoofer with the Joos Ballet and Trudi Schoop, to play lead in forthcoming Montreal Rep Theatre's "Anna Christie."

Pittsburgh

By Hal V. Cohen

Ray Bolger booking at Horizon Room for week of May 20 has been cancelled.

Songwriters Sammy and George Mysels home for the Passover with their family.

Charlie Dortic, Col salesman, and his wife celebrated their 30th wedding anni.

Manager Charlie Eagle back on job at Stanley after being roughed up in an auto accident.

Jack Kalmenson, WB exchange manager, and his wife to Florida, Cuba and Nassau for three weeks.

Al Spink in town beating the drums for "Stalag 17" and Robert Reud here ahead of Ballet Theatre.

Casino property man Dave Lewis will have same job with summer opera company again this season.

Local dancer Jack Beaber will be with the Ballet Theatre when it comes here for a one-nighter next April 9.

Lisa Kirk comes home for Twin Coaches engagement May 4 right after her four-week date at Persian Room, New York.

Madrid

By Geeno Garr

Gloria Romero and her musical show at the Latina Theatre.

Mexican tenor Carlos Puig gave a concert here; returns to sing in opera next fall.

Argentine legit actress Zoe Ducos and company will tour the country starting on Easter.

Vet actor Alejandro Uliora and his legit company left for Havana for a long tour of Latino countries with latest Spanish plays.

Hungarian actress Lilly Muratti at the Maria Victoria Theatre with comedy, "S'ncerity," by her husband Lao Vaszary. Good boxoffice looms.

"The Thief," new play by Joaquin Calvo Sotel and starring Mari Carrilio and Enrique Diosdado, presented at the Maria Guerrero Theatre Public and crix lauded it.

With Pepita Serrador, touring the provinces for the last three years, there will be four Argentine actresses playing in Spain with their own companies and presenting plays by South American authors.

Cinema star Fernando Fernan Gomez is doing so well with his legit company at Teatro Comedia where he has been since Christmas doing the comedy "Routine Life" by Carios Llopis, that he continues with same play until after Easter.

Tokyo

"Rashamon" set for release in Egypt.

Walter Gieseking here for four-week concert tour sponsored by Yomiuri Newspaper.

First TV commercial pic completed by Dentsu Advertising Agency. The 30-second quickie was made for Nippon Beer Co.

"Limelight" (UA) designated as a "special select" film by the Japanese Education Ministry's Educational Film Examining Board.

Non-imflammable prints of three Metro pix will be distributed here. First ones are "Singin' in the Rain," "Crown and the Sword" and "Million Dollar Mermaid."

Scochiku Studio board director Ichizo Okuyama leaves soon for U. S. on inspection trip. Another board member, Kiyoshi Takamura, left for Cannes Film Festival March 28.

Ethics Code Board of Motion Picture Assn. of Japan, alarmed by the wave of Pacific War films in production or planned, has established six-man board to check scripts of such pix with an eye to removing anything which might injure Japanese relations abroad.

"Strip Calendar," a short containing some of Tokyo's best-known strippers, is being shown currently at burlesqueries here without the approval of Motion Picture Ethics Code Committee. It claims having no control of films shown at burley houses but will step in if pic is shown at regular theatres.

Minneapolis

By Les Rees

Tex Beneke into Prom Ballroom for one-nighter.

George Wilson back with Jose Greco Dancers at Lyceum.

Roy King and his "Komic-Kings" in third year at Magic Bar.

"Top Banana," current at Lyceum, first musical to play here full fortnight.

Ballet Theatre giving three performances at Northrop Auditorium on Minnesota U. campus.

French pianist Monique de la Bruchollerie soloist with Minneapolis Symphony orchestra.

University of Minnesota band on tour, presenting two concerts a day in five northern Minnesota cities in five days.

Town has Shipstad-Johnson Ice Follies and Sportsmen's Show currently at Arena and Auditorium, respectiveiy. Former opened March 26 and remains through April 12.

Chicago

Marshall Migatz, of Salt Creek summer theatre, plans trek to N.Y. to line up players.

Dave Halper, Chez Paree host, off to California to set dates for Jimmy Durante and Ritz Bros.

Charles Coburn in town making plans for the harness racing season here which opens next month.

Arthur Godfrey headed list of celebs in for opening of the Beau Nash Room at the Ambassador East.

"Call Me Madam" company adopted two foreign children, one in Italy and one in France, for one year.

Danny Goldberg to New York next week to pact actors for his strawhatter, the Drury Lane, on south side of city.

San Francisco

By Ted Friend

Lily Pons enroute to Palm Spring.

George Shearing jamming Blackhawk Club.

Alice Faye in to catch Phil Harris' Auto Show stint.

Bill Hogan, Chronicle drama editor, to L. A. for studio gander.

Hildegarde guesting at Press Club Gang Night in record turnout.

Newspaper Frolic set for April 20 at the Curran Theatre, with Jack Benny heading show.

Anna Russell to play repeat concert at Veterans Auditorium April 6 as result of her sock draw five weeks ago.

Hollywood

Fred Allen in from N.Y. for TV work.

Arthur Lubin on vacation at La Quinta.

Hedda Hopper recovering from surgery.

Martha Hyers changed her first name to Marty.

Anna Maria Alberghetti returned from Rome.

Angna Enters here after a transcontinental tour.

Ricardo Montalban to Texas to plug Metro's "Sombrero."

Daniel Mannin from N. Y. to prep Shirley Booth's next film.

Barbara Stanwyck in from Mexico City after six weeks on location.

Richard Beymer returned to "So Big" cast after recovering from surgery.

Josef Auerbach in from N. Y. for release huddles with Mike Frankovich.

Mervyn Le Roy presented with Gold Heart Award by Mount Sinai Men's Club.

Helen Grayco back in town after two months on road with Spike Jones' band.

Reg Whitley in Hollywood to interview studio toppers for London Daily Mirror.

Ramiro Samoyoa in from Guatemala to gander 3-D product for his theatre chain.

Jeanette MacDonald back in tow for huddles with Paul Small about a European tour.

Arthur Freed decorated with Legion of Honor by Raoul Bertrand, French consul general.

George Jessel presented with the Man of the Year Award by the National Home for Jewish Children.

Col. Jason Joy presented with plaque by Southern California Motion Picture Council for his civic activities.

Frank Partos and Ladislas Bush-Fekete assigned to represent Screen Writers Guild at Cannes Film Festival next month.

Scotland

By Gordon Irving

Avril Angers inked for Glasgow nitery date.

Savoy cinema in Glasgow getting facelift.

Tommy Morgan teed off spring stint at Palace Theatre, Dundee.

Sunday opening of cinemas nixed at Motherwell, Lanarkshire.

Globe Revue from London due at King's Theatre, Glasgow, May 11.

Glasgow magistrates gave okay for TV sets to be installed in public meeting places.

Robert Wilson, Scot tenor, planing to Orkney and Shetland islands for vaude tour.

Glasgow and Ayr sharing with London the European preem "Miracle of Fatima" April 2.

Steve Merrick, vocalist and accordionist, joining Tommy Morgan Coronation show at Pavilion, Glasgow, in May.

Last Scot pantomime of season, "Jack and the Beanstalk," folded at Aihambra, Glasgow, March 28, after successful stint.

"Over the Moon," new revue starring Cicely Courtneidge, set for Alhambra, Glasgow, April 13. Vivian Ellis has written lyrics and music, with Jack Hulbert producing.

Margaret Miles, spotted in chorus of London's "South Pacific," inked for title role of "Puss in Boots" panto at Theatre Royal, Glasgow, next Christmas. Freddie Carpenter again directing.

Riviera

By Ed Quinn

Concert pianist Nikita Magaloff gave a recital at the Casino, Nice.

Jacques Dumesnil and Suzanne Dehelly played "La Feuille de Vigne" at the Palais de la Mediteranee, Nice.

Josephine Baker and her company will do a gala show at the International Sporting Club, Monte Carlo, Easter Sunday.

Edwige Feuiliere played in "La Liberte est un Dimanche" at the Palais de la Mediterranee, Nice, and the Casino, Cannes.

Thilda Thamar and Yves Vincent working on exteriors of "Monsieur Scrupule et le Polsson Chinois." Jacques Darcy is directing.

Jacques Helian Orch and vaude lineup gave concert to aid the Red Cross at the Casino, Monte Carlo; was attended by Prince of Monaco.

After a successful season at Casino, Cannes, Marquis de Cuevas Ballet Co. planed to Norway and Sweden for dates before returning to Paris.

Michel Simon working on "L'Etrange Desir de Monsieur Bard," directed by Geza Radvanyi, now being made at the Studio de la Victorine, with exteriors at Nice, Cannes and Monte Carlo.

OBITUARIES

BERNARD L. MILLER

Bernard L. Miller, 56, vet music biz attorney, died in his New York home March 27 following two heart attacks early that day. Miller, as head of the law firm of Miller & Miller with his brother, Morton, was active until his death despite a cardiac condition for the past five years.

Since opening his firm in 1926, Miller had been legal counsel for numerous publishing firms, disk companies and writers. Recently, he repped Lou Levy's Leeds Music firm, Joe Glaser's Associated Booking Corp., the British publisher, Reg Connelly, and other U.S. and foreign music companies. When Decca was formed in the early 1930s, he was closely associated with the diskery's late co-founder, Jack Kapp, on the legal end.

During World War II he was director of the Office of Price Administration in Brooklyn. He was also active in Jewish community affairs, having founded the Madison Jewish Center in Brooklyn.

Besides his brother, Miller is survived by his wife and two sons, Jerry, a member of the law firm, and Allen, who recently launched his own music publishing company.

BERT BAILEY

Bert Bailey, 81, former Australian legit and comedy star and author, died March 30 at his home in Darlinghurst, a suburb of Sydney. He had been retired for some years.

Possibly the biggest star in Australian stage history, Bailey started in so-called "brush shows," traveling in a wagon and playing small towns. He ultimately reached the bigtime in the principal Australian cities and became a national idol.

In 1912, Bailey opened at the Palace, Sydney, in his own play, "On Our Selection," a comedy-drama about Australian family life. It was an immediate hit and became his greatest success and perennial touring vehicle. He appeared in London in the show just after World War I, his only engagement there. He never played the U. S.

Daughter survives.

JENNIE BLECHER

Died March 24, 1953, at 68

So Loved, So Remembered,

So Mourned

MY MOTHER

John Roeburt

EDDIE LEWIS

Eddie Lewis, 52, American manager for Edith Piaf and Les Compagnons de la Chanson, died March 26 after an operation in New York. Lewis recently had joined the Lew & Leslie Grade Agency's N. Y. office as a vice-president.

Prior to the Grade affiliation, Lewis had been with the late Clifford C. Fischer for 20 years. He made frequent trips to Europe where he gandered talent with possibilities for the American market and spotting U. S. turns on the Continent.

Lewis had been suffering from ulcers for some time and had gone down to Florida for a rest. Upon arrival in New York, he entered Polyclinic Hospital where an emergency operation was performed.

JIM THORPE

Jim Thorpe, 64, rated as one of the greatest athletes of all time, and the subject of a film in 1951, died March 28 in Los Angeles of a heart attack. In the 1912 Olympic Games at Stockholm Thorpe won both the decathlon and pentathlon championships, but six months later was deprived of the honor following the disclosure that he had played professional baseball in 1909 and 1910.

After the Olympic incident he played as a pro in both baseball and football. He retired from sports and went to California where he occasionally worked as an extra in films. Warner Bros.' "Jim Thorpe, All American" was based on his career. He made numerous personal appearances in connection with the showing of the pic.

Surviving are his third wife and three daughters and four sons by a previous marriage.

HAROLD L. GROVES

Harold L. Groves, 49, president of Hargroves National Service System, Inc., and All State Field Service, Inc., firms designed to keep tabs on film copyright infringements, died March 24 in N.Y. He began his career in 1926 with the N.Y. Film Board of Trade and also had served with the legal branch of the Motion Picture Producers and Distributors of America.

In 1945 Grove helped organize Confidential Reports, Inc., which serviced film companies with a check on nationwide b.o. receipts. He became Confidential's exec v.p. in 1951, after serving as its national field director and last year became prexy and g.m. of Hargroves and All State. At the time of his death he was investigating N.Y. theatre ticket agencies and boxoffice personnel on a confidential assignment for the League of N.Y. Theatres.

Wife, daughter, son, mother, brother and five sisters survive.

MAURICE FREEMAN

Maurice Freeman, 81, former actor and vaudevillian, died March 26 in Bayshore, L.I. He had played stock in Boston, New York, Chicago, New Orleans and St. Louis. He had toured vaude from 1908-15 with his late wife, professionally known as Nadine Winston, in a comedy skit, "Tony and the Stork." From 1915-18 he appeared in films and was later seen on Broadway in "Night Hostess," "Celebrity," "Tomorrow's a Holiday," "The Octoroon," "Did I Say No," "Mendell, Inc.," "When in Rome" and "Play, Genius, Play." His legit activity also included appearances in London, where he performed in "Three Men on a Horse." He retired about nine years ago.

Surviving are two brothers.

A. E. CHADICK

A. E. Chadick, 50, exec veepee of Motion Advertising Services Co., Inc., died March 27 in a N. Y. Central train wreck at Ashtabula, O. He had been with MPAS for over 25 years, and before that had been manager of the Saenger Theatre, New Orleans, under E. V. Richards. He had been enroute from the national convention of Drive-In Theatre Owners, held in Milwaukee, to company's N. Y. office.

Wife and brother survive.

MAX THIEL

Max Thiel, 74, professionally known as Maximo the Great, magician, died March 24 in Glendola, N. J. Born in Germany, he came to the U. S. in 1896. He had toured here and abroad and was a former dean of the N. J. Society of Magicians.

Surviving are his wife, Martha Wuensche Thiel, who had assisted him in his act, and a son.

ANDREW GRAY

Andrew Gray, 80, radio pioneer, died March 22 in a hospital near London. Gray had worked with the late Guglielmo Marconi, his personal friend, for many years, dating back to latter's earliest radio experiments. He eventually became technical general manager of the Marconi International Marine Communication Co.

Gray retired 21 years ago.

WALTER R. GOLDING

Walter R. Golding, 57, who had operated the Community Theatre, West St. John, N. B., for the past 26 years and previously had been on film distributing staffs, died in St. John March 21. He had been ill three days with heart trouble. He was a charter member of the Canadian Motion Picture Pioneers.

Survived by a brother and two sisters, one of the latter being the wife of R. G. March, veteran district manager for 20th-Fox.

MRS. SAMUEL HELD

Mrs. Dorothy Sandler Held, 50, known professionally as Dorothy Saunders, former songstress, died March 24 in a Long Island hospital. Miss Held, who had played the Keith and Loew vaude circuits as a singer, began her career as a nitery vocalist.

Husband, Samuel Held, a retired restaurant owner, a daughter and a brother survive.

JAMES ANDERSON

James Anderson, 81, character actor, died in a Glasgow hospital March 22 from burns received when his clothing was set alight by electric fire in his home.

Known on stage and radio, he appeared in the pic, "Tight Little Island," in role of the invalid who kept his whisky in a hot-water bottle in bed.

AL ROMA

Alexander Isaacson, 56, professionally known as Al Roma, vaude and nitery performer, died March 27 in Philadelphia. He had played the Keith circuit and recently had appeared in Philly niteries.

Wife, the former Betty Woodroffe, who had appeared in vaude under the name of Betty Wood, survives.

J. WALTER CAMPBELL

J. Walter Campbell, 62, manager of the Bijou Theatre, N.Y., died March 27 in East Meadow, L. I. He had been manager of the Bijou for the past eight years and before that had managed USO-Camp Shows, 1941-1945.

Wife, two daughters, a brother and a sister survive.

JOHN E. LILLY

John E. Lilly, 78, veteran theatre owner, died March 22 in Sulphur Springs, Tex. He had operated theatres there since 1922 and at one time held interests at Alba, Winnsboro, Mount Pleasant and Honey Grove.

He began at the Alba in 1917.

WILLIAM HUMPHREYS

William Humphreys, 78, musical mimic with the old Dumont Minstrels, died March 24 at his home in Haddon Heights, N. J. In recent years employed as a printer, Humphreys had a long stage career which included several seasons on the Keith circuit.

Wife and daughter survive.

EARL (JEFF) JEFFRIES

Earl (Jeff) Jeffries, 78, oldest stagehand in Dayton, O., died March 24 in that city.

Three years ago he was presented with a gold card by Dayton theatre operators upon completion of 50 years as a stagehand, most of them at the Keith Theatre.

WILLIAM L. ENGELHARDT

William L. Engelhardt, 61, tax accountant with Loew's, Inc., for 30 years, died March 28 in Rockville Centre, L. I.

Wife and two children survive.

ALFRED SEVER

Alfred Sever, 62, actor in silent films, died March 26 in N.Y. He had been a supporting player in a number of pix made in Fort Lee, N.J., in the pre-sound era.

Wife survives.

Mrs. Rose Marie Palmese, 82, retired screen actress, died March 21 in Altadena, Cal. She was formerly under contract at Universal. Surviving are her husband, 11 children, 17 grandchildren and 10 great-grandchildren.

Fidencio Carbajal Penna, 92, Mexican composer who helped Juventino Rosas arrange the music for "Over the Waves," died March 26 in Cuernavaca, Mexico.

Wife, 35, of Jerry King, president of the Standard Radio Transcription Service, Los Angeles, died March 24 in L.A. Surviving besides her husband are her parents and two brothers.

William Birken, 38, formerly with Joey Sims and Maurice Spitalny orchs in Pittsburgh, died at his home there March 22 of a heart attack. He leaves his wife, a dancer.

E. M. Rush, manager of Lyceum Theatre, Leeds, England, for 35 years, died March 9 in that city. He was secretary of Leeds branch of British Cinematograph Exhibitors Assn.

James A. Callahan, 56, vet member of the projectionists and stagehands union, died of heart disease March 19 in St. Louis. His wife and six children survive.

Brendan A. Poutree, 24, vocalist who had toured the midwest, died March 21 when car he was driving went out of control and overturned near Rawlins, Wyo.

Donald D. Brehm, 32, Lincoln, Neb., musician, died March 17 after an extended illness. He was a drummer for several bands which played Lincoln niteries. Survived by mother and brother.

E. William Pearson, 48, CBS radio engineer for 23 years, died March 25 at his home in Woodland Hills, Cal.

Maurice Clark Turner, 74, prez of the Dixie Lecture & Concert Management Bureau, Dallas, died March 22 in that city.

William Humphreys, 79, former vaude comedian, died March 24 in Haddon Heights, N. J.

Joseph L. Markolf, 60, last employed at the New Shenandoah Theatre, St. Louis, died of a heart attack March 20 in that city.

Brother, 90, of Murray Whiteman, proprietor of Whiteman's Song Shop, Buffalo, died in New Rochelle, N.Y., March 16.

Son, 2½, of Sonny Burke, Decca Records' artist and repertoire head in Hollywood, died March 29 in Santa Monica, Cal.

Brother, 55, of David Niven; actor, died March 25 in Durban, South Africa.

Karl Eberlein, 68, pioneer film studio artist, died March 20 in a traffic accident in Hollywood.

Father, 73, of Joseph Mulone, owner of the Cheswick Theatre near Pittsburgh, died March 12 in Pitt.

Mother, 68, of John Roeburt, radio-TV writer, died March 24 in New York.

H. Miles Williams, Jr., 39, sound technician with 20th-Fox, died March 24 in Hollywood.

MARRIAGES

Yvonne Seder to Don Jaeger, Las Vegas, March 28. She's daughter of the late film director, Ralph Seder; he's with Technicolor.

Myra Key to Eric Pausin, Dundee, Scotland, March 21. She's skater in British ice productions; he's ice skater from Vienna.

Pauline Larson to Edward F. Clinchard, N.Y., Dec. 19 and just revealed. Bride is a TV singer-pianist.

Janet Mario Bera to Johnny Amoroso, Yonkers, N.Y., March 22. He's a vocalist with Tommy Dorsey orch.

BIRTHS

Mr. and Mrs. David S. Hall, Jr., daughter, Los Angeles, March 26. Father is assistant manager of the Los Angeles Theatre.

Mr. and Mrs. Robert Dulaine, son, Hollywood, March 26. Father is deejay and radio announcer.

Mr. and Mrs. Robert Hill, son, Santa Monica, Cal., March 26. Child is the grandson of Jack E. Baker, Republic's veepee in charge of studio operation.

Mr. and Mrs. Alexander Carson, son, N.Y., March 25. Mother is Carol Channing, musicomedy performer.

Mr. and Mrs. Stanley Smith, daughter, Hollywood, March 17. Father is a Metro makeup man.

Mr. and Mrs. J. Robert Lee, son, March 10, Erie, Pa. Father's of the American Theatre there.

Mr. and Mrs. Edward G. Robinson, Jr., daughter, Hollywood, March 27. Father, a quondam film player, is the son of film star Edward G. Robinson.

Mr. and Mrs. Albert Rudman, son, Buffalo, recently. Father is a clarinetist, formerly with Vaughn Monroe's orch.

Green

Continued from page 7

very tightlipped about it. He has stated in the past, and said so again last week, that he would come up with a "surprise" at the 20th stockholders meet in N. Y. May 11. While Green himself has dropped hints that he controls as many as 600,000 shares of 20th stock, a more conservative estimate puts his and his associates' holdings at about 60,000 shares, with an option on another 40,000. Under 20th's cumulative voting system it takes approximately 200,000 shares to elect a director.

Spokesmen for 20th have indicated on several occasions that Green may be able to elect a director. At the brokers' meet, Green was asked whether he had tried to "compromise" with Skouras and he replied that he had tried to do so on several occasions. At the start of his talk, he asserted he had never officially announced a 20th proxy fight.

Green, asked whether owning stock in a company made one competent to direct it, replied that stock ownership provided an incentive to work well. He added that directors should be competent and honest. When asked whether he thought 20th directors were incompetent or dishonest, Green quickly replied, "Absolutely not," and declared he had never said that.

Green discussed 20th's past dividend record and criticized management for not including in its earning reports foreign revenue blocked overseas. In this 20th follows the regular industry pattern of including in its earning report only dollars actually received in New York.

Chains Whittle

Continued from page 7

mercially, the industry may be less impressive; economically it will be more sound, and the individual units should prosper."

In N. Y. Monday (30), Samuel Goldwyn restated an observation which he has made several times in past. He believes about 50% of the present theatres will go out of business eventually.

Upbeat in recent theatre income was noted by Sol A. Schwartz, prexy of the RKO chain, and Goldenson. Due largely to "better pictures," the b.o. for the first two months of 1953 was ahead of the corresponding 1952 period, Schwartz said in his annual statement to stockholders.

RKO's theatre receipts for all of 1952 amounted to $26,954,000, against $29,550,000 for 1951. Drop for comparable theatres and for comparable periods was equal to 8%, said Schwartz. As previously reported, the RKO circuit had net earnings of $1,025,000 last year, compared with $1,322,039 in 1951.

Goldenson revealed that UPT's fourth quarter of 1952 was ahead of the final quarter of 1951. This represents the first time in three years that an improvement was experienced. Earnings amounted to $1,640,000, or 40c a share, for the 1952 final quarter, compared with $1,056,000, or 32c a share, for the last 1951 period.

UPT consolidated net profit for the year was $6,961,113, including earnings of $5,613,626 from operations and $1,347,487 from capital gains. Profit, equal to $2.11 a share, compared with 1951's earnings of $10,705,011, or $3.24 per share.

All-Night Ozoner

Continued from page 1

night policy have also opposed the practice, pointing out that it would arouse both church and municipal authorities and bring about harassment from city officials. These ops note that ozoner operation is based on catering to the family and this trade could be harmed by instituting the dawn-to-dusk policy and reviving charges against "passion pits with pix."

Several of the all-night theatres showed five different features after midnight in addition to five cartoons and other shorts. Snack bars were kept open throughout the night for purchases and a few even served free doughnuts and coffee during the early morning hours.

All-night practice is still being followed in Houston where the general reaction from a biz standpoint appears good. A 1,000-car emporium in Houston was three-fourths full all during last Saturday night. Another, with a 508 capacity, was full throughout the night.

All-night policy was originated in the midwest and recently spread to the southwest. For the after-midnight shows, some ozoners have been exhibiting quickie exploitation-type burlesque films. One was reported also presenting an in-the-flesh stripper.

BBC Chief Loser

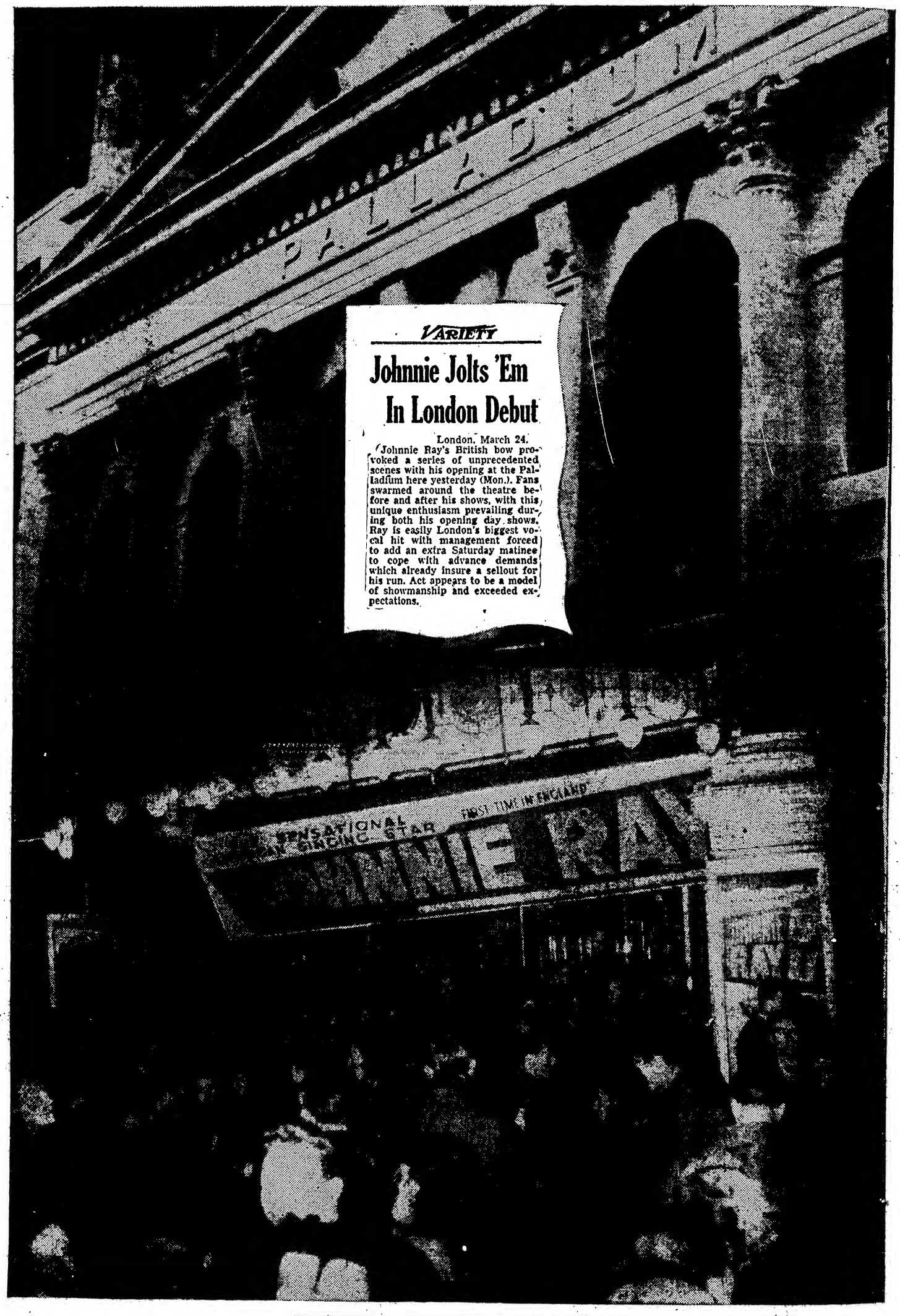
Continued from page 2

these cancelled their programs on the night the news was announced.

Main entertainment casualty is the BBC sound and TV programs. From the time of Queen Mary's passing until after the funeral, only modified programs are being aired, with a partial merging of the three national wavelengths for special memoriam features. One of these was Noel Coward's "Cavalcade" which was one of Queen Mary's favorite shows.

Decision to limit court mourning to a month indicates there will be no suggestion of revising Coronation plans. That ceremony will be staged on June 2, as arranged, with nation-wide junketings to follow.

When the death was first announced, Jack de Leon tentatively switched the opening of "Red Headed Blonde," scheduled for the Vaudeville tomorrow (1), until the following Saturday, but when it was confirmed that it would preem after the royal funeral, he reverted to the original date. The Old Vic's opening tonight (Tues.) of "Murder in the Cathedral" proceeds as scheduled.



VARIETY

Johnnie Jolts 'Em In London Debut

London, March 24.

Johnnie Ray's British bow provoked a series of unprecedented scenes with his opening at the Palladium here yesterday (Mon.). Fans swarmed around the theatre before and after his shows, with this unique enthusiasm prevailing during both his opening day shows. Ray is easily London's biggest vocal hit with management forced to add an extra Saturday matinee to cope with advance demands which already insure a sellout for his run. Act appears to be a model of showmanship and exceeded expectations.

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VARIETY

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TV JUST A 'RADIO HANGOVER'

Diamonds as Songwriter's Best Friend When 'Kill the Ump' Time Blossoms

By JIM WALSH

Songwriters and record makers seem to have first got the idea in 1906 that an honest buck could be turned by writing or recording paens to baseball. True, in 1903 there was a ditty called "Strike Out, McCracken," whose title sounds promising, but it turns out to have nothing to do with the bat-and-ball game. Instead, it is the sad story of a sailor forever getting shipwrecked and having to swim to shore. And when Al Bernard and Ernest Hare recorded George F. Briegel's "Slide, Kelly, Slide" in 1920 their hero was not a base stealer but a trombone player. Names can be misleading!

But in 1906 George Whiting and Fred Fisher wrote "It's Great at a Baseball Game," which did fairly well, and Joe E. Howard did even better with "The Umpire is a Most Unhappy Man," (words by Hough and Adams); a genuinely clever comic song which has been occasionally revived since—as on a Signature record by Ray Bloch's orchestra, with "The Giants' March" on the other side. "The Umpire" was introduced in the music film, "I Wonder Who's Kissing Her Now."

"It's Great at a Baseball Game"

(Continued on page 44)

Pitt's Vogue Fouled Up In Lamour Mumps, Mick's Mate, Kallen's TV, Etc.

Pittsburgh, April 7.

John Bertera, owner of the Vogue Terrace, and George Claire, who books the 1,100-seat theatre restaurant, had enough headaches last week to do them for the rest of the year. It all started when Dorothy Lamour came down with the mumps and had to cancel her Easter booking here, which was to have started Saturday (4) and extended through this Saturday (11).

On strength of the Lamour date, Bertera had lined up a flock of big organization parties and had also spent a nice bundle on advertising when he got the bad news. William Morris office told him and Claire not to worry, that they'd come up with a satisfactory replacement, perhaps either Kay Starr or Frank Sinatra. Twenty-four hours later, Bertera was informed neither one of them was available but would he like to have Mickey Rooney? He okayed The Mick on the spot, and immediately placed big ads announcing Rooney.

Almost before the dailies heralding Rooney were on the street, Claire got another call telling him that Rooney, after okaying the date, had decided he couldn't make it because his wife was sick and he didn't want to leave her. Next name to be contacted was Frances Langford, in Florida. She couldn't

(Continued on page 15)

Arnold's Tip

Hollywood, April 7.

Advice from Edward Arnold, soon to start his 46th year in show biz: "People in the acting end of the business should worry less about the innovations of Cinerama, 3-D and other technical developments, and worry more about improving their acting.

"There will always be a part for good performers."

Legit Crix Stew Hops from B'way, Chi to West End

Situation on the critics front continued to boil last week, taking on international complications, but there were no further instances of aisle-sitters being barred from theatres. New developments were confined to verbal agitation.

In Chicago, where J. J. Shubert recently took reviewers off the first-night free list and sought to have them cover second nights, the four first-stringers attended the local opening of "Affairs of State" on purchase tickets. By coincidence, it was generally agreed, they panned the show. Indications are that the critics will continue to buy their tickets and cover openings indefinitely.

In Hartford, where the New Par-

(Continued on page 18)

SWG Moves to Protect Unwitting Employers Of Communist Scribes

Hollywood, April 7.

Screen Writers Guild is drawing up a new form of contract with a clause designed to protect any producer who unwittingly hires a scripter who is a member of the Communist Party or who has refused to testify whether he has ever been one. Under the new clause, the producer does not have to abide by the SWG pact, nor does he have to give a writer screen credit if he is in any way tainted with communism.

Change in the SWG bylaws is an aftermath of the Guild's suit against RKO, in which Howard Hughes refused to give screen credit to Paul Jerrico on the ground that the writer refused to testify before the House Un-American Activities Committee. Hughes won the case and an appeal is pending. At a SWG meeting on April 22 the membership will vote on a proposed settlement of the suit.

FEW PROPERTIES BUILT FOR VIDEO

The emergence of the former CBS Radio property, "My Favorite Husband," as another potential TV click spotlights one particular facet of video programming that's generally gone unheralded. The fact that many of the big-money, high-rated television network shows had their genesis as major commercial entries in radio would indicate that the basic properties growing out of TV itself, as a medium distinct and apart from radio, are few and far between.

This, too, does not take into consideration the added fact that virtually all the top TV personalities —the Bob Hopes, the Jimmy Durantes, the Abbott & Costellos, the Eddie Cantors, the Dennis Days, the Groucho Marxes, the Arthur Godfreys, the Milton Berles, etc.— are themselves graduates of the radio kilocycle school.

Even the No. 1 "I Love Lucy" TV show has its roots in radio, for it's a video adaptation of the erstwhile Lucille Ball-Desi Arnaz "My Favorite Husband" radio program of a few seasons back. Now CBS-TV is reverting back to the original title for a second TV fling, with the new one starring Joan Caufield and Barry Nelson.

The radio-to-TV transition is particularly in evidence on the

(Continued on page 34)

Cinerama's 8-Mo. $1,730,000 Take

Based on advance sales, an estimated $1,730,000 will have been taken in by Cinerama when it concludes its run at the Broadway Theatre, N. Y., on June 4 following an eight-month run. The following night, Cinerama will shift to the Warner (formerly Strand) Theatre, which will be its permanent Gotham home.

For the Warner run, Cinerama is dropping its Friday matinees for two evening showings, at 7:15 and 10. According to exhib chief Joseph Kaufman, completely new equipment will be installed at Cinerama's new home. Included will be the new semi-portable projection booths and the giant screen mounted on aluminum pipe scaffolding.

Conant's TV Hitch-Hike

Dr. James B. Conant, U.S. High Commissioner to Germany, arrived at Idlewild Airport, New York, at 5:19 a.m., several hours earlier than expected last Sunday (5).

Lacking other transportation, he rode to New York in the back of a CBS-TV film truck, there to record his arrival.

Conant is back in the U. S. to confer with President Eisenhower.

Figure 'Picnic' Will Cop N.Y. Crix Circle, Pulitzer 'Best Play' Awards

"Picnic," by William Inge, is figured the leading contender for the Pulitzer Prize and N. Y. Drama Critics Circle award as the best play of the season. That appears to be the feeling in Broadway legit circles and concensus of the season's reviews. Critics Circle makes its selection next Tuesday (14) and the Pulitzer committee citation is announced three weeks later.

Other possible candidates for the best-play awards include "The Crucible" by Arthur Miller; "Time of the Cuckoo" by Arthur Laurents, and as a remote possibility, "Seven Year Itch" by George Axelrod. This season, for the first time in several years, there's believed to be a strong chance that the Critics and Pulitzer selections may agree.

"Wonderful Town" is rated a virtual sure thing as the critics' choice as best musical of the season. There's no other serious candidate. For the best foreign play, odds are figured slightly in favor of "Love of Four Colonels," with "My 3 Angels" and "Dial M for Murder" major contenders.

Critics' generally pick the best musical and best foreign entry, but the Pulitzer committee usually selects the best play. In the case of "Of Thee I Sing" that turned out to be a musical, and in the case of "South Pacific" there was a special citation for the musical.

Two highly regarded incoming

(Continued on page 22)

Hope-Crosby's New One?

Toronto, April 7.

In pre-program warmup, radio audience here was asked to join later in on-air singing of Irving Berlin's "Easter Parade," with mimeographed lyrics then passed out.

Song session sagged halfway to upset proceedings when program participants discovered that typist had made an error to read: "The photographer will snap us, and you'll find that you're in the Road to Gravure."

O'seas $1,329,000 Swells ASCAP To Peak $17,672,000

In addition to the peak domestic income of $16,343,000 received by ASCAP in 1952, the American Society of Composers, Authors & Publishers obtained $1,329,400 from foreign performing societies for distribution to U. S. publishers and writers. Figures were revealed by ASCAP comptroller George Hoffman at the annual meeting in N. Y. at the Hotel Astor, yesterday (Tues.).

The foreign coin is not part of the general fund and its distribution is made on a strict per-performance basis to writers and publishers. Accurate breakdown of foreign performances is possible because of the tieup between the overseas governments and the performing rights societies which

(Continued on page 46)

WB and RKO, Last Major Film Holdouts, to Be 'Toasted' by Sullivan

Ed Sullivan, who has been playing best man at the film-television wedding on CBS-TV's "Toast of the Town," has cracked two more major studios—Warner Bros. and RKO—on showing clips from their new pix on his Sunday-night tele hour.

First WB current release, "Trouble Along the Way," will be seen in a clip on "Toast" next Sunday (12), with Charles Coburn and Sherry Jackson of the cast (John Wayne starred) making personal appearances.

In obtaining WB pix, Sullivan has broken a logjam that prevented at least four WB properties from being shown on "Toast," such as "The Petrified Forest" in Sullivan's Robert E. Sherwood Story,

(Continued on page 15)

Johnny Burke's Other Self, K. C. Rogan, Dips Into Classics Again

With the current release of "Now That I'm in Love," tune's lyricist, K. C. Rogan, has come out from under his pseudonym and revealed himself as pop tunesmith Johnny Burke. The Rogan tag first broke into music biz circles several months ago, with "Wild Horses," which is an adaptation of Robert Schumann's melody of the same name. On "Now That I'm in Love" Rogan (Burke) dipped into the classics again, this time culling from Rossini's overture to "William Tell."

Burke, who collabs with Jimmy Van Heusen on pix score musicals (they've also penned the score for the upcoming legit musical, "Carnival in Flanders") has placed "Now That I'm in Love" in his Burke & Van Heusen ASCAP firm, operated by George Simon. "Horses," on the other hand, was spotted in the Simon catalog.

Burke developed the K. C. Rogan moniker from a compilation of the names of his three children; his son Kevin Curtis (K.C.) and his two daughters, Rory and Regan (Rogan). Four diskeries, RCA Victor, Mercury, Decca and M-G-M, already have covered "Now That I'm in Love."

'Punchy' Met Winds 68th Season With Puffs, Pans and Lower (250G) Deficit

By ARTHUR BRONSON

The Metropolitan Opera will close its 68th season in N. Y. Saturday (11) in a whir of paradoxes. Box-officewise, biz has been good all year, and well ahead of last season, when the Met had a $3,500,000 b.o. take. On the other hand, there's a Met money crisis, which necessitated a public drive for $1,500,000 this winter. Only about $515,000 of this amount has been raised, and prospects are that the drive won't reach $750,000.

Productionwise, the Met offered three new presentations during the 22-week season. These were the highly-touted Stravinsky's "The Rake's Progress," in its American premiere; the Howard Dietz English version of "La Boheme," and "La Forza del Destino." Yet, despite the 24 different operas given for 149 performances this year, the season artistically was mediocre.

The '52-'53 season brought many brickbats and few hosannas. Musically and newswise, it wasn't as powerful a season as Bing's first two, retrograding as far as its impact on the public was concerned. Works chosen for presentation may have been the reason. There were few distinguished productions and performances, and many shoddy ones.

After a '51-'52 season, when the Met ran up an alltime deficit high of $475,000, this season's losses look to be more moderate. With three new productions this season as against last season's four (each roughly costing from $60,000 to $75,000 to stage), and no similar outside loss as last season's touring "Fledermaus" nick, the Met's '52-'53 deficit isn't expected to exceed $250,000.

There was nothing as unusual this season as last year's hiring of

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THE HONG KONG STORY: CUGAT'S 30G, $20 SUITS

Hong Kong, March 31.

The five-day stand of the Xavier Cugat troupe wound up last week with a gross of $30,000 for 10 performances. Hong Kong talent-starved fans rushed in to fill rather poor seating arrangements to capacity and acclaimed the show best yet seen here.

Show included Abbe Lane, The Four Step Bros., Tulara Lee, Los Barrancos, McQuaif Twins, and Chinese comic Jose Wong.

Hong Kong pays off to visiting artists not only in the nice takes to be expected but in shopping loot. Right now this is a world paradise for shoppers: men's worsted suits at $20, watches and cameras at factory prices, a free currency market with no restrictions, 12-course menus served with individual attention, dance music and cabaret turns at $2, hotel suites with bath at $8 per day and so on right down the line.

This is almost taxless existence in a tax-crazy world, with lush Oriental beauties, green mountains, blue tropic seas and the comfortable background of Chinese service.

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New Korean Trek

Hollywood, April 7.

Nine Hollywood troupers left for Korea to entertain U. S. servicemen under auspices of the Hollywood Coordinating Committee and USO-Camp Shows. It is Johnny Grant's third tour and Piper Laurie's second.

Other members of the troupe are Freddie Brown, Arthur Brunner, Ernest Brunner, Wanda Curtis, Jane Davis, Jean Fowler and Elizabeth Talbot-Martin.

Esther Williams Can Do No Wrong in Burma; Spot's Something for the Birds

By JULES BUCHER

Rangoon, March 31.

Burma is a wonderful place to make films, to exhibit films, and to watch film audiences. There are birds in the screening room. There are frequently birds in the theatres, too. Temperatures here stay around 90 day and night, throughout much of the year. There is no air-conditioning, and the ceiling fans aren't much help, so usually a couple of high transoms are left open. Hence, birds. No one takes precautions.

The local film producers really do very well, considering what they have to work with. Like the rest of Burma, they haven't yet recovered from the war. Not only did most of them suffer bomb and fire damage, but the Japanese liberated lights and cameras, leaving only a few old DeBries (and many hand-cranked ones are still in use); a Wahl single-system and a few Eyemos. Recently one of the majors bought a second-hand Mitchell, and another bought a standard Bell & Howell.

Love That Western

Burma produces around 40 pictures yearly, more than half of these being silent, with subtitles. Burmese films usually fall into one of three story categories: historical or mythological, involving actual or legendary characters from ancient Burmese times, frequently involving spirits and demons; romantic modern dramas liberally laced with love songs, and westerns. The last are blood-and-thunder imitations of American westerns, long on violence and gunplay.

The Burmese, as a people, like films. Of about 30 theatres in Rangoon, half-a-dozen play Indian pictures steadily (Rangoon has a big Indian population, and pictures like "Aan," "Awara" and "Hanuman" run for 10 or 12 weeks); about the same number of theatres

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Zukor, Crown, Fuller To Get Alger Awards

Adolph Zukor, Col. Henry Crown and Walter D. Fuller, board chairmen, respectively, of Paramount Pictures, Waldorf-Astoria Corp, and Curtis Publishing Co., will be feted with Horatio Alger awards today (Wed.) at the Rainbow Room lounge, N. Y. Presentation will mark the seventh annual awarding of the Alger bronze plaques to Americans who have come up the ladder a la the Alger legend.

Among others slated to receive the award is former President Herbert C. Hoover.

Grunt & Croon Disk

Hollywood, April 7.

Wrestler Sandor Szabo, a fave on the television grunt-and-groan circuit, turns crooner tonight (Tues.) etching two sides for a new indie tagged Hammerlock Records. Grappler did some singing in his native Hungary, but is known here only as a muscle man.

Session tonight follows four months' work with vocal coach Dick Loring. It will be produced by Bud Freeman, Gene dePoris and Mickey Freeman. Szabor will be backed by a seven piece orch, featuring harp and organ, under the direction of Dennis Farnon.

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Chevalier's 55 Concerts at 55

Paris, April 7.

Maurice Chevalier is back here from his recent successful tour of England for a rest and to make his plans for the next two years. He has signed a contract with the Theatre Des Champs-Elysees for a series of 55 consecutive concerts which will start in October next year. This will coincide with Chevalier's 55th year in show biz.

Chevalier will prepare a new one-man show for this next appearance here. His songs and patter will trace his show biz life on the Paris and world scenes.

Immediate projects are concerts in Berlin, and then a return to England for another tour and a film. Pic is a sketch film directed by Anatole De Grunewald, featuring Chevalier as a singer. In September, he plans either to go to the U.S. on a concert tour or on a tour of South America. After his 55 stint in Paris, he plans to make a film here based on his recently published memoirs.

Louis Frohlich Passes; Aided ASCAP, Film Biz In Some Big Legal Bouts

Louis D. Frohlich, vet film and music industry lawyer who died in Lenox Hill Hospital, N. Y., last Tuesday night (31), broke into show business under the tutelage of the late Nathan Burkan, the copyright attorney who was one of the founders of the American Society of Composers, Authors & Publishers in 1914. Frohlich, along with his future partner, Charles Schwartz, joined Burkan's firm in 1916 shortly after graduating from Columbia Law School.

Under Burkan's wing, Frohlich handled numerous litigations which established ASCAP's power to collect performance fees. After Burkan's death in 1936, Frohlich formed his partnership with Schwartz in the firm of Schwartz

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Jay Chase to Take Over His Late Mother's Pacts

Jay Chase, son of Mary Chase (Mrs. Mary Gruber), who died in Chicago Sunday (5), will take over as personal manager for Josh White and Josephine Premice. Balladeer and songstress were previously handled by his mother, whom he assisted.

Contracts for the change in representation are being drawn up.

Ouch!

Flock of show biz personalities turned out last Tuesday (31) to help Henry Morgan celebrate his 38th birthday on his WMGM (N. Y.) midnight-to-3 a.m. jabberjockey show from Hutton's midtown Gotham eatery.

Numerous "gifts" were bestowed on Morgan, but the topper was the presentation from station g.m. Bertram Lebahr, who brought along the station's FCC license.

"With you on the air," cracked Lebahr, "we don't need it."

Cuba Arrests and 'Deports' 11 Yanks, Closes Sans Souci, Tropicana Casinos

Havana, April 7.

In a crackdown on the fleecing of U.S. tourists at gambling niteries, the Cuban government last week arrested and deported 11 American gamblers and closed the gaming room at Sans Souci indefinitely and that at Tropicana for five days (beginning March 30). The crackdown came following articles in the American press (VARIETY, Satevepost) regarding the unsavory gambling situation here.

All of those arrested (including one woman) were minor figures. They included shills, steerers and croupiers. Other suspects were quizzed by police, and a number were arrested but then released. Among these was Sidney Jacobs, reportedly chief of the roulette croupiers at Sans Souci. With one exception, all of the arrests were made at Sans Souci and Tropicana. The exception was a man picked up at the Hotel Varadero-Internacional's cabaret.

The gamblers were charged with being employed illegally (because they were in Cuba as "tourists," and tourists are not allowed to work) and with "exploiting tourists at cabarets and other entertainment centres through gambling." It was the largest number of Americans jailed in Cuba in recent times. The arrests were made by police and Military Intelligence Service agents who had been probing the niteries for several days.

Deportation, or Else

Rather than face official deportation proceedings, the 11 gamblers agreed to leave the country voluntarily.

The third of Havana's Big Three niteries, Montmartre, was not affected by the investigation. Manager Mario Garcia said, "Our games have always been on the up and up." (Havana's fourth major night gambling establishment,

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Lolly's 30-Year Stag

Hollywood, April 7.

Louella Parsons will be honored at a stag testimonial dinner at the Masquers Club April 23 to celebrate her 30 years as a Hollywood columnist.

On the dais will be George Burns, Eddie Cantor, Edward Mannix, Joseph M. Schenck, Jimmy McHugh, Cecil B. DeMille, Jack L. Warner and Darryl F. Zanuck.

Roz's Wish Not to Halt 'Town' SRO Momentum May Hold Up Her Pic Stint

Rosalind Russell, star of the click musical, "Wonderful Town," may exit the show temporarily to appear in a film to be produced by her husband, Frederick Brisson. Latter arrived in N. Y. yesterday (Tues.) from the Coast for huddles with Robert Fryer, producer of the legiter, concerning Miss Russell's possible bowout date for the pic.

Star's deal provides that she can take time out for one film during the first year's run of the new musical. It's understood that the time for this, as stipulated, must be mutually agreeable to all parties.

There's understood to be a strong possibility that Miss Russell may pass up the film stint for the immediate future, preferring not to halt the "Wonderful Town" run and thereby perhaps break its momentum. Show is playing to absolute standee-limit attendance at the Winter Garden, N. Y., and is a prospect for solid capacity trade through this summer, if its run is not interrupted.

Earlier, the film had not been in immediate prospect, since Brisson's company, Independent Artists, had been at work on a property lensed in Spain, and Miss Russell was not involved. This idea has been suspended, however, and Brisson's next will be "You Can't Judge a Lady," with Miss Russell as star.

Brisson now has "Never Wave At a Wac" in release through RKO. Miss Russell has the lead. While in Gotham he'll also negotiate a distribution deal for the new pic.

VOICE TO BEAM 'PAN' IN CHINESE, KOREAN O'SEAS

Radio dramatization of Walt Disney's "Peter Pan" will be beamed to Korea and the Chinese mainland by the Voice of America. In okaying the arrangement with the U. S. State Dept., Disney office provided the sound track from the film and a continuity script.

Voice will use the original "Pan" songs and music with dialog dubbed in Chinese and Korean.

Maude Adams in Hosp

Albany, April 7.

Maude Adams, retired stage star, was taken to Greene County Memorial Hospital in Catskill, N. Y., Saturday (4) for treatment of bronchitis and pleurisy. Her physician said Monday (6) that her condition had improved and that, barring complications, Miss Adams would be discharged in a few days.

She lives on a farm at Tannersville.

SCHNOZ'S GLAM GALS FOR N.Y. COPA RETURN

Patterning his nitery turn after his "All-Star Revue" NBC-TV shots, Jimmy Durante is coming into the Copacabana, N. Y., April 16 surrounded by a bevy of beauts. In addition to the regular Copa line, bill will include Wanda Smith's Cover Girls.

Latter troupe comprises five femmes, each of which does a specialty. Eddie Jackson, Jack Roth, Jules Buffano & Co., of course, continue.

Show Biz Contingent Sailing for England

Gracie Fields heads a heavy show biz contingent sailing for Europe today (Wed) on the Queen Elizabeth. Also sailing are producer George K. Arthur and writer Sidney Carroll, who plan to make a film in England, and John G. McCarthy, U. S. State Dept. pix rep.

Other passengers include William Karol, European rep for the Mexican film firm, Peliculas Mexicanes; Pamela Mason, wife of actor James Mason, and five "Guys and Dolls" cast members, with Stubby Kaye and Jerry Wayne among them.

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QUICK PLAYOFFS COST MILLIONS

Squawking Exhibs May Face Legal Action for Failing to Up Tix Prices

Exhibs who have been beefing about forced tilts in admission scales and complaining that they're illegal, may find themselves the target of legal action if, strangely enough, the theatremen fail to up ticket prices.

Films involved are the product of indie producers releasing through major companies. Latter outfits, who were defendants in the industry antitrust suit, are enjoined from insisting upon raised admission. But there's no such injunction against the indie filmmakers.

Consequently, Disney Productions, for one, is serving notice that an exhib who has agreed to play a pic such as "Peter Pan" at increased prices, and then charges only regular scales, might be subjecting himself to a courtroom bout.

In a specific instance, it's understood that Cincinnati circuit operator Ruben Shor has been threatened with a suit by Disney because he, Shor, played "Pan" at standard prices. Position taken by Disney legalites is that any theatreowner, after having consented to raise the tariff, is guilty of copyright infringement if he fails to make good on that agreement. Disney office contends that, as owner of the copyright, it has the privilege of soliciting the promise from a theatreman that he'll hike the scales for "Pan."

If this position holds up, it obviously would apply to all indie producers releasing through any company. Among the current releases getting advanced admissions, it's noted, is Samuel Goldwyn's "Hans Christian Andersen," also going through RKO.

RKO admits it is restrained from demanding stiffer b. o. prices. But the company further contends that in the case of "Pan" and "Andersen" it serves merely as the distributor, not the seller, and has nothing to do with licensing terms. Disney and Goldwyn set the licensing policy, RKO states.

Hairy Problem

Hollywood, April 7.

Sudden influx of new dimensions has caused a crisis in the beard situation. With telltale 3-D on the job, it is a cinch to detect false whiskers on the screen.

Pine-Thomas sent out a call for 120 bearded extras to appear in "Those Sisters from Seattle" but was able to round up only 63. A legitimate beard on the screen must be at least two inches long.

Rodgers Denies 'Okla.' Set For Magna Filming

Case of left hand not knowing what the right hand is doing appeared in the making this week when Michael Todd, huddling on the Coast with Magna Theatre Corp.'s production v.p, Arthur Hornblow Jr., let it be understood that Rodgers & Hammerstein's musical "Oklahoma" would be the first production to be lensed by Magna in its Todd-AO widescreen process. Todd and Hornblow even have been talking "Oklahoma" with several directors.

Richard Rodgers, who should know what's what with his property, categorically denies any such deal. "Nothing has changed," Rodgers said. "We wouldn't make 'Oklahoma' into a film as long as it's still making money on the road."

It's understood that Todd has the "Oklahoma" director already set. While neither Todd nor Joseph M. Schenck, Magna board chairman, would come straight out and say they'd set "Oklahoma," they also would not deny the fact. Todd made it clear, however, that "no contracts have been signed as yet."

"Oklahoma" is said to be slated to roll at the Goldwyn studios in July with a $3,500,000 budget, of which $1,000,000 is being charged against the legit musical property. Magna plans to roadshow "Oklahoma" in the 65m version, coming down to advanced admissions when it wears thin. After that, the pic will go out in conventional 35m too. Original Magna announcement had said R&H would supervise any of their musical productions that might be made.

Warner Riled On Goldwyn 3-D Rap

Samuel Goldwyn had Jack Warner doing a burn within the past week over 3-D. WB studio sources claim Warner was riled over Goldwyn's statement that 3-D may cash in on novelty value at the start, but is not likely to last beyond a year.

Warner is high on 3-D, including the use of polaroid glasses which, he feels, will be accepted by the public. The Warner Bros. 3-D'er, "House of Wax," is now swinging into release.

Studio topper is represented as feeling that the present situation parallels the introduction of sound which, when introduced by the Warners 25 years ago, also met criticism. On the Coast a couple of weeks ago Warner, via a formal press statement, rapped "irresponsible" persons who sought to tear down 3-D but named no names.

Jack Warner Delays N.Y. Visit for Studio Confabs

Jack L. Warner, originally slated to arrive in New York from the Coast this week for the preem of Warner Bros.' 'House of Wax," has delayed his trip east indefinitely. With "Wax" seen as determining the company's future course in the 3-D field, production chief is holding confabs with a pair of top homeoffice execs.

Veepee Sam Schneider, company's top financial exec, and Norman Moray, short subjects topper, arrived on the Coast this week for talks with the studio chief and prexy Harry M. Warner.

'DOLLS' COY FOR EARLY FILM DEAL, EYEING 3-D

There'll be a filmization deal for "Guys and Dolls" eventually, it appears, but it's not in immediate prospect.

Frank Loesser, composer and lyricist for the musical click, said this week there have been only preliminary talks with Samuel Goldwyn as well as others. Goldwyn stated recently he has been negotiating for the legiter. It's understood the "Dolls" owners figure the show may have added values via 3-D and may hold back on a pic deal pending further clarification of the situation concerning that new depth dimension.

Paramount, incidentally, has some underlying rights to the play via its ownership of screen rights to the original Damon Runyon story and a deal is now being talked for relinquishing these to the "Dolls" company.

Disney Due Overseas

Walt Disney arrived in N.Y. from the Coast yesterday (Tues.) and after a couple of days goes abroad.

Producer will attend the April 16 preem of "Peter Pan" in London.

BUT NO WAY TO HALT WASTE

Film industry is losing vast revenue, figured in the millions of dollars, by trade practices which evolved in recent years, and execs can't come upon a way to prevent the waste. Importantly, that such a situation exists is not denied by many responsible film men.

The money is going down the drain because top films, under the new exhibitor-distributor business relationship, are played off so quickly that the public is denied full opportunity to see them.

Startling illustration of this was provided by United Paramount Theatres via a checkup on the exhibition of Metro's "Quo Vadis." Leonard Goldenson, head of the chain, said it was found in one metropolitan area that "as many as 200,000 people were still waiting for the attraction to play in suburban theatres, although it had already played and gone." Area checked, reportedly, was Philadelphia.

As an outgrowth of the Government's antitrust suit against the eight principal distribs, exhibs have been demanding, and receiving, films in substantially less time than they could book them earlier.

(Continued on page 20)

Lay Off Pic Stocks, Widows, Orphans Told; 'Okay for Hep Specs'

Film industry, appraised for its investment possibilities, is too much of a risk if you're an orphan or a widow, sums up Wall St.'s largest brokerage house. As a matter of fact, says Merrill Lynch, Pierce, Fenner & Beane, film stocks shouldn't be dabbled in by anyone other than an "experienced and sophisticated speculator."

Financial outfit takes the position that the trade is facing too many uncertainties for conservative stock buyers. Also, the industry's past record has been too erratic.

"All of the many new technical developments such as 3-D films and

(Continued on page 22)

May Reopen Trust Decree; D. of J. Can't Handle 'Hundreds' of Beefs

Piling It On

Two producers were discussing stereo, according to Universal's Bill Goetz. "I've got something much better even than 3-D," one said. "My next picture will be in 4-D."

"What's that?," asked the other.

"It means I'm using 3-D and I've got a story too."

TOA's Reversal; To Testify in D.C. Small Biz Probe

Theatre Owners of America has agreed to appear before the Senate Select Committee on Small Business when hearings open in Washington later this month, it was indicated this week. In a letter to Walter D. Amis, committee staffer, Walter Reade, Jr., TOA exec veepee, declared "that we shall be glad to be heard on the subject of the pending system of arbitration, which subject we gather, from trade reports, will be considered by the Committee." Reade's letter was in answer to request from Amis stating "the Committee would be happy to have an expression from your organization."

Reade, top TOA exec while prexy Alfred Starr is on a European trip, told Amis that TOA feels that most exhib complaints are arbitrable. TOA, he noted, is therefore "prepared to appear before the Committee to do whatever possible to break the stymie in intra-industry negotiations in this field."

Referring to grievances and complaints that do not lend themselves to arbitration, such as "demanding exorbitant film rentals and thus compelling theatre operators to advance their admission prices,"

(Continued on page 18)

Dept. of Justice has received "literally hundreds" of complaints from exhibitors anent the distributor practices spotlighted in the Senate Sub-Committee hearings, but lacks the manpower to investigate them, sources close to the D. of J. disclosed this week. Also, it was said, stymieing any full-scale probe has been the matter of personnel uncertainties brought about by the change to the Republican Administration.

In Los Angeles last week Judge Stanley N. Barnes, presiding jurist of the State Superior Court, who has been named head of the D. of J. antitrust division, said he is now studying whether the Department is understaffed.

Individual beefs registered with the Department by exhibs concern mainly clearances. Another factor behind the lack of pursuit of these has been the assumption that often the complainant theatre ops are seeking merely to improve their market position, although there's no apparent evidence of illegal activity on the part of the film companies.

It was further noted that the final decisions concerning exhib-distrib relations rest with Atty.

(Continued on page 18)

Par's Widescreen 'Shane' Plans

In the first instance of a distrib undertaking to inject added values into a conventional 2-D pic via the widescreen treatment, Paramount is holding up the release of "Shane" until at least midsummer. Hope is that by that time a number of theatres will have the broadened exhibition equipment.

Pic is a "first" on another count, having been shown this week on the Coast to reviewers in the widescreen manner.

George Stevens' production, which has Alan Ladd, Jean Arthur

(Continued on page 22)

National Boxoffice Survey

Easter Booms Biz; 'Madam' New Champ, 'Salome' 2d, 'Pan' 3d, 'Rouge' 4th, 'Hans' 5th

Easter week, with usual school holidays for students and brief vacations, is giving biz in key cities covered by VARIETY a great hypo this session. Several cities were hurt some by rain but clear, mild weather on Easter Sunday in most keys contributed to the upbeat. The extent of the current boom at the wickets is indicated by the fact that the five biggest pictures will show better than $1,400,000 total gross.

"Call Me Madam" (20th) is soaring to No. 1 spot with better than $400,000 gross in some 15 representative key cities. Nearly every playdate is smash to terrific. "Salome" (Col) is capturing second place with about 11 engagements, individual dates ranging from good and nice to record. "Peter Pan" (RKO-Disney), which was champ last week is third.

"Moulin Rouge" (UA) is finishing a very big fourth with some eight playdates, most of them rated great to terrific. Showing was made despite obvious yen of youngsters to see "Pan" in current week. "Hans Christian Andersen" (RKO-Goldwyn), third a week ago, is fifth. "Off Limits" (Par) is pushing up to sixth.

"Trouble Along Way" (WB), just out this week, is showing enough to land seventh position. "I Love Melvin" (M-G) will take eighth money. "I Confess" (WB) is still showing enough to win ninth. "Bwana Devil" (UA), "Desert Legion" (U) and "Little Sheba" (Par) round out the Golden Dozen in that order. "Kettles on Vacation (U), "Naked Spur" (M-G) and "Tonight We Sing" (20th) are runner-up pix.

"Man on Tightrope" (20th) is rated good in L.A. on its preem. "Small Town Girl" (M-G), also new, shapes solid in Indianapolis, stout in Washington and lusty in St. Louis. "Lady Wants Mink" (Rep) is doing nicely in N.Y. but looms mild in L.A. "By Light of Silvery Moon" (WB) is pushing up to gigantic $173,000 in its second week at the N.Y. Music Hall, where it is backed by the annual Easter stageshow.

"Sombrero" (M-G) continues on disappointing side although good in L.A. and Denver. "City Beneath Sea" (U) looks sharp in Chi. "Justice Is Done" (Burstyn) still is sock in fifth week of longrun in N.Y.

"Sheltering Palms" (20th) is okay in Portland, Ore. Same is true of "Hitch-Hiker" (RKO) in L.A. "Back on Broadway" (WB) looks fancy in Chi.

"Abbott-Costello To Mars" (U), okay in Toronto, is fairish in Pitt. "Four Poster" (Col) is fine in Portland. "Mississippi Gambler" (U), solid in Louisville, shapes nice in Detroit.

"Anna" (IFE) looms sock in N.Y. and Minneapolis. "Importance of Being Earnest" (U) is brisk in N.Y. and Frisco and big in Boston and Denver.

"Jeopardy" (M-G), fair in Minneapolis, shapes fine in N.Y. "Stooge" (Par) looks lusty in Toronto. "Destination Gobi" (20th), big in Seattle, is mainly mild to fair in other keys.

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Exhibs Losing Coin on 3-D Setup; Customers Balk at Ticket Tilt

While first-run theatreowners have managed to boost admission prices in amounts up to 10c, or more, lesser important houses are finding 3-D an added expense not fully compensated for, because they can't tilt the b.o. tariff sufficiently.

Experience with the exhibition of "Bwana Devil" in many areas has been that theatre ops could boost the price of a ticket by 4c at the maximum. Viewing glasses needed for the run of the 3-D'er were priced at 10c each; consequently there was a 6c differential.

In the "Bwana" setup, specs were paid for off the top of the gross money—that is, before the split with the distributor, United Artists. Thus, of course, the exhib and UA shared the admission loss, the public shelling out for only two-fifths of the glasses expense.

Theatremen, notably in Canada and the midwest, found the public would balk at any attempts to raise scales beyond the 4c level.

Latest among the first-runs to tilt the scales by 10c are the top houses in the Interstate chain in Dallas, bringing the new top price to 70c. Buffalo has gone to a new high of 90c; N.Y. showcases for the most part are holding to a top of $1.80, and Minneapolis and St. Paul downtown spots are underway with price-raising.

Ticket boost in Dallas followed immediately on the heels of an ease-up in Texas state taxation on admissions, marking the successful conclusion to a campaign pressed by Texas COMPO. Last week, Gov. Allan Shivers signed the bill which

(Continued on page 15)

3-D's a Gigantic Power Struggle But Can Revive Films: Barnett to ITOO

Columbus, April 7.

Herbert Barnett, president of the Society of Motion Picture and Television Engineers, told the annual meeting of the Independent Theatre Owners of Ohio he wishes he knew which 3-D train has the gravy. He could, he told exhibs, put them "hip deep in money" but he's unable to. "It's a secret guarded by time and the public," he declared. The convention opened today (Tues.) in the Deshler Wallick Hotel.

This is no penny ante game, Barnett told the convention, "but a gigantic struggle for power—but at the same time having a common interest in revival of the motion picture industry. Hundreds of millions of dollars are involved. So are the fate of companies and the future of individuals."

Barnett, who refused to indorse any 3-D widescreen system, was optimistic about the outcome of the turmoil because of the by-products springing from the interest in three-dimension and widescreen techniques.

"Motion picture engineers are working hard," he said, "to ease your troubles in a constructive and reasonable manner by establishing standards as quickly as possible. Other engineers are happily taking advantage of this big opportunity

(Continued on page 20)

Par Switch Brings Early Release on Strong Pix

A. W. Schwalberg, Paramount distribution chief, this week claimed a switch away from the traditional slufoff of the spring and early summer months so far as pic releases are concerned. Exhibs over the years have beefed that the film companies hold back on their important pix until late summer, when business generally trends upward.

Schwalberg reported a lineup of 10 Par films on the distribution sked for April, May, June and July. These include "Off Limits," Bob Hope-Mickey Rooney comedy, in April; Par's first 3-D'er, "Sangaree," and the new general release of "Greatest Show on Earth," May; "Scared Stiff," Dean Martin-Jerry Lewis; June, and "Stalag 17," July.

Both George Stevens' "Shane" and George Pal's "War of the Worlds" have been withdrawn from the releasing sked, Par's idea being to groove them for widescreen showings at a later date.

COMPO on Sidelines In Small Biz Hearings

Council of Motion Picture Organizations, all-industry outfit designed primarily for public relations purposes, is muted so far as the Senate Small Business Subcommittee is concerned. Hearings on the Coast last week, which will be continued in other cities, spotlighted intra-mural dissension and resulted in press reports unfavorable to the trade.

COMPO has been enjoined from any role in the situation by its own bylaws. Organization setup directs that any issue involving trade practices must be avoided, and the Senate probe so far has concerned distributor policies.

'Insiders' Add To Pix Stock Buys

Washington, April 7.

Newest monthly SEC report of "insider" transactions shows Harry Warner adding 2,200 shares of Warner Bros. Pictures last month to boost his holdings to 245,200, plus an added 16,000 in a trust account. Samuel Carlisle unloaded his 400 shares of WB.

Harry Brandt, the big man in Translux, sold more of that circuit's stock last month than he bought. He added 1,100 shares to his own account, for a total of 111,215. However, he cleaned out the 2,500 shares in his G. Brandt Foundation and also the 300 in the H. Brandt Foundation. Brandt has another subsidiary, Harday, Inc., which still owns 1,600; and Mrs. Brandt has 17,700 in her name.

Charles P. Skouras bought 7,700 shares of National Theatres Common, and now owns 19,400. Robert Lehman acquired 2,500 shares of 20th-Fox common to boost his holdings to 10,000 shares. Arthur J. Palmer, an officer of General Precision Equipment, exercised his option and picked up 200 shares of the $5 convertible preferred.

Jack Cohn added 700 shares of Columbia Pix common to his trust account which now holds 24,197. He also owns 42,294 in his own name. Herbert Yates picked up an additional 100 shares of Republic common, so that he now owns 87,931. Howard Hughes formally reported to SEC his reacquisition of the 1,013,420 shares of RKO, as a result of the failure of the sale of controlling interest.

COL SEEKS SEC OKAY ON STOCK OPTION ISSUES

Washington, April 7.

Columbia Pictures has made formal application with the Securities & Exchange Commission for registration of 11,275 shares of common stock to be issued upon exercise of options held by general sales manager Abe Montague and laboratory exec Gerald Rackett. These privileges were granted by the company as an inducement to the two officials to extend their respective employment pacts, and were approved at the firm's recent annual stockholders' meet.

Montague's option embraces 10,250 shares which may be exercised at $11.70 per share at any time from Nov. 3, 1952, through Sept. 9, 1958. Rackett's deal permits him to buy 1,025 shares at $15.60 per share in the stretch starting July 1, 1956, up to Dec. 31, 1959. Entire block of 11,275 shares is to be added to a previously registered reserve of 49,768 shares of common against various outstanding warrants and options.

RKO Sets Attorney

Los Angeles, April 7.

Roy W. McDonald, N. Y. attorney, was approved by Federal Judge Ben Harrison to represent RKO in the minority stockholder suit brought by Louis Feuerman and Eli and Marion Castleman.

McDonald asked the court to order the plaintiffs to post security amounting to $35,000 to cover costs. Case comes up on April 13.

U Delays Pension Plan For More Settled Times

Universal will not launch into any pension plan for company execs, until it has determined what the level of the pic biz is likely to be once the 3-D storm has blown over.

Top U exec admitted last week that various pension plans had been studied, but said every such scheme eats up a lot of cash and the company, while in good financial shape, wants to be sure of sufficient dollar reserves against all eventualities before it goes into any non-filmic expenditures.

Col's 4-Way Camera Bows On 'Miss Sadie Thompson' With Stereo Sound Used

Hollywood, April 7.

Columbia Vitascope, a new production process consisting of a four-way camera combined with stereophonic sound, will be used in the filming of "Miss Sadie Thompson" and all future Columbia pictures, according to prexy Harry Cohn and executive producer Jerry Wald. Camera is designed to shoot simultaneously in 2-d, 3-D, 2-D large-screen and 3-D large-screen.

Studio photography and sound departments have been experimenting for more than a year to devise a method to include the best features of stereoscopic and large-screen film and stereophonic sound, all in one single process.

First tests with the new camera were made on "Man in the Dark," which goes into release next week. Since the filming of that picture, further improvements have been made, and the improved invention will be used on "Sadie."

The entire new process will be utilized in the making of "I Ride Alone" and "Renegade Canyon," both of which will be released before "Sadie."

The new magnetic stereophonic system uses three amplifiers and three microphones to pipe sound into a single film track. Sound, in turn, is piped to various outlets in the theatre.

No Industry Reps Set Yet for Tax Hearings

Although the Washington hearings on film admission taxation are set for April 20, there has yet to be any designation of which execs will appear in behalf of the industry. This is to be decided by the trade's National Tax Committee, headed by H. A. Cole and Pat McGee.

It's apparent, however, that a key film rep will be Robert W. Coyne, special counsel for the Council of Motion Picture Organizations. He's immediately acquainted with all the data concerning the tax-repeal fight.

L. A. to N. Y.

Lucille Barkley
Ray Benson
Ward Bond
Marlon Brando
Frederick Brisson
Gloria DeHaven
Olivia DeHavilland
Marian Lloyd Dix
Irene Dunne
Marilyn Erskine
Mike Frankovitch
Milton Grossman
Teddy Hart
Marcia Henderson
Betty Hutton
Sherry Jackson
Van Johnson
Ben Kamsler
Alf Kjellin
Jesse L. Lasky
Robert E. Lee
Frank Loesser
Frank Lovejoy
Pamela Mason
Wallace MacDonald
Frank Marx
Stan Murphy
Helen O'Connell
Paul Picerni
Vincent Price
Hal Roach
Alexander Scourby
Clark Smith
George Stevens
Dorothy Stickney
Jule Styne
Gloria Swanson
Benny Thau
Henry Tobias

Folsom To Goldwyn On Pix and TV

It's not generally known that RCA's sponsorship of the 25th annual Academy Awards was the direct result of a Beyhills dinner party at Frances and Samuel Goldwyn's house to which they had invited both Frank M. Folsom, president of RCA, and Charles Brackett, prez of the Academy of Motion Picture Arts & Sciences. This was last January when the Oscars faced eclipse in celebration at least, exactly at the quarter-of-a-century mark, because some of the major studios had threatened to withdraw financial support.

While Goldwyn may have thought his current "Hans Christian Andersen" perhaps had a chance in the Oscar sweepstakes—actually the film lost out—the producer's prime thought was to give the Acad financial succor and greater scope. Folsom, last week in writing Goldwyn, who is currently in New York prior to sailing April 21 on the Queen Mary with his wife, saluted the producer in a personal tribute. Wrote Folsom to Goldwyn, ". . . here was the kind of man whose fortitude and imagination provided the film industry with life-blood that has raised it to its present level of peeminence. A welcome and salutary contrast, I felt, to those cynics and skeptics who attempt to stem the tide of the future. With dignity, good taste and technical proficiency, the telecast, sponsored by RCA, brought into the homes of countless millions one of filmdom's most respected and honored events. The public, on whose behalf the awards were actually made, participated for the first time. They, in whose name the awards were presented, joined with Hollywood's elite in bestowing praise and esteem upon those whose talent and ability provided them with enjoyment and entertainment.

"That these millions were impressed is an unmistakable fact on two counts. First, the size of the television audience; and secondly, the number who patronized their motion picture theatres following the event. Interest was undoubtedly stimulated for both media, which is what we hoped for and, indeed, expected. This has been a wonderful and exhilarating experience for me, Sam. It has proven what I have always contended—that motion pictures and television can live side by side and prosper, further, that each has its place in American life and if used intelligently and inventively, can complement the other. I hope that from this auspicious beginning, we can move ahead unencumbered by carping and envious critics . . ."

COMPO Burns at Rosy B.O. Yarns; Takes Rap at 'Villain Distrib' Tag

How can the film industry win repeal of the Federal 20% admissions tax, on grounds of economic necessity, if exhibitors proclaim everything's rosy? Or if others spotlight distributor practices as causing their woe, rather than the offish b.o.?

Council of Motion Picture Organizations is doing a burn this week on each of those two counts.

COMPO reps across the country have been making the pitch to kill the 20% levy largely because it's the only way to prevent thousands of theatres from shuttering. Now, however, the org may have some extensive explaining to do when Congressional hearings on the tax matter open in Washington April 20, because of the "business villain" identity given the film companies, and a prominently-published observation made by a N. Y. circuit op.

Latter is William Brandt who, in a statement printed by the N. Y. Times, declared that theatre business is 25% ahead of two years ago and receipts figure to go higher in the future. Daily's story, which appeared in its financial section Monday (9), quoted Brandt as saying the economic structure of the theatre trade is its strongest in years, and that TV has been licked as a competitor.

This, of course, is the direct op-

(Continued on page 15)

McCarthy on 8-Week O.O. Overseas for State Dept.

John G. McCarthy, former v.p. in charge of the Motion Picture Assn. of America's international division and now consultant to the State Dept. on film matters, leaves N. Y. today (Wed.) for an eight-week European tour to survey and report on State Dept. film activities abroad. He expects to cover 11 countries.

McCarthy, who is accompanied by his wife, will attend the Coronation in London June 2 as guest of J. Arthur Rank and plans to return home in mid-June.

Break for UA's 3-D In Delay of Fight

With bookings going slowly for its release of the upcoming 3-D Marciano-Walcott fight film, United Artists got a break with postponement of the contest from tomorrow (Thurs.) to May 15. At least, there's that much more time for the distrib to hustle sales and for more exhibs to be equipped for the 3-D showings.

To date, contracts volume has been disappointing despite the novel aspects of a championship fray in the new dimension. Situation is said to reflect the feeling among many theatremen that 3-D already has reached the point where novelty alone is not sufficiently salable; the subject matter must have the basic entertainment values. Concerning the bout itself, public interest apparently has been slim and consequently some theatre ops aren't particularly eager about a filmization of it.

Another factor is the possibility of either a dull fight or a quick one. This is always a consideration, of course, but of extra concern with the UA release because it involves extra expense for ex-

(Continued on page 18)

N. Y. to L. A.

Sir Michael Balcon
Edith Barstow
Steve Broidy
Hal B. Cook
John C. Flinn, Jr.
L. Wolfe Gilbert
Van Johnson
Robert E. Lee
Borrah Minevitch
Norman Moray
Sam Schneider
Franchot Tone
Janet Waldo
Walter Winchell

Europe to N. Y.

Richard W. Altschuler
Renzo Avanzo
Sir Michael Balcon
Al Crown
Jean Desnoyer
John Ford
Jocelyn
Barbara Lyon
Anna Magnani
C. Bruce Newbury
Louis Phillips
Gottfried Reinhardt
William M. Saal
William L. Synder
Dario Soria
George Weltner

N. Y. to Europe

George K. Arthur
Anne Baxter
Lou Breslow
Sidney Carroll
Arlene Dahl
Jerry Devine
Walt Disney
Gracie Fields
Gustave Haenschen
William Karol
Stubby Kaye
Fernando Lamas
Pamela Mason
John G. McCarthy
Fred Raphael
Howie Richmond
Edward G. Robinson
Richard Thorpe
Jerry Wayne

OLDIES TO GET ANOTHER WHIRL

Yates Sees New Klondike for Rep Via TV, Raps Exhibs' 'Short Money'

Television represents a vast, new sales field for Republic Pictures' products, prexy Herbert J. Yates told stockholders yesterday (Tues.) at the company's annual meet in New York. He cited FCC reports to show that with the recent lift of the TV station freeze between 350-400 outlets would be operating in the U. S. by the end of the year.

Along with the domestic TV market, Yates declared, when commercial video comes to Europe, South America and other world markets "I wouldn't consider an offer of $25,000,000 for our old pictures and I see more profit for our company in the next two years than we've ever had before—even better than with the jam-packed houses during the war years."

Reviewing operations of Rep's TV subsidiary, Hollywood Television Service, Yates disclosed that the firm's total contracts in its first 15 months in business averaged $4,000,000. Vintage of HTS product runs from 1935 through 1943. Moreover, the Rep chief added, "we anticipate collecting around $3,000,000 this year."

Aside from selling old films to TV, Yates noted that the company is reaping hefty revenue from laboratory operations in servicing TV pic producers. A new plant will open on the Coast May 1 to handle lab business while another has been functioning in New York for the past eight months and is "averaging $1,250 weekly profit."

"Isn't it true," a stockholder asked "that there have been exhibitor complaints about the company's sale of films to TV?" Yates

(Continued on page 15)

Airy Drive-Ins

Air-conditioned drive-ins may be the next ozoner improvement to plague ops of conventional houses.

Equipment manufacturers reportedly are working on individual cooling units, operated from a central system, which can be placed in each car similar to the sound units currently employed. Heatwaves, in the past, have occasionally dented ozoner biz.

Metro Still Mum On Screens, 3-D

Although committed to 20th-Fox's CinemaScope, Metro is maintaining silence in the 3-D and widescreen sweepstakes. According to veepee and treasurer Charles Moskowitz, the studio "is still studying various processes." In addition, Moskowitz added: "I'm waiting for the studio to advise me."

A Coast report indicated that production chief Dore Schary, just back from a vacation, would spend time examining footage prepared by studio technicians in the various new screen developments. Despite consistent reports that M-G would film in CinemaScope "Knights of the Round Table," slated for filming later this month in England, there were indications that an official decision had not yet been determined. Metro, it's noted, has experimented with other widescreen methods as well.

Metro's course in 3-D with specs is also uncertain. It has completed in its own MetroVision process, "Arena," billed as the first three-dimension western. Company previously announced that it would make another picture, "Rope's End," in this process, too. However, there have been reports that

(Continued on page 22)

Polaroid Vs. Depix Corp., Alvin M. Marks in Action On Patent Infringement

Depix Corp. and Alvin M. Marks were named defendants in a patent infringement suit filed against them in U. S. District Court at Cambridge, Mass. Monday (6) by Polaroid Corp., manufacturers of polaroid viewers used in seeing 3-D pix.

The action followed a similar infringement charge filed in the same court last February by Depix and Marks against Polaroid. Marks holds a 1938 patent on the polarized sheet material from which the glasses are manufactured.

Matthew Fox, who controls Depix, disclosed in N. Y. yesterday (Tues.) that Depix was considering going to the Justice Dept. with its complaint against Polaroid which, he said, was trying to monopolize the market. Polaroid could not supply the current demand for viewers, he held, and should welcome relief.

Polaroid is currently turning out about 12,000,000 throwaway glasses a month. The Depix capacity is being stepped up from the current 100,000 a day to where it's expected to turn out 1,000,000 a day by the end of April, according to Fox. Depix viewers are adjustable.

The Polaroid suit charged infringement of U. S. letters patent No. 2,237,567, No. 2,328,219, No. 2,454,515 and reissue No. 23,297. It further alleged that the Depix trademark, "Polalite," constitutes an infringement on the registered trademark, Polaroid. Suit, describing infringements as wilful and deliberate, asks treble damages.

BANK'S BACKLOG OF 20 FORECLOSED PIX

Bank of America now has a backlog of 20 old theatrical pictures, the result of foreclosures. Most recent are Robert Riskin's "Magic Town," Edward J. Leven's "Second Chance" and "The Fabulous Dorseys."

Another of the bank's foreclosed pix is "Arch of Triumph," which United Artists is distributing in Germany, but no domestic distributing deal has been set.

COMPO Exhib-Producer Confab Off Till Fall

Symposium on exhib-producer problems and how the two sides can work together, as planned by the Council of Motion Picture Organizations, now appears off until about the end of the year. Originally set for last February, the get-together had been put off temporarily.

By pushing the conclave back another six to nine months, it's felt, there will be a better chance of appraising 3-D and widescreen trends. It would be difficult to give a meeting of that type at this time any direction because of the confusion over 3-D and the various and conflicting plans mapped by the studios.

Key exhibs from all parts of the country are expected to attend the seminar, which is slated to take place in Hollywood. Studio heads and producers also will sit in.

Broidy to Huddle on Sales Meet With AA's N.Y. Brass

Allied Artists prexy Steve Broidy is scheduled to arrive in New York today (Wed.) to confer with sales chief Morey Goldstein, veepee Ed Morey and foreign chief Norton V. Ritchey on the company's international sales convention slated to be held May 18-20 at the Roney-Plaza Hotel in Miami.

Broidy made the trip east via Chicago and Washington. During his Chi stopoff he huddled with AA exchange manager Nat Nathanson. Meantime, ad-pub head John Flinn arrived in town over the weekend after a brief Miami stay to lay the groundwork for the upcoming conclave. He'll probably head west with Broidy tomorrow (Thurs.) or Friday.

MAJORS SETTING BIG REISSUES

With 3-D uncertainties cutting down on production schedules and summer once again around the corner, the distribs are getting ready to give their oldies another whirl.

Reissues have been set by a number of the majors, with RKO and Metro pacing the field and 20th-Fox not far behind. Companies are more careful than in previous years to pick only surefire winner for re-release, and in line with this reasoning are doing extensive testing in the field before setting pix for national release.

According to William C. Gehring, 20th sales exec, it's a mistake to revive films that have had a mediocre run at the b. o. "It only makes sense to reissue hits. There's no use hoping to make up for bookings a picture didn't get on its original run," he said.

Gehring intends to reissue 12 pix during 1953, broken up in packages of two complimentary films at a time. Unusual duo slated for May, for instance, will be "Gentlemen's Agreement" and "The Snake Pit." July package

(Continued on page 20)

B'way Entry of Majors' Stereopix Seen Big Test Of 3-D With Polaroids

What appears to shape up as the first important test of the 3-D system requiring the use of polaroid specs is the opening this week on Broadway of a pair of stereopix from two major companies—Columbia and Warner Bros. Col's entry, "Man in the Dark," a sepia effort, preemed yesterday (Tues.) at the Globe Theatre, while the Warner contender, "House of Wax," a tinter in WarnerColor plus WarnerPhonic sound, debuts tomorrow night (Thurs.) at the Paramount.

Pulling power of these films will be observed carefully by tradesters to determine if 3-D with specs is a novelty or if it can be set down as a longrange product for the industry. With the increasing number of widescreen developments being announced each day, there has been a tendency to downbeat stereopix. However, Jack L. Warner, WB production chief, has been extremely high on this process, terming it the only true three-dimension process despite the claims of the widescreen adherents. His confidence in the polaroid-type 3-D was further pointed up this week with the announcement that the Alfred Hitchcock screen version of "Dial M for Murder" will be filmed in 3-D in the Warners' own-developed process.

Although burned at Col's rush-

(Continued on page 18)

King Bros. Acquire U.S. Rights to German 3-D

Hollywood, April 7.

King Brothers will distribute in the United States a new German 3-D process developed by the Zeiss Icon company of Stuttgart, prexy Frank King reported on his return from a month's trip to Europe. New process uses only a single strip film, single projector. It requires polaroid glasses. Camera uses prism instead of mirrors. Special device attached to projector lens gives the 3-D effect.

King said Zeiss is still perfecting stereophonic sound to go with the photographic process, declaring that it will be ready within 60 days. Kings will use the process first on "Two-Headed Spy," which they'll produce in Germany after finishing "Carnival," which rolls in Munich June 1. "Carnival," to be made both in English and German versions, will be filmed in an American 3-D process, since the Zeiss system won't be ready in time.

20th Mgt., Green Group Trade Blows; Both Sides File Proxies With SEC

Grudge-Fight?

Personal grudge element apparently enters into the Charles Green proxy fight at 20th-Fox. As Green told it last week, he and his wife were visiting the Coast last summer and wanted to tour the 20th studio. Harry Brand, 20th studio ad-pub head, refused, saying, according to Green: "Do you think we can do this for every stockholder?" After some verbal jousting, Brand finally remarked: "If you don't like it, go get control of the company."

"That kind of put the idea in my head," said Green.

Proxy battle between minority stockholder Charles Green and the 20th-Fox management was joined yesterday (Tues.) as both Green and the company filed their proxy statements with the Securities & Exchange Commission in Washington. Unless the SEC asks for revisions or clarifications, Green and 20th will be free to send out their proxy letters within 10 days, or by April 17. SEC is also free to authorize start of proxy solicitation at an earlier date.

Last week, Green and 20th got set for their big showdown. Developments were these:

Green filed suit seeking to nullify the employment contracts of 20th prexy Spyros P. Skouras and production head Darryl F. Zanuck as "excessive and exorbitant." He also charged 20th execs had received "huge sums" under the heading of corporate expenses, even though the latter were "fictious."

Twentieth directors met and decided to call a special meeting of stockholders at Wilmington, Del., May 5. The issue: Elimination of cumulative voting from the corporation's bylaws.

Green called a press conference at which he voiced his grievances against the 20th management in general terms but refused to be pinned down, pleading it would be unlawful for him to speak out until his proxy letter had been filed with the Securities & Exchange Commission. He also gave his version of his discussions with Skouras on a proposed compromise and he insisted that, while he was a candidate for the board, he was

(Continued on page 18)

Green Girds For May 5 Showdown

Legal right of 20th-Fox to call a special stockholders' meeting at Wilmington, Del., May 5, to vote on the elimination of cumulative voting from the corporation's bylaws, will not be contested by Charles Green, minority shareholder who has challenged management to a proxy fight. Spokesman for Green said in N. Y. Monday (6) that it would be the latter's strategy to go to Wilmington to fight management's proposal which, if accepted, would diminish his chances of electing a director to the 20th board.

The May 5 meet will be followed by the regular annual stockholders meeting in N. Y. May 19. At the Wilmington powwow, management must get 51% of the vote to win its point. Cumulative voting has been in effect at 20th since 1935, when Fox Films entered into a merger with 20th-Century Film Co.

Under the cumulative voting procedure, a stockholder can multiply his shares by the number of directors on the board and then vote the total either for one man or spread it over the rest. Since the death of Seton Porter, the 20th board is made up of nine men. From time to time there have been discussions to expand it. It's believed that, as long as cumulative voting prevails, Green may be able to elect at least one or two directors to the board.

New Stockholder Suit Filed Against Hughes

Hollywood, April 7.

Another derivative stockholder suit has been filed as a result of Howard Hughes' abortive sale of RKO control to the Ralph Stolkin syndicate. Plaintiff, Milton Friedman, owns 1,000 shares RKO common. Suit names Hughes, former RKO prexy Ned Depinet, and RKO as defendants, and demands that the corporation get more than $1,000,000 which the pair are said to have realized from stock sales last September.

It states that Hughes owns 27%, Depinet 2%, with the remainder "spread thin" among 15,000 stockholders the world over. It adds that Hughes, "owning by far the largest single block of stock, has control of the corporation, and that being in the driver's seat, as he is, it gives the defendants inside information on stock trading which is not available to other stockholders."

1st Indie on CinemaScope

Indie producer W. R. Frank says he'll be the first indie to use CinemaScope. He has pushed back start of his "Sitting Bull" from May 20 to late July, at which time CinemaScope system will be available to him.

Boris Karloff has the title role of the Technicolor film, with Dennis Morgan co-starred.

Raibourn in Encore With Wall Streeters As Pix Nostradamus

Paul Raibourn, Paramount v.p., has been invited to address the Customers Brokers Assn., Wall St. financial group, at an April 16 luncheon session to discuss the role of motion pictures in the future. It's to be an encore turn for the exec and he's been asked, in effect, to bring the same crystal ball he used when talking before them two years ago.

In 1951, Raibourn told the Wall Streeters of the excitement which would be whipped up by panoramic screens and specifically predicted the stir created by Cinerama. In an address last September, Raibourn told a Chicago meeting of communications engineers about third dimensional effects and stressed that "standardization problems do exist." Standardized 3-D has been spotlighted in recent months as one of the trade's biggest questions.

At that same session, incidentally, Raibourn related that scientists had "seriously discussed" with him research on how new vicarious experiences can be brought to theatregoers via the "feelies" approach. By holding one of a number of knobs, the patron would experience the emotions of the screen character under the "feelies" idea.

U'S FIRST-QUARTER UP BY 64G OVER YEAR AGO

First quarter of Universal's fiscal year, ended Jan. 31, 1953, showed a net of $475,888, an increase of $64,453 over the corresponding period in 1952. The 1953 earnings were after provision for an estimated $675,000 in federal income and excess profits taxes.

Net of $475,888 is equivalent to 43c per share on the 961,698 shares of common stock outstanding and after deduction of dividends on the preferred stock. Net for the first 13 weeks in 1952 was $411,435, equivalent to 37c per share on the 960,498 shares of common then outstanding. All figures are preliminary and subject to a year-end audit.

Man in the Dark
(3-D)

3-D melodrama with lightweight story but strong b.o. potential due to novelty values. Plenty of exploitation angles.

Columbia release of Wallace MacDonald production. Stars Edmond O'Brien, Audrey Totter; features Ted de Corsia, Horace McMahon, Nick Dennis, Dayton Lummis, Dan Riss. Directed by Lew Landers. Screenplay, George Bricker, Jack Leonard; based on story by Tom van Dycke and Henry Altimus; camera, Floyd Crosby; editor, Viola Lawrence; musical direction, Ross DiMaggio; asst. director, Irving Moore. Tradeshown April 7, '53. Running time, 70 MINS.

Steve Rawley	Edmond O'Brien
Peg Benedict	Audrey Totter
Lefty	Ted de Corsia
Arnie	Horace McMahon
Cookie	Nick Dennis
Dr. Marston	Dayton Lummis
Jawald	Dan Riss
Intern	Shepard Menken
Herman	John Harmon
Mayme	Ruth Warren

"Man in the Dark," Columbia's initial entry in the 3-D sweepstakes, has all the earmarks of a pioneering effort and suffers and gains from them accordingly. Picture looks like a rush job, but could be good for hefty b.o. returns as it's among the very first to satisfy public curiosity about stereo dramatics.

Producer Wallace MacDonald and director Lew Landers play the 3-D gimmick to the hilt and use the added dimension for some first-rate shock effects that should thrill the customers. Unfortunately, the film is handicapped, among other things, by what appear to be certain shortcomings in the process used, since not all scenes come through with depth. Closeups particularly tend to look quite flat and some of the stunt shots are blurred in close range. Sepia coloring in spots made for very dark takes.

Preoccupation with spotlighting what 3-D can do detracts some from the picture's entertainment value. Story, scripting and performances all are mediocre, which puts the whole load on the attraction of the stereoscopic effects. Considering the novelty of the thing, that's probably enough.

Plot has Edmond O'Brien in a standard characterization as a criminal who undergoes a successful brain operation that is supposed to rid him of his criminal tendencies and make him forget his past. He's kindnapped by his former gangster pals who want him to come across with $130,000 he stashed away prior to his arrest for a payroll robbery. He finally manages to track down the money; shoots it out with the gang on a roller-coaster; wins his girl, Audrey Totter, and delivers the dough up to an insurance investigator who's been trailing him also.

If this sounds like pretty tame stuff, the addition of 3-D does brighten it quite a bit. Three-dimensional impression is particularly pronounced in medium and long shots, and when staging is arranged to suit the needs of the stereo camera. It's obvious from the beginning that Landers and photographer Floyd Crosby were still feeling their way in the new medium and delighting in this world of optical tricks.

Film is crammed with such shots as doctors bending over an operating table and apparently reaching towards the audience with their instruments; a bat flapping out of the screen; the inevitable roller-coaster ride, guns being discharged into the camera, etc. One of the difficulties is that an object moving towards the audience at too great a speed doesn't register clearly and the impact dissolves into nothing more than eye-strain.

O'Brien as the man tracing his past manages to look confused most of the time but tries for little more emotion than that. Miss Totter's figure is a definite 3-D asset. Horace McMahon, Nick Dennis and Ted de Corsia make up the gangster trio who think O'Brien is putting on an act. Final chase scene, with the roller-coaster roaring down on the principals as they wrestle on the tracks, is good action stuff but never comes through as much more than just a vehicle for 3-D which doesn't always justify the star part accorded it.

Screenplay, scripted by George Bricker and Jack Leonard, hugs the conventional line from story to dialog. Robert Priestley's sets reflect a lack of preparation and also accentuate the need of more realistic-looking interiors for depth pix. Viola Lawrence's editing job is spotty. Landers' direction relies for climaxes on 3-D and consequently falls short in building up tension. Dream sequence on the amusement pier comes through best.

The film is being offered exhibs in 17-inch and 23-inch reel versions, the former requiring two intermissions and the latter one. *Hift.*

Jamaica Run
(COLOR)

Ray Milland-Arlene Dahl billing and Technicolor are main b.o. factors in so-so entry.

Paramount release of Clarion (Pine-Thomas) Production. Stars Ray Milland, Arlene Dahl, Wendell Corey; features Patric Knowles, Laura Elliot, Carroll McComas, William Walker, Murray Matheson, Clarence Muse, Michael Moore. Directed by Lewis R. Foster. Screenplay, Foster; from a novel by Max Murray; camera (Technicolor), Lionel Lindon; editor, Howard Smith; music, Lucien Calliet. Previewed in N.Y. April 2, '53. Running time, 92 MINS.

Patrick Fairile	Ray Milland
Ena Dacey	Arlene Dahl
Todd Dacey	Wendell Corey
William Montague	Patric Knowles
Janice Clayton	Laura Elliot
Mrs. Dacey	Carroll McComas
Human	William Walker
Inspector Mole	Murray Matheson
Mose	Clarence Muse
Robert Clayton	Michael Moore
Judge Henley	Rex Evans
Magistrate	Robert Warwick
Mr. Willoughby	Lester Matthews

Some basically interesting ideas for colorful adventure on the screen are given commonplace development in "Jamaica Run." Ray Milland and Arlene Dahl as marquee names, plus Technicolor, may help the initial pull, but the entertainment values are insufficient to give the pic much b.o. power over the long haul. It's okay mainly for lesser-half programming.

Lewis R. Foster's direction and writing provide a few instances of excitement. But the liberal doses of cliches in dialog and story situations detract from conviction. Notable as salable assets are the Island of Jamaica backgrounding and the theme, in which a shipwreck of 100 years ago figures, for both suggest payoff bally playing up the intrigue in an exotic spot.

Milland has a colorful assignment, mastering a schooner on the Jamaica run and romantically pitching for Miss Dahl. Latter resides in an island estate which is going to pot because her mother, Carroll McComas, and brother, Wendell Corey, are a couple of irresponsibles almost constantly on an alcoholic binge.

Complications, and a murder, come into play as Patric Knowles, who's out to pick up some of the island property, attempts to prove that the old manse, called Great House, is not legally the property of Miss Dahl and family. Figuring here is the bill of sale buried in the sunken ship.

Performances are standard, the script limitations rendering it impossible for any player to register in standout fashion. Clarion production has some interesting scenic values in the location shooting and underwater shots, although the staging in several instances muffs opportunities for melodramatic whallop, as with a battle between divers at the bottom of the sea.

As expected, about half-way through the film the climax has Great House going up in flames.

Technical work is okay. *Gene.*

Fast Company

Comedy programmer for supporting bookings generally. Fair fun.

Hollywood, April 7.

MGM release of Henry Berman production. Stars Howard Keel, Polly Bergen, Marjorie Main; features Nina Foch, Robert Burton. Directed by John Sturges. Screenplay, William Roberts; adaptation, Don Mankiewicz, from a story by Gustace Cockrell; camera, Harold Lipstein; editor, Joseph Dervim. Previewed April 2, '53. Running time, 67 MINS.

Rick Grayton	Howard Keel
Carol Maldon	Polly Bergen
Ma Parkson	Marjorie Main
Mercedes Bellway	Nina Foch
Dave Sandring	Robert Burton
"Jigger" Parkson	Carol Nugent
Manuel Morales	Joaquin Garay
"Two-Pair" Butford	Horace McMahon
"Hungry"	Sig Arno
Ben Iron-Mountain	Iron Eyes Cody

A fair amount of fun is offered in "Fast Company" to get it by as a program comedy for supporting bookings generally. By dint of sheer, silly frenetics, it stirs up a titter here and there, but doesn't merit consideration outside of programmer dates, the classification for which it was made.

Howard Keel and Polly Bergen are the principals involved in this tale of love and larceny along the gypsy horse-race circuit. Marjorie Main is the third co-star, supplying some selling help for the smaller towns and situations, but her footage is comparatively short. They, along with the other performances, enact story "characters" typical of most lightweight race-track comedies, although with less emphasis on schmaltzy heart tugs and more on reaching for chuckles. On that basis, and in view of the budget and release intentions, Henry Berman brings off the production satisfactorily enough, as does John Sturges' direction of the William Roberts screenplay.

Keel, follower of the small-time tracks around the country, owns a beatup nag and is caring for another whose owner has died, leaving it to Miss Bergen. Keel figures to get her to sell cheap, so he keeps the horse losing in all of its races. But when she arrives to claim her inheritance and learns of the shenanigans, she decides to race the nag herself. It isn't long before the gal has been taken by all the track sharpies, but Keel begins to feel sorry for her and offers his aid. There's a romance beginning to bloom before Nina Foch, a wealthy gal, who likes horses and strong men, short-circuits it for a time. Finale gets Keel and Miss Bergen together, and provides Miss Foch with a new muscle boy for the fadeout.

Keel and Miss Bergen are likeable, despite the light material thrown their way, and Miss Main makes appropriate appearances on the scene as a small stable owner. Miss Foch's femme menace chores are done with a broad sophisticated touch. Joaquin Garay figures in as Keel's jockey. Robert Burton and Horace McMahon pair as sharpies, and Carol Nugent is a teen-ager smitten with Keel.

Harold Lipstein's photography is good, and editing by Joseph Dervin keeps the footage down to 67 minutes. *Brog.*

Invaders From Mars
(COLOR)

Good science-fictioner; comfortable returns indicated.

20th-Fox release of Edward L. Alperson production. Features Helena Carter, Arthur Franz, Jimmy Hunt. Directed by William Cameron Menzies. Screenplay, Richard Blake; camera (Cinecolor), John Seitz; editor, Arthur Roberts; music, Raoul Kraushaar. Tradeshown, N. Y., April 6, '53. Running time, 78 MINS.

Dr. Pat Blake	Helena Carter
Dr. Stuart Kelston	Arthur Franz
David MacLean	Jimmy Hunt
George MacLean	Leif Erickson
Mary MacLean	Hillary Brooke
Colonel Fielding	Morris Ankrum
Sgt. Rinaldi	Max Wagner
Kathy Wilson	Janine Perreau

20th-Fox has a likely science-fiction contender with "Invaders from Mars." While this Edward L. Alperson production lacks marquee names, its suspenseful story is charged with exploitable values. These should insure comfortable returns, especially in situations catering to juveniles and action fans.

Richard Blake's screenplay is pegged around a typical American family which resides in a small California town. Their existence is tranquil until 12-year-old son Jimmy Hunt awakens in a thunderstorm to observe a Martian spaceship land on a nearby sandpit. His scientist-father, Leif Erickson, and mother, Hillary Brooke, investigate the scene, but return with a sinister demeanor that's in abrupt contrast to their usual cheerful attitudes.

Stunned by the mysterious change in his parents' personalities and upset by the disappearance of a neighbor's girl into the sand, Hunt appeals to the local police. They're skeptical of his complaints. However, city physician Helena Carter and astronomer Arthur Franz are convinced that an invader has landed and the country is in vital danger. From this point, the suspense gradually builds until the Army surrounds the pit and routs the menacing Martians.

Imaginative yarn makes full use of astronomical and lab equipment as well as Government atomic research installations as backgrounds to heighten the realism. Highlight, however, is a Martian ray gun which can cause the earth to part into subterranean passages. All this has been effectively filmed by John Seitz in Cinecolor.

Although special effects and technical credits are the star performers of the picture, the cast also turns in creditable portrayals under William Cameron Menzies' fine direction. Miss Carter is coolly efficient as the femme doctor; Franz likewise is mentally adroit as the astronomer who alerts the Army, while young Hunt impresses as the frightened lad. Good support is provided by Erickson and Miss Brooke, among others.

Both producer Alperson and son Edward, Jr., who served as associate producer, extracted maximum physical values from what appears to be a medium budget. Director Menzies' design of the production is warmly inventive as is the art direction of Boris Leven. Musical score of Raoul Kraushaar is in keeping with the film's general suspense. *Gilb.*

Chaplin Lot's 900G Tag

Hollywood, April 7.

Price tag on the Charles Chaplin two-stage studio, originally $1,400,000 and later $1,200,000, has been lowered to $900,000.

Business interests here are reported ready to buy the lot on Sunset Blvd. for investment purposes, as a rental lot on a long-term lease.

Law and Order
(COLOR)

Good Technicolor western feature, with satisfactory grossing prospects generally.

Hollywood, April 3.

Universal release of John W. Rogers production. Stars Ronald Reagan, Dorothy Malone, Preston Foster; features Alex Nicol, Ruth Hampton, Russell Johnson, Barry Kelley, Chubby Johnson. Directed by Nathan Juran. Screenplay, John and Gwen Bagni and D. D. Beauchamp based on "Saint Johnson" by William R. Burnett; camera (Technicolor), Clifford Stine; editor, Ted J. Kent. Previewed March 31, '53. Running time, 80 MINS.

Frame Johnson	Ronald Reagan
Jeannie	Dorothy Malone
Kurt Durling	Preston Foster
Lute Johnson	Alex Nicol
Maria	Ruth Hampton
Jimmy Johnson	Russell Johnson
Fin Elder	Barry Kelley
Denver Cahoon	Chubby Johnson
Jed	Jack Kelly
Frank Durling	Dennis Weaver
Durango Kid	Wally Cassell
Judge Williams	Richard Garrick

"Law and Order" is a good western shaped to the demands of the Universal action market, where it should prove a satisfactory grosser. Oater story will find favor with fans of outdoor subjects, as will the familiar cast names, headed by Ronald Reagan, and the Technicolor tints that dress up the presentation.

Picture has been put together properly under John W. Rogers' supervision to meet all the demands of release intentions. Nathan Juran's direction is keyed to the same demands, blending in plenty of action to keep the plot moving satisfactorily. While script mixes up a bit too much plot for the 80 minutes of footage, leaving some of the tangents sketchily developed, it is generally acceptable.

Reagan plays a law man who, having cleaned up Tombstone, decides to turn in his badge and take up ranching in another western town. This pleases his girl friend, Dorothy Malone, who can't see a long future with him if he stays a shoot-'em-marshal for whom all the bad men are gunning. With his brothers, Alex Nicol and Russell Johnson, and an undertaker friend, Chubby Johnson, Reagan travels to Cottonwood for ranching. He finds the town is being run by Preston Foster, an old enemy, and the good citizens ask him to clean it up. When he refuses, Nicol tackles the job, is later killed by one of Foster's sons. After this, Reagan, despite his desire for a peaceful life, takes on the task of marshal. His last act as law man is to bring in his own brother, Johnson, after latter has killed another of Foster's sons in self-defense and then fled. When the excitement dies down, Reagan is finally able to retire to ranching and romancing.

Reagan handles himself easily in the top role and the others named pull their own weight in making the picture a likeable outdoor offering. Barry Kelley, a crooked sheriff; Wally Cassell, very good as a bandit captured by Reagan early in the footage; Richard Garrick, a judge, and Ruth Hampton, Foster's daughter who carries on a hurried romance with Russell Johnson, are among other capables.

Script, by John and Gwen Bagni and D. D. Beauchamp, has a leavening sense of humor in the dialog. It is based on William R. Burnette's "Saint Johnson." Excellent color lensing is contributed by Clifford Stine. Editing is good. *Brog.*

Bright Road

Warmly humorous drama about adolescence; ballyhoo aspects in all-Negro cast for cosmopolitan areas, as companion film.

Hollywood, April 3.

MGM release of Sol Baer Fielding production. Features Dorothy Dandridge, Philip Hepburn, Harry Belafonte, Barbara Ann Sanders. Directed by Gerald Mayer. Screenplay, Emmet Lavery, from "See How They Run," Mary Elizabeth Vroman's Christopher Award story published in Ladies' Home Journal; camera, Alfred Gilks; editor, Joseph Dervin; music, David Rose. Previewed March 30, '53. Running time, 68 MINS.

Jane Richards	Dorothy Dandridge
C. T. Young	Philip Hepburn
School Principal	Harry Belafonte
Tanya	Barbara Ann Sanders
Dr. Mitchell	Robert Horton
Tanya's Mother	Madie Norman
Booker T. Jones	Renee Beard
Boyd	Howard McNeely
Lloyd	Robert McNeely
Rachel Smith	Patti Marie Ellis
Sarahlene Babcock	Joy Jackson
Roger	Fred Moultrie
George	James Moultrie
Mary Louise	Carolyn Ann Jackson

Mary Elizabeth Vroman's tender little story about a Negro boy and his school teacher, which won a Christopher Award under the title of "See How They Run," has been made into a warm and humorous secondary film feature. Because the cast, with one exception, is made up of Negro players, it may rate some special bookings in certain situations. Novelty in casting also offers some ballyhoo aspects for the more cosmopolitan key areas.

Story is simple, and the production keeps the presentation that way, without dragging in racial contrasts or propaganda that would spoil the flavor. Direction is understanding, and works well with both the juve and adult cast members, while properly projecting the heart and humor to be found in the plot.

Dorothy Dandridge, better known as a cafe singer, portrays a new school teacher on her first job. One of her fourth-grade pupils, Philip Hepburn, refuses to respond to school routine, and she determines to win him over, and thus prove her own worth as a teacher. Young Hepburn prefers the wonders of nature to classroom routine, but his teacher's persistence gradually awakens a response. However, when his little sweetheart, Barbara Ann Sanders, dies suddenly, the boy's rebellion breaks out again. As a corrective measure, he is given the silent treatment, but eventually returns to favor with the pupils and the teachers when he successfully rids the school of a swarm of bees by capturing the queen and taking her to the woods.

Miss Dandridge acquits herself creditably as the teacher and sings two simple hymns during the course of the footage. Young Hepburn is splendid as the boy. Harry Belafonte is satisfactory as school principal, and sings one of his folk songs. Miss Sanders' endearing personality carries her through the role of Hepburn's school playmate. Only white player in the cast is Robert Horton, portraying a doctor called in to aid the sick girl and he is good.

Sol Baer Fielding's production draws a reasonably accurate picture of a Negro grade school in the south. Gerald Mayer's direction keeps the 68 minutes of footage interesting and the technical assists are excellent. *Brog.*

Egypt by Three

Egyptian-filmed short-story trilogy of only mild interest for pseudo-art spots.

Hollywood, March 30.

Filmakers release of Victor Stoloff production, directed by Stoloff. Features Ann Stanville, Jackie Craven, Paul Campbell, Abbas Fares, Charles Fawcett, Mahoud el Miligui, Hassan el Baroudi, Charles Mendick, Eddie Constantine, Nabila Nouhy and the Coptic Priests of the Church of Abu Sefen. Screenplay, Joseph Morheim, Fred Freiberger, Lou Morheim; original, Morheim; camera, Nicholas Hayer; story introduction, Joseph Cotten. Previewed March 25, '53. Running time, 74 MINS.

The girl	Ann Stanville
The wife	Jackie Craven
Knife thrower	Paul Campbell
Caravan sheik	Abbas Fares
American doctor	Charles Fawcett
Egyptian doctor	Mahmoud el Miligui
Magician	Hassan el Baroudi
Charlie	Charles Mendick
Nick	Eddie Constantine
Miriam	Nabila Nouhy
Captic Priests of Church of Abu Sefen	

Other than the moot exploitation possibilities in the fact "Egypt By Three" was lensed in Egypt and uses many foreign players, this independently-made trilogy being distributed by Filmakers Releasing Organization doesn't offer much for the domestic market. Some pseudo-art spots may find it of mild interest.

Victor Stoloff produced and directed, using three stories by Lou Morheim. The narrative bridge holding the tales together is spoken by Joseph Cotten. He expounds some cliches on the dark mysteries of the regions of the Nile. Stories, screenplayed by Joseph Morheim, Fred Freiberger and Lou Morheim, each have a twist that strives for an O. Henry touch. Foreign backgrounds are fresh and the lensing by Nicholas Hayer low-key.

First plot, running 24 minutes, concerns the affair between Ann Stanville and Paul Campbell, a knife thrower, and the vengeance exacted by the cast-off wife, Jackie Craven. Latter clears her husband of a murder charge on his promise never to see Miss Stanville again, leaving the viewer with the impression that some night during a performance, the husband will hurl his knife into her instead of the target against which she stands.

Plot two is involved for 26 minutes with a threatened cholera epidemic that quarantines a caravan led by Abbas Fares before it is able to complete its pilgrimage to Mecca, with Charles Fawcett and Mahmoud el Miligui, regular medicos, trying to outwit the tribe magician, Hassan el Baroudi. Fares saves his face and solves the problem by letting the decision whether to stay in quarantine or defy the authorities be settled by a homing pigeon, who flies west to home instead of east to Mecca.

Plot three, running 26 minutes, finds Charles Mendick and Eddie Constantine as a couple of American confidence men trying to make a fast buck out of holy bread baked and given away by the Coptic Priests of the Church of Abu Sefen.

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UNION DEMANDS STIR INDUSTRY

Indies, UA Cling to 2-D Pattern; Sked 45 Pix, Only 2 Are 'Roundies'

Underlining indie filmmakers' hesitancy anent departing from the conventional 2-D, United Artists has the greatest product lineup in its recent history, numbering 45 pix, and only two of these are slated for the 3-D treatment. UA has varying percentages of ownership in more than half the pic program, it's understood.

Distrib has taken the position that "it's the picture that counts," that a good property will sell regardless of dimensions and screen aspect ratio. Of the two in 3-D one is the special filmization of the upcoming Marciano-Walcott bout in Chicago. Other is Victor Saville's "I the Jury."

The 45-pic sked comprises product already completed and awaiting release, some now in various stages of production and others financed to the extent that their delivery is virtually guaranteed.

UA has plans to release the lineup at the rate of three pix a month, it's believed, on the basis of two relatively important productions and one lesser-scale entry per month.

Arthur Krim, UA prez, will leave N. Y. next week for another swing of Europe, looking in on current releasing deals with indie producers and lining up new pacts for the future.

Classics Reprise

Plan to show a series of film classics has been worked out by Richard Brandt, head of Trans-Lux Theatres in N. Y. First pic booked under the project is "Counsellor at Law," 1934 John Barrymore starrer.

Brandt said in N. Y. Monday (6) that he had run into opposition when he took his idea to the majors, with the latter hesitant to let go of the old pix as competition to current product. He hopes that, if "Counsellor" makes a hit, the distribs will loosen up. Pic is a Realart release.

Cinerama Gears For Long Runs

Gearing its product for extended long runs, at least six months in most cities and longer periods in New York, Cinerama is making a careful study of the extent of the trading area of cities in which it plans setting up showcases. Feeling that the population of most cities would not be sufficient to carry an attraction for a half-year's run, outfit is convinced that it must bring in patrons from the surrounding territory.

In Detroit, for example, where the company opened its first showcase outside of New York recently, biz is being sought from the surrounding states. Bally and advertising is being planned to saturate the entire Detroit trading zone, the pitch being that "when you visit Detroit, Cinerama is a must stop." Another aspect of the campaign is special solicitation of group business, with bulk orders being sought from clubs, churches, business organizations, and schools.

In New York, Cinerama has set up a spearate department, headed by Mrs. Diana Sheean, to seek the group business, including conventions, benefits and tours to New

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U.S. Distribs Hope Loan Will Let 'Em Remit Here $8,000,000 of Brazil Coin

U. S. distribs are hopeful of remitting the more than $8,000,000 in blocked revenue in Brazil as soon as terms for the $300,000,000 Import-Export Bank loan to that country have been finalized. This is expected to come about within another week.

There is little doubt that the American film companies are included on the list of importers whose accounts with the Brazilian government will be settled once the loan money is available. But allocation of import permits continues subject to Brazilian study. Licenses for the last half of '52, and the first half of '53, have been issued but not liberated, since at present there are no dollars available to cover them.

Following passage of the free market law in Brazil earlier this year, the government sharply curtailed its list of essential imports, which now does not include American pix. U. S. distribs are waiting for the Brazilians to indicate what merchandise can be imported and paid for, at least partly, at the official rate of exchange.

Brazilian government is known to be anxious to avoid renewed accumulation of blocked balances by U. S. distribs.

Two avenues open to the Brazilians include a quota on imports or unlimited imports and partially-blocked revenues. Latter course would be preferred by the American companies, since it offers hope for eventually getting the money out of the country.

Picking Jury in Jeffers' $200,000 Libel Vs. SEG

Hollywood, April 7.

Selection of a jury has started in the Mike Jeffers $200,000 libel action against Screen Extras Guild and 36 individuals, three years and one day after SEG "dared" Jeffers to sue. Individuals were all members of the SEG board at the time of alleged libel plus attorney Robert W. Gilbert.

Jeffers' complaint is based on the SEG "Newsletter" of April 5, 1950, which described him as a "demagog and a would-be dictator" and as part of "Commie-influenced Conference of Studio Unions." Article also declared "SEG dares him to sue us for libel."

Widescreen Coming Into Its Own, Says Downing

"After all the trial runs in Hollywood, it's evident that the widescreen is coming into its own in one form or another," says Radio City Music Hall president Russell V. Downing. "There's no telling which system ultimately will be adopted universally, but one thing is certain: the new changes are exciting.

"Everyone has become aroused to do something different. It was with that spirit that we (at the Hall) looked around for a suitable production for new usage of our screen, which is the largest in the world." (The Hall will show Paramount's "Shane" in the new Par-advocated screen aspect ratio of 1.66 feet in width to each one foot of height).

Hall is giving "Shane" the widescreen whirl because the pic, with its many panoramic shots, especially lends itself to that treatment, said Downing. He nixes predictions anent the future, because it seems unlikely that all conventional 2-D films will fit into that 1.66 screen pattern.

New M-G O'Seas Screen

New panoramic screen, skedded for installation in various Metro theatres abroad, made its debut last week (3) at M-G's Forum Theatre at Liege, Belgium. Screen is 18 by 32 feet and carries the magnified image from a standard print.

Special screen, developed at the M-G studios, requires a slight alteration in the aperture plate and a lens of proper focal length, according to Arthur M. Loew, prexy of Loew's International.

FILMS RESIST WAGE BIDS

Faced with confusion caused by the introduction of 3-D and widescreen processes and dissension among exhibs regarding high rentals and pre-release pictures, the industry, both the distribution and theatre ends, is being confronted with a hassle on the labor front. Although an open split between the industry and laborites hasn't developed, there are definite signs of union rumblings and discontent among the rank and file. Situations, stalemates and prolonged wrangling are springing up in cases where pacts are expiring and talks get underway for renewals.

So far the disputes have been confined to a handful of unions, involving either exchange workers or projectionists. There is no immediate problem involving studio technicians, since the Coast basic agreement now in effect provides for a reopening on wages and working conditions on Oct. 25, 1953. The 3-D impact on the industry is also influencing labor negotiations, especially among projectionists who are demanding increased pay for handling the depth pictures.

Basic disagreement, however, between the film forces and unions in current talks revolves about wages. Labor outfits involved charge that the film outfits are adamant in re-

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No Single System For U, Says Daff; Owes It to Exhibs

Assurance that Universal at no point plans to make a complete switch to any one specific 3-D or widescreen system, "because we have a definite exhibitor responsibility and intend to live up to it," was voiced last week (2) by Alfred E. Daff, U exec v.p.

Commenting on U's newly-demonstrated wide screen, which increases the light factor from one to four by dint of a special coating which can be applied to an ordinary muslin screen, Daff said he didn't think the accomplishment of a depth illusion on wide screens without glasses would mean much in the long run, since the effect was too slight to be of real impact.

U's new screen is of the all-purpose variety and is adjustable according to the size and type pic shown on it. While it isn't being caught napping on the current 3-D trend—U has one stereo film finished and another planned—Daff indicated the company is banking heavily on its system, which is within range of all exhibs and, besides the screen, requires no more

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Goldenson Sees a Screen Suited for All Purposes

One screen that will be adaptable to all the new lensing and projection developments is anticipated by Leonard Goldenson, president of American Broadcasting-Paramount Theatres. "There may be a series of systems in use," he said, "but I'm confident that one theatre screen will be developed which can be put to use with them all, one which can be masked in and out, depending on the size of the film, and can show either 2-D or 3-D."

Further, there's not going to be a complete industry switch away from the conventional "flats" pattern, Goldenson declared. "Some films lend themselves to 3-D, others to the widescreen treatment. But there still will be films which are best in 2-D."

New Italo Pic Distrib Deal May Unthaw $5,000,000 U.S. Coin in Italy

No 3-D Oldsters?

Although primarily a gimmick to reduce the number of projectionists manning the booths, N. Y. circuit ops negotiating for a new pact with Projectionists Union, Local 306, are suggesting that projectionists over 65 be retired because of the hazards of 3-D.

Theatremen point out that the 3-D 5,000 feet film magazines weighing over 50 pounds are too heavy for the oldtimers to pick up. The convential 2,000 feet reels weigh about 20 pounds.

20th May Farm Its 3-D Pic to Other Co.

Twentieth-Fox may not release its own 3-D production, "Inferno," because 20th execs consider handling of a stereo film requiring polarized viewers inconsistent with their advocacy of the 20th-developed CinemaScope widescreen process.

Studio originally had skedded three stereo pix but later cut that total down to one. Twentieth execs are now discussing whether it wouldn't be best to turn "Inferno" over to an outfit like United Artists and concentrate entirely on CinemaScope.

Projected move underscores the widening gulf between industry factions advocating widescreen pix and those favoring 3-D with glasses as a permanent feature of the biz.

Meanwhile, 20th will be in a position of showing a complete CinemaScope feature before "The Robe" is finished. First print of "The Robe" is due in N. Y. in September and is skedded for October release. "How to Marry a Millionaire," however, should be ready in August. At present, little likelihood is seen for 20th to make the plunge with "Millionaire" since the distrib has already announced that "The Robe" will be its first CinemaScope opus to reach the public.

20th Sets 20 Big-Budget CinemaScope Features

Hollywood, April 7.

An all-out CinemaScope program of 20 high-budget pictures for release starting in October and running through 1954 was announced by Darryl F. Zanuck, 20th-Fox production chief. Program calls for one release per month in October, November and December and one every three weeks in the following year.

Three spectacular films slated for screening in 1953 are "The Robe," "How to Marry a Millionaire" and "Twelve Mile Reef," all in production. "Reef" went into work yesterday (Mon.) on location off Key West and will contain the first undersea scenes ever filmed in CinemaScope.

For the 1954 releasing program the company is readying "Prince Valiant", starting May 11 in England; Irving Berlin's "There's No Business, Like Show Business," June 22; Zanuck's personal production, "The Egyptian", "Hell and High Water", "The Queen of Sheba", "Desiree", "Three Coins in the Fountain", "Sir Walter Raleigh", "The Racer", "Prince of Players", "The Story of Demetrius", "The Wandering Jew", "Jewel of India", "The Gun and the Cross", "The Cannibals", and "The Story of Jezebel."

Barbara Peyton and **Tom Neal** signed for "The Great Jesse James Raid," to be produced by **Robert L. Lippert, Jr.**

New Italian film deal, considered an extension of the current arrangement rather than a new pact, gives American distribs the right to make compensation deals which could result in unthawing approximately $5,000,000 in frozen earnings in Italy.

Agreement further permits Motion Picture Assn. of America members to import a "surplus" of 30% over and above the stipulated import limit of 225 pix for work and dubbing purposes. It removes the official rental ceiling when the current pact runs out in June. And it exempts all films, going through Italian distribs, from paying towards the 10% "loan" to the Italian industry.

Execs in N. Y. are still uncertain over whether or not the pact, agreed on between MPAA prexy Eric Johnston and the Italians, cuts off further Italian financial aid out of U. S. funds to support distribution activities of Italian Films Export in this country. It had been announced that none of the additional 10% aid under the deal, which runs through August, 1954, could be utilized for that purpose.

Big question mark is whether money frozen under the current arrangement, which sets aside 12½% for the Italian industry, can still be allocated to IFE's distribution end. If it cannot, the explanation would lie in the fact that the new deal is seen as merely an extension of the old one.

Pact, negotiated by Johnston,

(Continued on page 20)

Educ'l, Biz Groups Fight Attempt to Toughen Md. Pix Censorship Statute

Baltimore, April 7.

Amendment extending film censorship, pending in the General Assembly at Annapolis, is meeting plenty opposition from local educational circles as well as business firms affected. Sydney R. Traub, chairman of the Maryland Board of Censors, is pushing amendment, introduced last week, that would require board censorship for all privately shown 16m used for advertising or sales training purposes. Board censorship would also cover films utilized in the municipal schools as well as those shown or loaned by the Enoch Pratt Free Library, municipally-controlled library system.

Milton Stark, president of Stark Films, local producer of industry and medical films, is spearheading opposition to the amendment. As spokesman for the National Audio-Visual Assn., Stark is petitioning for a hearing before the Senate Judicial Proceedings Committee. Stark is backed in his action by the Advertising Club of Baltimore.

Dr. John H. Fischer, superintendent of Baltimore schools, and Miss Amy Winslow, director of the Pratt Library organization, are vigorously campaigning for defeat of the amendment.

Amendment also seeks to change wording of the present censorship law. "Decency" is added to the present standards of morality and the word "profane" is substituted for the term "sacrilegious," which the Supreme Court has ruled unconstitutional.

Incidental to extension of powers and change in wording, the amendment calls for a raise in Traub's yearly salary from $3,200 to $6,000, in addition to a raise for the other two board members from $2,750 to $4,500.

Cal. Lot Sale Okayed

Los Angeles, April 7.

Sale of the California Studios to Gross-Krasne, Inc., for $135,000 was affirmed by Judge Newcome Conde in Superior Court.

Court denied the petition of Teddi and Arlynne Sherman, daughters of the late Harry Sherman, former owner, to set the sale aside.

653 EXHIBITORS SAW IT! AN
AS THE NEW ERA

NATURAL VISION 3 DIMENSION THE WAY WARNER BROS. "H

These are actual and authentic statements. We regret that space does not permit reprinting them in full.

GABRIEL ALARCON, *Cines Unidos Theatres, Mexico*—"This is really tremendous entertainment. Your process is the friend of the exhibitors!"

MRS. VAN ANDERSON, *Richfield, Utah* — "Absolutely wonderful! It is the answer to the small town theatre. How soon can I book it?"

DAVE BERSHON, *Leimert Theatres, Los Angeles, Calif.*—"A real shot in the arm to the industry. We are in business again. From the heart I can state that it is thrilling!"

LESTER BLUMBERG, *Principal Theatres* — "Wonderful! This is something no other medium can approach!"

JACK BLUMENFELD, *Blumenfeld Circuit* — "It will prove to be the box office sensation of the year!"

ROY BREWER, *Hollywood representative I.A.T.S.E.* — "It opens up a whole new field for the Motion Picture Industry. I was tremendously impressed with the potentialities it holds for all phases of our business!"

BILL CONNER, *General Manager of the John Hamrick Theatres* — "Words can't describe it. It's tremendous!"

ROY COOPER and MARSHALL NAIFY, *Golden State and T & D Theatres* — "Far and away the most electrifying picture we have seen in many a year!"

JAMES COSTON, *Circuit Operator, Chicago* —"The most amazing and impressive innovation since the screen first talked!"

EVERETT CUMMINGS, *Cummings Theatres, Downey & Norwalk, Calif.*—"A thrilling experience and one which gives high hope for the future of this business!"

RUSSELL DOWNING, *Radio City Music Hall* — " 'House of Wax,' in 3-Dimension with WarnerPhonic Sound is an exciting experience of great interest to all in the industry!"

JOSEPH ENGLAND, *Gen. Mgr. Bruen Theatres, Whittier, Calif.*—"It will intrigue the public into a boxoffice bonanza that will revitalize the movie industry for a long time to come!"

SI FABIAN, *President, Stanley-Warner Corporation*—"After seeing it a second time, feel even more positive that it justifies all our hopes about the future of this method of entertainment!"

RAY GRUMBACHER, *Esquire Theatre, Portland, Oregon* — "It's sure to make boxoffices hum!"

JOHN HAMRICK, *President of John Hamrick Theatres* — "It's sure to do for sound movies what sound did for the silent screen!"

I. H. HARRIS, *Burley, Idaho*—"Wonderful! Gives the public the entertainment they want and will acclaim!"

RAY HENRY, *Vice President and Gen. Mgr. Inter-Mountain Theatres, Salt Lake City* — "It will bring to our theatres the shot in the arm that means box office! It was simply magnificent."

DON HYNDMAN, *Eastman Kodak Co.* — "Very impressive, and due for great success at box offices!"

EARL JOHNSON and JIM HAYMES, *Isley Theatre Circuit*—"The greatest innovation in pictures since the introduction of sound!"

JESSE JONES, *Jones Circuit, Portland, Oregon* — "It's swell. I enjoyed it immensely!"

STERLING JONES, *7-Hi Drive-In Theatres, Minneapolis* — "The exhibitors have something to cheer about and something they can recommend unreservedly to their patrons. This is one of the greatest and most profitable introductions show business has ever known!"

TED JONES, *Western Amusement Company, Los Angeles*—"A showman's Paradise! Tremendously realistic! The color was simply terrific!"

JACK KIRSCH, *President, Allied Theatres of Illinois, Inc.*—"Unbelievably dramatic and exciting. It's the answer to exhibitors' prayers, and the public will eat it up! Looks like the good old days of lush business are just around the corner. Warners have done it again!"

A. C. KNOX, *Salt Lake City, Associated Amusements*—"Great and wonderful entertainment. The public will fill our theatres!"

JESSE L. LASKY, *veteran producer and pioneer of the motion picture industry*—"Pull out the superlatives, because it deserves them all. It will bring a wonderful lift to business and will, I predict, result in the quickest growth in the history of the industry. A positively revolutionary development!"

SYD LEHMAN and HARRY RACKIN, *Exhibitors Service Inc., So. Calif.*—"Absolutely sensational! The new WarnerPhonic sound and the true 3-D Natural Vision are as great a development in motion picture presentation as was sound when it was first introduced by Warner Bros.!"

BEN LEVIN, *General Theatrical Co.* — "A great turning-point! My congratulations to Warner Bros. who have done it again as they did in 1927."

HARRY MELSTEIN and HELEN MELLINKOFF, *Gardena and Torrance, California* — "We'd like to have it right now. It is a wonderful medium of entertainment!"

FRANK MORRISS, *Winnipeg Free Press* — "That was a thrill! It threw me for a loop. I'm going to write a fine story about it to airmail to my paper today."

AL NASSER, *Nasser Circuit* — "It's terrific! And what's more, it's box office!"

AL O'KEEFE, *O'Keefe & Gamble*—"The best I've seen. Will do tremendous business and give a great lift to the industry!"

DICK OREAR, *General Manager, Commonwealth Theatres Inc., Kansas City* — "Absolutely wonderful! All I can see ahead is a great wave of ticket-buying enthusiasm!"

MRS. J. J. PARKER, *the J. J. Parker Theatres, Portland, Oregon*—"Of all the things I have seen, this is the most realistic!"

HARRY RACKIN, *Exhibitors Service* — "Sensational! Beyond my expectations!"

SANTIAGO REACHI, *President, Posa Films, Mexico City* — "Forms a solid groundwork for a brilliant future!"

"HOUSE OF WAX" Photographed in NATURAL VISION 3-DIMENSION Color by WARNERCOLOR starring VINCENT PRICE · FRANK LOVEJOY · PHYLLIS KIRK CAROLYN JONES PAUL PICERNI Screen Play by CRANE WILBUR

D 653 EXHIBITORS HAILED IT OF OUR BUSINESS!

PRESENT IT IN OUSE OF WAX" AND INTRODUCING THE PHENOMENAL WARNERPHONIC SOUND

COLOR BY WARNERCOLOR

RUSSELL ROGERS, *Pres. Preferred Theatres Corp. in Southern California* — "An eye-opener! The intimacy of the screen is increased 100-fold. The public will find it a sensation!"

ED ROWLEY, *President, Rowley United Theatres* — "Magnificent! This is the dawn of a new era!"

LOUIS SCHINE, *Schine Chain Theatres Inc.* —"All of us agree enthusiastically that this is certain to have a great and profitable future! Warners can take a well earned bow for another history-making contribution to our business!"

ALEX SCHREIBER, *Detroit and Los Angeles Theatres* — "A box office winner! I'll bet my 34 years in the business on it!"

FRED SCHWARTZ, *Century Circuit, New York* — "The Warners have taken another seven league step in the advancement of the industry. This should do outstanding business!"

SOL SCHWARTZ, *President, RKO Theatres* —"I predict without reservation that the public will give its overwhelming support to entertainment presented in this new medium. The realism of this 3-D in WarnerColor and with WarnerPhonic Sound is breathtaking!"

ROBERT SELIG, *Asst. to Pres., Fox Intermountain Theatres*—" 'House of Wax' stimulated, excited and encouraged all of us. It will be a terrific hit!"

CHARLES SKOURAS, *President, National Theatres, Corp.*—"It is most impressive and should do spectacular business at the box-office!"

ELY SOMERVILLE, *General Manager Cabart Theatres, Long Beach*—"Terrific. The only thing we want now is to be able to play it!"

GEORGE STAMN, *Antioch, Utah* — "A wonderfully thrilling experience!"

FRED STEIN, *United Artists Theatres* —"I'd like nothing better than to have it for every theatre we operate. I'm convinced 'House of Wax' has a lot of money in it!"

STEVE STIEFEL, *Morro Bay Theatres, Northern Calif.* — "This is going to create a wave of enthusiasm for moviegoing that will surpass everything!"

DON TORODOR, *Panorama Theatre, Van Nuys, Calif.* — "Outstanding. This is sensational in scope!"

DAVE WALLERSTEIN, *Vice-president and Gen. Mgr. Balaban & Katz, Chicago* — "The public will really go for it. It's third-dimension at its best!"

E. L. WILLIAMSON — *All States Theatres, Abilene, Tex.* — "A wonderful development in entertainment!"

ROY WOLF, *Paramount Hollywood theatre, and Fanchon and Marco, Inc.* "This is one of the greatest things that ever happened to the movie business. We will start immediately equipping all our houses with WarnerPhonic Sound, which is great beyond description!"

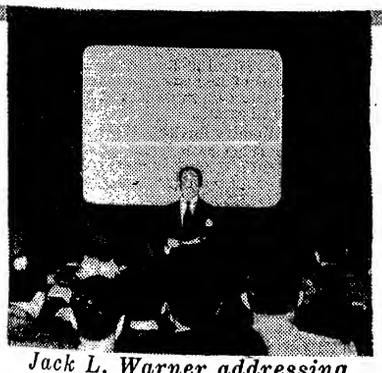
HARRY WOLFBERG, *Wolfberg Theatres, Denver* — "This is picture-making at its most exciting peak!"

JOHN WOLFBERG, *Wolfberg Theatres, Denver* — "A new day in the picture business. I was thrilled beyond words!"

ELDEN YERGENSEN, *Cedar City, Utah*—"I am going to put it into my theatres as quickly as possible. This is a real boon to the movie-goer!"

EDDIE ZABELL, *Film Buyer, National Theatres*—"Excellent for every boxoffice!"

JERRY ZIGMOND, *West Coast Division Manager, Paramount Theatres*—"The ultimate in true three-dimension, and as shown with the new WarnerPhonic sound, the impact was overwhelming!"



Jack L. Warner addressing one of the series of exhibitor screenings held in Warner Bros.' 3-Dimension Studio Auditorium

My sincerest thanks to each and every exhibitor who attended and so enthusiastically hailed our showing of "House of Wax" in 3 Dimension, WarnerColor and WarnerPhonic Sound.

I wish every exhibitor in the free world could have been present. For us at Warner Bros. Studios this was an occasion as historic as August 5, 1927, when we held our first showing of "Talking Pictures".

As a further demonstration of the tremendous scope of our 3-D program, we showed completed sequences from our forthcoming outdoor spectacle, "The Charge at Feather River" *(formerly "Burning Arrow").*

The unlimited horizon which we at Warner Bros. saw, was clearly evident to all. And all in our great industry will share the new era of greatness lying just ahead.

Jack L. Warner

d by FOX Directed by ANDRE de TOTH

WORLD PREMIERE N.Y. PARAMOUNT, FRIDAY!

FOLLOWED IMMEDIATELY THROUGHOUT THE UNITED STATES, CANADA AND GREAT BRITAIN

L. A. Lifts; 'Peter Pan' Still Champ, Wow $43,000 in 4th, 'Madam' Hefty 35G, 'Legion' Big 24G, 'Limits' 22G

Los Angeles, April 7.

Even against new bills, opened to take advantage of the school holiday and Easter weekend, "Peter Pan" remains the outstanding pic here, soaring to a wow $43,000 in fourth session, two theatres. "Call Me Madam," although it just closed a four-week, upped scale showcasing run, is catching a hefty $35,000 on its initial popscale week in four locations.

"Off Limits" shapes nifty $22,000 in two houses, plus $27,000 more in four nabs including three ozoners. "Desert Legion" is grabbing a fine $24,000 in three spots while "Sombrero" is getting a good $25,000 in two sites.

Only fair $13,000 is seen for "Glass Wall" in two theatres. Showcase Ritz is landing a good $9,500 with "Man on Tightrope" at the Ritz.

Estimates for This Week

United Artists, Hollywood Paramount (UATC-F&M) (2,100; 1,430; 70-$1.10)—"Off Limits" (Par). Solid $22,000. Last week, "Little Sheba" (Par) (2d wk-10 days), $16,000.

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,079; 2,048; 1,715; 1,248; 70-$1,10)—"Call Me Madam" (20th) and "Cairo Road" (Indie). Hefty $35,000. Last week, "Among Sheltering Palms" (20th) and "Face To Face" (RKO), $17,000.

Ritz (FWC) (1,370; 80-$1.50)—"Man On Tightrope" (20th). Good $9,500. Last week, "Call Me Madam" (20th) (4th wk), $10,500.

Los Angeles Paramount, Egyptian (ABC-PT-UATC) (3,200; 1,338; 70-$1.25)—"Sombrero" (M-G) and "Port Sinister" (RKO). Good $25,000. Last week, L. A. Par and El Rey, "Hitch-Hiker" (RKO) and "Woman They Almost Lynched" (Rep), $23,000.

Loew's State, Four Star, Hawaii (UATC-C&S) (2,404; 900; 1,106; 60-$1.10)—"Desert Legion" (U) and "Stolen Identity" (Indie). Fine $24,000. Last week, "Seminole" (U) and "Kansas Pacific" (AA) (2d wk), $12,700.

Downtown, Wiltern (WB) (1,757; 2,344; 70-$1.10) — "Glass Wall" (Col) and "Jack McCall, Desperado" (Col). Fair $13,000. Last week, "Blue Gardenia" (WB) and "Thundering Trails" (Indie), same.

Orpheum (Metropolitan) (2,213; 60-90)—"Lady Wants Mink" (Rep) and "San Antone" (Rep). Mild $5,000, or near. Last week, with Egyptian, "I Love Melvin" (M-G) and "Jalopy" (AA) (2d wk), $13,600.

El Rey, Iris (FWC) (861; 814; 70-90) — "Hitch-Hiker" (RKO) and "Woman Almost Lynched" (Rep) (2d wk-El Rey; m.o. Iris). Okay $6,000. Last week, with other units.

Hillstreet, Pantages (RKO) (2,752; 2,812; 74-$1.50)—"Peter Pan" (RKO) (4th wk). Wow $43,000. Last week, $34,400.

Vogue (FWC) (885; 80-$1.50)—"Lili" (M-G) (3d wk). Neat $6,000. Last week, $7,000.

Fine Arts (FWC) (679; 80-$1.50) —"Four Poster" (Col) (4th wk). Modest $3,000. Last week, $3,500.

Wilshire, Globe (FWC) (2,296; 782; 80-$1.50)—"Moulin Rouge" (UA) (15th wk-Wilshire, 6th wk-Globe). Good $10,000. Last week, $9,500.

Beverly Hills (WT) (1,612; $1.50-$1.80)—"Hans Christian Andersen" (RKO) (15th wk). Nifty $9,500. Last week, upped to $7,000 with school vacation, TV ads helping.

Broadway Grosses

Estimated Total Gross
This week $731,400
(*Based on 22 theatres*)
Last Year $478,000
(*Based on 21 theatres*)

'Salome' Record $20,000 Tops Prov.

Providence, April 7.

Boff fare in combo with school's Easter holiday week heading all first-runs big totals. Leading the list is Strand's "Salome" with RKO Albee close behind with "Hans Christian Andersen." Also on the lusty side are Loew's State's "Call Me Madam" and Majestic's "Trouble Along Way." Metropolitan's "Off Limits" looks good.

Estimates for This Week

Albee (RKO) (2,200; 50-$1)—"Hans Christian Andersen" (RKO). Wow $18,500. Last week, "Destination Gobi" (20th) and "Flying Squadron" (Rep), $7,000.

Majestic (Fay) (2,200; 44-65)—"Trouble Along Way" (WB) and "Seeing Eye" (WB). Big $11,000. Last week, "Blue Gardenia" (WB) and "Daughter of Darkness" (Indie), $5,000.

Metropolitan (Snider) (3,100; 25-65)—"Off Limits" (Par). Looks good $11,000. Last week dark.

State (Loew) (3,200; 44-65)—"Call Me Madam" (20th). Nice $14,500. Last week, "I Love Melvin" (M-G) and "San Antone" (Rep), $9,000.

Strand (Silverman) (2,200; 65-$1)—"Salome" (Col). Record $20,000. Last week, "Little Sheba" (Par) and "Midnight Serenade" (Par), $5,500.

'TROUBLE' SMASH 12G, BUFF.; 'PAN' TALL 27G

Buffalo, April 7.

Best showing currently is being made by the Buffalo where Louis Armstrong and Sugar Ray Robinson topped stagebill are boosting "Bandits of Corsica" to a great total in four days. Next best is "Trouble Along Way," wow at the Center. "Salome" at Lafayette and "Peter Pan" at Century also are great.

Estimates for This Week

Buffalo (Loew's) (3,000; 40-90)—"Bandits of Corsica" (Indie) with Louis Armstrong, Sugar Ray Robinson topping stage show (4 days). Fancy $20,000. Last week "Sombrero" (M-G) and "Confidentially Connie" (M-G), $10,000.

Paramount (Par) (3,000; 40-70)—"Off Limits" (Par) and "Wyoming Roundup" (AA). Hefty $15,500. Last week, "Back on Broadway" (WB) and "House of Darkness" (Indie) (10 days), $11,200.

Center (Par) (2,100; 40-70)—"Trouble Along Way" (WB). Smash $12,000. Last week, "Blue Gardenia" (WB) and "Wherever She Goes" (Lip), $8,500.

Lafayette (Basil) (3,000; 40-70)—"Salome" (Col). Giant $21,000. Last week, "Ma, Pa Kettle on Vacation" (U) and "White Goddess" (Lip) (5 days), $8,000.

Century (20th Cent.) (3,000; 50-$1)—"Peter Pan" (RKO). Great $27,000. Last week, "Angel Face" (RKO) and "Captive Women" (RKO), $8,000 at 40-70c. scale.

'Limits' Loud 18G, Frisco; 'Pan' 32G

San Francisco, April 7.

"Peter Pan" shapes standout here this session, with Easter week turnout by youngsters holding it near opening week's smash total at Golden Gate. Pic is landing a sockeroo total on second stanza. One of the brightest newcomers is "Off Limits," rated big at Paramount. "Call Me Madam" also looms great at the huge Fox. "Tonight We Sing" shapes good at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-$1.20)—"Peter Pan" (RKO) (2d wk). Held to boff $32,000. Last week, $35,500.

Fox (FWC) (4,651; 65-95)—"Call

(Continued on page 20)

'Salome' Hot $18,000 Paces Cincy; 'Hans' Wow 16G, 'Legion' Stout 10G

Cincinnati, April 7.

Easter stanza is a wicket feast here. Standouts are "Salome" and "Hans Christian Andersen" at the big Albee and smaller Grand. Latter is especially sock. Both are helped by advanced prices and hold for second rounds. Keith's also is in holiday stride with "Desert Legion." Additional new bills, "Destination Gobi" at Capitol and "I Love Melvin" in Palace, look moderate.

Estmates for This Week

Albee (RKO) (3,100; 75-$1)—"Salome" (Col). Big $18,000. Holds for second stanza. Last week, "The Star" (20th), $8,500 at 55-85 scale.

Capitol (RKO) (2,000; 55-85)—"Destination Gobi" (20th). So-so $7,500. Last week, "Blue Gardenia" (WB), same.

Grand (RKO) (1,400; 75-$1)—"Hans Christian Andersen" (RKO). Gigantic $16,000. Will hold. Charles Granger p.a. opening day boosted biz. and publicity. Last week, "Stereo Techniques" (Indie) and "San Antone" (AA), $8,000.

Keith's (Shor) (1,500; 55-85)—"Desert Legion" (U). Strong $10,000. Last week, "Taxi" (20th), $5,000.

Palace (RKO) (2,600; 55-85)—"I Love Melvin" (M-G). Mild $8,500. Last week, "Flat Top" (AA), ditto.

Key City Grosses

Estimated Total Gross
This Week $3,195,600
(*Based on 24 cities, 217 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,045,700
(*Based on 22 cities, and 214 theatres.*)

'Salome' Wow 37G, Philly; 'Hans' 16G

Philadelphia, April 7.

Rain Saturday and Monday is nicking holiday grosses here this stanza despite a big Easter Sunday. "Salome" is way out in front with terrific week at the Stanley. Personals by Farley Granger will boost "Hans C. Andersen" back into the chips at the Midtown despite being in the ninth week. "Trouble Along Way" is only okay at the Mastbaum but "I Love Melvin" is sluggish at Randolph. "Moulin Rouge" roared ahead to get bigger biz at the small Trans-Lux in fifth stanza.

Estimates for This Week

Aldine (WB) (1,303; 50-99—"Sombrero" (M-G) (2d wk). Off to $5,000. Last week, trim $8,500.

Arcadia (S&S) (625; 85-$1.20)—"Bad and Beautiful" (M-G) (9th wk). Fair $6,500. Last week, $7,000.

Boyd (WB) (2,360; 99-$1.30)—"Peter Pan" (RKO Disney) (7th wk—5 days). Oke $8,500. Last week, $10,000.

Fox (20th) (2,250; 85-$1.30)—"Call Me Madam" (20th) (2d wk). Great $23,000. Last week, $26,000.

Goldman (Goldman) 1,200; 50-99)—"Off Limits" (Par). Torrid $15,000. Last week, "Last Comanches" (Col), $12,000.

Mastbaum (WB) (4,360; 50-99)—"Trouble Along Way" (WB). Barely okay at $15,000 or near. Last week, "Blue Gardenia" (WB), $10,000.

Midtown (Goldman) (1,000; 85-$1.50—"Hans Christian Andersen" (RKO) (9th wk). Solid $16,000. Last week, $10,000.

Randolph (Goldman) (2,500; 50-99)—"I Love Melvin" (M-G). Tepid $13,000. Last week, "Girl Who Had Everything" (M-G), $12,500.

Stanley (WB) (2,900; 85-$1.25)—"Salome" (Col). Mighty $37,000. Last week, "Back on Broadway" (WB) (2d wk), $7,000.

Stanton (WB) (1,473; 50-99)—"System" (WB). Slow $6,000. Last week, "Cleopatra" (Par) (reissue), fancy $8,500.

Studio (Goldberg) (500; 50-99)—"Justice Is Done" (Burstyn). Fair $3,200. Last week, second-run.

Trans-Lux (T-L) (500; 90-$1.25)—"Moulin Rouge" (UA) (5th wk). Great $14,000. Last week, $13,000.

World (G&S) (500; 60-99)—"Don Camillo" (IFE). Tidy $3,800. Last week, second-run.

Plenty of Pix Opposish In Omaha; 'Madam' Socko $11,500, 'Melvin' Hep 5G

Omaha, April 7.

Plenty of competition for first-runs here this week, but biz is holding up well. There is the Shrine Circus, "Top Banana" legiter, "Ice Capades" and Western League baseball opening. However, newcomers "I Love Melvin" and "Call Me Madam" are getting an excellent play. Holdovers of "Peter Pan" and "Bwana Devil" are going nicely in second rounds.

Estimates for This Week

Brandeis (RKO) (1,100; 50-$1)—"Peter Pan" (RKO) and "Bear Country" (RKO) (2d wk). Holding well at $9,500. Last week, smash $16,000.

Omaha (Tristates) (2,100; 50-$1.25)—"Bwana Devil" (UA) (2d wk). Big $9,000 or near. Last week, $10,000.

Orpheum (Tristates) (3,000; 20-70)—"Call Me Madam" (20th) and "Operation A-Bomb" (RKO). Sock $11,500. Last week, "Stars Singing" (Par) and "Tropic Zone" (Par), $8,500.

State (Goldberg) (865; 25-76)—"I Love Melvin" (M-G) and "Golden Hawk" (Col). Fine $5,000 or near. Last week, "Jeopardy" (M-G) and "Models, Inc." (Indie) (2d wk), $4,000.

'Rouge' Giant $50,000, Det; 'Gambler' Fancy 22G, 'Cinerama' Huge 28G, 2d

Detroit, April 7.

First-run biz is booming here this week. "Moulin Rouge" looks giant at the Fox while "Mississippi Gambler" is sharp at the Michigan. "Call Me Madam" shapes great at the United Artists. "Cinerama" is virtually capacity in second round at Music Hall. Two holdovers, "Peter Pan" at Madison and "Hans Christian Andersen" at Adams are strong in seventh and third weeks, respectively.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 80-$1.25)—"Moulin Rouge" (UA). Terrific $50,000. Last week, "High Noon" (UA) and "African Queen" (UA), $18,000.

Michigan (United Detroit) (4,000; 70-95)—"Mississippi Gambler" (U) and "Prince Pirates" (Col). Nice $22,000 or over. Last week, "Little Sheba" (Par) and "Taxi" (20th) (2d wk), $15,000.

Palms (UD) (2,961; 70-95)—"Girls in Night" (U) and "Gunsmoke" (U). Oke $16,000. Last week, "Angel Face" (RKO) and "Torpedo Alley" (Col), $15,000.

Madison (UD) (1,900; 70-95)—"Peter Pan" (RKO) (7th wk). Boff $12,000. Last week, $9,000.

United Artists (UA) (1,938; 70-95)—"Call Me Madam" (20th). Great $17,000. Last week, "Jeopardy" (M-G) and "Kansas Pacific" (AA), $8,400.

Adams (Balaban) (1,700; 70-95)—"Hans Christian Andersen" (RKO) (3d wk). Stout $11,000. Last week, $14,500.

Broadway - Capitol (Korman) (3,500; 70-95)—"Fort Vengeance" (AA) and "Hiawatha" (AA). Slow $9,000. Last week, "Naked Spur" (M-G) and "Babes in Bagdad" (UA) (2d wk), $8,700.

Music Hall (Cinerama Prods., Inc.) (1,145; $1.50-$1.80)—"This Is Cinerama" (Indie) (3d wk). Initial holdover week ended Monday (6) held at huge $28,000 after virtual capacity $29,000 opening round. Looks in for longrun, with crix appraisal and word-of-mouth great.

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'PAN' GIGANTIC 29G, BALTO; 'MADAM' 22G

Baltimore, April 7.

Grosses here this week are the best in many months. Leading the holiday lineup are "Peter Pan" at Hipp and "Call Me Madam" at the New, both plenty hot with tilted scales at both. "Off Limits" at Keith's and "Naked Spur" at the Century are also drawing nicely. "Fair Wind To Java" at the Mayfair is getting okay trade.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Naked Spur" (M-G). Fast $14,500. Last week, "Clown" (M-G), $11,000.

Hippodrome (Rappaport) (2,100; 50-$1.25) — "Peter Pan" (RKO). Socko $29,000. Last week, "Hans Christian Andersen" (RKO) (6th wk), $13,300.

Keith's (Schanberger) (2,400; 25-90)—"Off Limits" (Par). Nice $13,000 or near. Last week, "Tropic Zone" (Par), $6,600.

Little (Rappaport) (310; 25-90)—"Justice Is Done" (Burstyn). Nice $4,200. Last week, "Song To Remember" (Col) (reissues), $3,500.

Mayfair (Hicks) (980; 20-70) — "Fair Wind To Java" (Rep). Over average $5,200. Last week, "Ride Man Down" (Rep), $4,300.

New (Mechanic) (1,800; 35-90)—"Call Me Madam" (20th). Rousing $22,000. Last week, "Among Sheltering Palms" (20th), $7,000.

Playhouse (Schwaber) (420; 50-90)—"Little Sheba" (Par) (4th wk). Sticking to great $7,000 mark set in first and second frames.

Stanley (WB) (3,280; 50-90)—"I Confess" (WB). Disappointing $10,000. Last week, "Blue Gardenia" (WB), $5,500.

Town (Rappaport) (1,500; 35-70) —"Desert Legion" (U). Trim $10,800. Last week, "Invasion U. S. A." (Col), $9,200.

'Pan' Powerful $22,000, L'ville; 'Salome' Sturdy 15G, 'Gambler' Lusty 5G

Louisville, April 7.

First-run trade is soaring to a new high this week, with "Peter Pan" at Rialto and "Salome" at State, both at upped prices, pacing field. Former is terrific while "Salome" shapes sturdy. Mary Anderson with "Trouble Along Way" and Kentucky with "Mississippi Gambler," both looking lively.

Estimates for This Week

Kentucky (Switow) (1,200; 50-75) —"Mississippi Gambler" (U). Solid $5,000. Last week, "Gunsmoke" (U) and "White Lightning" (AA), $4,000.

Mary Anderson (People's) (1,200; 50-75) — "Trouble Along Way" (WB). Excellent $8,000. Last week, "Blue Gardenia" (WB), $5,000.

Rialto (Fourth Avenue) (3,000; 75-99)—"Peter Pan" (RKO). Going to town at upped scale. Tremendous $22,000 or close. Last week, "Little Sheba" (Par), $12,000, and m.o. to Brown.

State (Loew's) (3,000; 75-$1.10)—"Salome" (Col). Fast tee-off indicates sturdy $15,000 or better. Last week, "Woman's Face" (M-G) and "Dr. Jekyll and Mr. Hyde" (M-G) (reissue), $13,000.

'MADAM' BIG $16,000, CLEVE.; 'MELVIN' 14G

Cleveland, April 7.

Downtown grosses are spurting at most houses with plenty of strong product. "Call Me Madam" at Palace is leading the newcomers closely pursued by "I Love Melvin" at State. Mouline Rouge" is soaring ahead of last week to make its fourth stanza on moveover at Stillman a real smash.

Estimates for This Week

Allen (Warners) (3,000; 55-85)—"President's Lady" (20th). Good $11,000. Last week, "Blue Gardenia" (WB), $9,500.

Hipp (Telemanagement) (3,700; 50-$1.25)—"Hans Christian Andersen" (RKO) (3d wk). Sturdy $16,000, following $22,000 last week.

Lower Mall (Community) (585; 55-85)—"Limelight" (UA). Picketing by American Legion not hurting house or pull of this comedy. Easter weekend, had long lines that insure a good $5,300. House closed 10 days preceding pic.

Ohio (Loew's) (1,300; 55-85)—"Battle Circus" (M-G) (m.o.). Excellent $8,000 on second downtown lap. Last week, "San Antone" (Rep), $5,000.

Palace (RKO) (3,300; 60-90)—"Call Me Madam," (20th) Big $16,000 or near. Last week, "Silver Whip" (20th) and "Lady Says No" (RKO), $6,500.

State (Loew's) (3,450; 55-85)—"I Love Melvin" (M-G). Smart $14,000. Last week, "Battle Circus" (M-G), same.

Stillman (Loew's) (2,700; 55-75-$1.25)—"Moulin Rouge" (UA) (m.o.) (4th wk). Big $14,000, even more solid than last week's $12,000.

'Madam' Terrif $14,000, Pitt.; 'Melvin' Hot 14½G, 'Trouble' Tall at 14G

Pittsburgh, April 7.

It looks like Donald O'Connor Week on marquees here, with "Call Me Madam" at Harris and "I Love Melvin" at the Penn only a few doors away, and both running neck and neck for holiday leadership. "Madam" was extra hefty at slightly advanced prices. "Trouble Along Way" at Stanley shapes good. "Abbott and Costello to Mars" at Fulton is fair.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Abbott-Costello Go to Mars" (U). Some holiday action from kiddies but only fairish $6,000 looms. Last week, "Redhead Wyoming" (U) and "Girls in Night" (U), $3,500.

Harris (Harris) (2,200; 65-$1)—"Call Me Madam" (20th). Upped scale should get this one nearly to first-run Easter leadership, what

(Continued on page 20)

Chi Soars Despite Rain; 'Salome' Sock 38G, 'Rouge' Terrif 50G, 'Girl' Fast 25G, 'B'way'-Clooney Lush 57G

Chicago, April 7.

Easter weeks' hefty grosses are being dampened slightly by weekend rains and cool weather. However, top product is offsetting most downward inclinations. "She's Back on Broadway," hypoed by Rosemary Clooney and Frank Fontaine onstage, shapes lush $57,000 for single frame at the Chicago.

Grand has a sock $38,000 sighted for upped scale "Salome." "Moulin Rouge" at State-Lake is headed for a huge $50,000 or over. "Girl Who Had Everything" at the Woods looks fast $25,000.

"Tonight We Sing" at the Palace is solid $18,000. "Crash in Silence" at Surf is nifty $5,000. Monroe brought back "Devil in Flesh" with English titles and sexy bally to get nice $6,500.

Holdovers in main also are big. There are only two second-week bills. "Naked Spur" at United Artists looms tidy. "City Beneath Sea" at Roosevelt still is big also in second. "Little Sheba" at Ziegfeld is sharp in fifth round. "Hans Christian Andersen" at Oriental winds up eight-week stay with fine takings.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"Back on Broadway" (WB) with Rosemary Clooney and Frank Fontaine topping stageshow. Fancy $57,000. Last week, "I Confess" (WB) with Joni James and Ralph Marterie onstage (2d wk), $37,000.

Grand (RKO) (1,500; 98-$1.25)— "Salome" (Col). Sock $38,000. Last week, "Battleground" (M-G) (reissue) (2d wk), $9,000.

Monroe (Indie) (1,000; 55-98)— "Devil in Flesh" (Indie) (reissue). Stout $6,500. Last week, "Androcles and Lion" (RKO) (3d wk), $4,500.

Oriental (Indie (3,400; 98-$1.25) — "Hans Christian Andersen" (RKO) (8th wk). Hefty $21,000. Last week, $16,500.

Palace (Eitel) (2,500; 55-98)—"Tonight We Sing" (20th). Hefty $18,000. Last week, "I Love Melvin" (M-G) (2d wk), $8,000.

Roosevelt (B&K) (1,500; 55-98)— "City Beneath Sea" (U) and "Gunsmoke" (U) (2d wk). Sharp $11,000. Last week, $14,500.

State-Lake — (B&K) (2,700; 98-$1.25) — "Moulin Rouge" (UA). Smash $50,000 or over. Last week, "Peter Pan" (RKO) (8th wk), $19,000.

Surf (H&E Balaban) (685; 98)— "Crash of Silence" (Indie). Okay $4,000. Last week, "Member of Wedding" (Col) (3d wk), $4,000.

United Artists (B&K) (1,700; 55-98)—"Naked Spur" (M-G) and "Rogue's March" (M-G) (2d wk). Excellent $12,000. Last week, $18,000.

Woods (Essaness) (1,073; 98)— "Girl Who Had Everything" (M-G). Fast $25,000. Last week, "Niagara" (20th) (3d wk), $13,000.

World (Indie (587; 98)—"Forbidden Games" (Indie) (5th wk). Nifty $4,000. Last week $4,300.

Ziegfeld (Lopert) (485; 98) — "Little Sheba" (Par) (5th wk). Nifty $6,000. Last week, $7,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Peter Pan' Smash $30,000, Indpls.

Indianapolis, April 7.

Mild weather for Easter is boosting biz at most key spots here this stanza. "Peter Pan" at Circle is great and leading town, "Small Town Girl" at Loew's looks very good. Both had standees most of weekend. "Hans Christian Andersen" is oke in second week at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-$1.20)—"Peter Pan" (RKO). Smash $30,000. Last week, "The Star" (20th) and "High Treason" (Indie), $8,500.

Indiana (C-D) (3,200; 50-76)— "Destination Gobi" (20th) and "Taxi" (20th). Tepid $9,000. Last week, "Treasure Golden Condor" (20th) and "Jalopy" (AA), same.

Keith's (C-D) (1,300; 50-$1.20)— "Hans Christian Andersen" (RKO) (2d wk). Stout $12,000 after $15,500 opener.

Loew's (Loew's) (2,427; 50-76)— "Small Town Girl" (M-G) and "Jack McCall, Desperado" (Col). Solid $14,000. Last week, "I Love Melvin" (M-G) and "Bandits of Corsica" (UA), $10,000.

'Trouble' Sockeroo 22G, Hub; 'Madam' Wow 26G, 'Salome' Mighty $27,000

Boston, April 7.

Biz is soaring here this week. "Trouble Along Way" shapes as one of big standouts with smash takings in two houses. "Call Me Madam" looms sock at Memorial while "I Love Melvin" is very strong in two locations. "Salome" is terrific at Astor, and "Seminole" is great at Pilgrim.

Estimates for This Week

Astor (B&Q) (1,500; 74-$1.25)— "Salome" (Col). Smash $27,000. Last week, "Hans Christian Andersen" (RKO) (14th wk), $6,500.

Boston (RKO) (3,000; 50-90)— "Destination Gobi" (20th) and "Fame and Devil" (Indie). Good $14,000. Last week, "Great White Hunter" (Lip) and "Capt. Kidd" (Lip) (reissues), mild $9,000 for 9 days.

Exeter (Indie) (1,300; 60-80)— "Importance of Being Earnest" (U). Big $6,000. Last week, "Forbidden Games" (Indie) (6th wk), $3,000.

Fenway (NET) (1,373; 50-90)— "Trouble Along Way" (WB) and "San Antone" (Rep). Sock $7,000. Last week, "Blue Gardenia" (WB) and "Romance and Rhythm" (Indie), $4,500. "Gardenia" was incorrectly billed as playing with "Along Way" last week.

Memorial (RKO) (3,000; 60-$1)— "Call Me Madam" (20th). Sock $26,000. Last week, "Androcles and Lion" (RKO) and "Amazing Mons. Fabre" (Indie), $20,000 for 10 days.

Metropolitan (NET) (4,367; 50-90) —"President's Lady" (20th) and "Woman They Almost Hanged" (Rep). Fair $17,000. Last week, "Little Sheba" (Par) and "Tropic Zone" (Par), $20,000 for second week plus two days.

Orpheum (Loew's) (3,000); 50-90) —"I Love Melvin" (M-G) and "Five Angles on Murder" (Col). Great $19,000. Last week, "Moulin Rouge" (UA) (5th wk), $15,000.

Paramount (NET) (1,700; 50-90) —"Trouble Along Way" (WB) and "San Antone" (Rep). Smash $15,000. Last week, "Blue Gardenia" (WB) and "Romance and Rhythm" (Indie), $15,000 in 9 days.

State (Loew) (3,500; 60-90)—"I Love Melvin" (M-G) and "Five Angles on Murder (Col). Big $10,500. Last week, "Sombrero" (M-G) and "Hell Is Sold Out" (Indie), $8,000.

'Salome' Sock $17,000, Seattle; 'Pan' Big 22G

Seattle, April 7.

Biz is still a bit uneven here this session. "Peter Pan" is rated terrific at the Paramount while "Salome" shapes socko at Fifth Avenue. "Ma and Pat Kettle" looks good at Liberty. "Destination Gobi" is big at Coliseum.

Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90) — "Destination Gobi" (20th) and "Silver Whip" (20th). Big $10,000. Last week, "Kansas Pacific" (AA) and "Torpedo Alley" (AA), $8,300.

Fifth Avenue (Hamrick) (2,366; 90-$1.25)—"Salome" (Col). Socko $17,000. Last week, "Little Sheba" (Par) and "White Lightning" (Mono) (2d wk), $9,300 at 90c top.

Liberty (Hamrick) (1,650; 65-90) —"Ma, Pa Kettle Vacation" (U) and "Port Sinister" (RKO). Good $8,000 or near. Last week, "A. & C. Go to Mars" (U) and "Gunsmoke" (U), $6,600.

Music Box (Hamrick) (850; $1-$1.25) — "Hans Christian Andersen" (RKO) (7th wk). Oke $4,500 in 5 days after $5,700 last week.

Music Hall (Hamrick) (2,263; 65-90)—"Sombrero" (M-G). Slow $6,000. Last week, "I Love Melvin" (M-G) (2d wk), $4,700.

Orpheum (Hamrick) (2,600; 65-90)—"Trouble Along Way" (WB) and "Chief Pontiac" (Indie). Fairish $9,000. Last week, "Seminole" (U), $7,600 in 10 days.

Paramount (Evergreen) (3,039; 90-$1.25)—"Peter Pan" (RKO) (2d wk). Terrific $22,000 after $18,600 opener.

'Trouble' Boffo $11,000 in Mpls.

Minneapolis, April 7.

Easter week's favorable boxoffice influences spell somewhat stimulated grosses here this round despite having to contend with "Ice Follies," Sportsmen's Show, Minneapolis Lakers basketball championship playoff finals and "Top Banana" legiter. "Trouble Along the Way" looks sock at Radio City to pace field. "Anna" is smash at Century. There's also the powerful "Peter Pan," in its second wow week at Orpheum.

Estimates for This Week

Century (Par) (1,600; 50-76)— "Anna" (IFE). Daring ads helping to sell this one. Sock $6,500. Last week, "I Love Melvin" (M-G), $7,200.

Gopher (Berger (1,026; 50-76)— "Jeopardy" (M-G) (2d wk). Light $3,000. Last week, $6,000.

Lyric (Par) (1,000; 50-76)— "Destination Gobi" (20th). Robust $7,000. Last week, "High Noon" (UA) (2d wk) (2d run), $5,500.

Radio City (Par) (4,000; 50-76)— "Trouble Along Way" (WB). Raves for this one and sold via extra big ads. Building in consequence of critics' orchids and word-of-mouth. Boff $11,000. Last week, "Ma, Pa Kettle on Vacation" (U), $9,000.

RKO-Orpheum (RKO) (2,800; 76-$1)—"Peter Pan" (RKO) (2d wk). Sockeroo $16,000. Last week, $22,000, over hopes.

RKO-Pan (RKO) (1,600; 40-76) —"All Ashore" (Col) and "Voodoo Tiger" (Col). Puny $3,000. Last week, "Jack McCall, Desperado" (Col) and "Five Angles on Murder" (Col), $3,400.

State (Par) (2,200; 50-76)— "Sombrero" (M-G). Mild $5,000. Last week, "Fort Vengeance" (AA), $5,000.

World (Mann) (400; 55-$1.20)— "Magic Box" (Indie). Okay $2,500. Last week. "The Promoter" (U) (3d wk), $2,800.

'Salome' Rousing $19,000, Port.; 'Hans' Socko 14G

Portland, Ore., April 7.

First-run biz is soaring here this week. The standout is "Salome" which is smash at Paramount and Oriental with upped prices. "Hans Christian Andersen" also is sockeroo with tilted scale at United Artists. Despite this competition, "Ma, Pa Kettle on Vacation" is very big at the Broadway. "I Love Melvin" looks nice at Liberty.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) —"Ma, Pa Kettle On Vacation" (U) and Gunsmoke (U). Tall $12,000. Last week, "City Beneath Sea" (U) and "Toughest Man Arizona" (Rep), $8,300.

Guild (Parker) (400; 90-$1.25)— "Four Poster" (Col) (3d wk). Fine $3,200. Last week, $4,500.

Liberty (Hamrick) (1,875; 65-90)— "I Love Melvin" (M-G) and "Confidentially Connie" (M-G). Big $11,-

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Holidays Give B'way B.O. Bounce; 'Moon'-Hall Pageant Smash 173G, 2d, 'Madam' 120G, 2d, 'Salome' 60G, 2d

Easter week with the schools out and an unusually large influx of out-of-towners is giving Broadway first-run theatres a hefty boost this stanza. Most houses playing extended-runs are bettering their last week's business. Even the rain Saturday night and the all-day steady downpour yesterday (Tues.) are not harming the week's total to any great extent. Counteracting the Saturday rain was an unusually strong Easter Sunday (5), with bright, mild weather helping.

The strong showing is all the more unusual because of the dearth of new product, only two new pix opening during the week. "Jeopardy" wound up its first stanza with fine $21,000 at the Mayfair. "Lady Wants Mink," which started out strongly, looks to get a hotsy $12,000 at the smaller Holiday.

With so many visitors in N. Y., it is only natural that the big combo houses should do hefty biz. Easily standout is the Music Hall with its annual Easter stageshow and "By Light of Silvery Moon." Second round ending today (Wed.) is soaring to a terrific $173,000. Saturday (4) was one of the biggest days in Hall history.

"Call Me Madam" with iceshow onstage also is forging ahead of opening week to land a huge $120,000 in second session at the Roxy. "Salome" is holding almost even with initial round's take with a giant $60,000 at the Rivoli.

Sensational showing is being made by "Moulin Rouge" which shot up ahead of last week to land a smash $48,000 in eighth stanza at the Capitol. Second week of "Off Limits" looks to hold at fancy $25,000 in the Astor, almost same as opening round.

"I Confess" with stageshow headed by Patti Page, Jerry Wald band, Bobby Sargent continues okay with $51,000 probable for third, abbreviated week at the Paramount. Bill goes only 5½ days in order to hold a special press preview tomorrow night of "House of Wax," Warner's first 3-D film.

Normandie swung back to first-run policy with launching of "Murder Will Out." Pic is heading for socko $13,000 opening stanza. "Come Back, Little Sheba" is forging ahead of previous stanza to hit smash $17,000 in 15th week at the Victoria. "Naked Spur" is holding in great style with $20,500 or better in second frame (8 days) at the State.

"Anna" went ahead of its previous round to land a big $11,500 in seventh (final) week at the Globe. "Man in Dark," Columbia's first 3-D try, supplants today (Wed.). "Andersen" also is strong in 19th week at Criterion and Paris.

Estimates for This Week

Astor (City Inv.) (1,300; 80-$1.50) —"Off Limits" (Par) (2d wk). First holdover round ending next Friday (10) looks to hold at socko $25,000 or better. First week was fine $25,500. Stays on.

Broadway (Cinerama) (1,250; 90-$2.80)—"Cinerama" (Indie) (28th wk). The 27th stanza ended yesterday (Tues.) upped to $41,000, virtual capacity for house. The 26th week was $39,600.

Baronet (Reade) (430; 90-$1.50) —"Importance of Being Earnest" (U) (16th wk). The 15th session ended Sunday (5) was nice $4,000 after $3,700 for 14th week. "I Believe in You" (U) is next in but no date set because "Earnest" is holding up.

Capitol (Loew's) (4,820; 70-$1.80) —"Moulin Rouge" (UA) (9th wk). The eighth frame ended last night (Tues.) climbed to terrific $48,000. Seventh round was socko $37,000, both figures great for length of run at this house. Start of ninth week means that it is runner-up to "Gone With Wind" (M-G) as longest non-stage show run at Cap.

Criterion (Moss) (1,700; 85-$2.20) —"Hans Christian Andersen" (RKO) (20th wk). The 19th week ended Monday (6) pushed up to $18,000 after $9,000 for 18th week. Stays on.

Fine Arts (Davis) (468; 90-$1.80) —"The Promoter" (U) (24th wk). The 23d session ended Monday (6) climbed to fine $4,100 after $3,800 for 22d week. Next pic not set for opening date because this is holding so well.

Globe (Brandt) (1,500; 60-$1.50) —"Man in Dark" (Col). Opens today (Wed.), this 3-D pic being second to play house. In ahead, "Anna" (IFE) (7th wk), soared to $11,500 after $8,500 for sixth week to wind up highly successful long-run date.

Guild (Newsreels, Inc.) (600; 95-$1.25)—"Fear and Desire" (Burstyn). Nice $7,500 for first week ended Monday (6). Continues indef.

Holiday (Per-Rose) (950; 60-$1.20)—"Lady Wants Mink" (Rep). First frame ending Friday (10) looks to hit hotsy $12,000. Holds, of course. In ahead, "Thunderbirds" (Rep) (3d wk-10 days), okay $11,000, and finishing strong extended-run engagement, one of best here.

Mayfair (Brandt) (1,736; 70-$1.80)—"Jeopardy" (M-G) (2d wk). Initial stanza ended Sunday (5) was fine $21,000. In ahead, "Above and Beyond" (M-G) (8th wk-10 days), okay $19,500, concluding one of best longruns here in months.

Normandie (Normandie Theatres) (592; 95-$1.80) — "Murder Will Out" (Indie). This British pic returns house to first-run policy with a bang. Looks to reach smash $13,000 or near in first week ending next Friday (10) night. In for longrun. Last week, on subsequent-run policy. Fine reviews helped "Murder."

Palace (RKO) (1,700; $1.80-$6)— Danny Kaye and all-vaude bill (12th wk). The 11th round ended last Saturday (4) was huge $52,000 after $50,500 for 10th week. Now due to wind up this bill April 26.

Paramount (Par) (3,664; 80-$1.80)—"I Confess" (WB) with Patti Page, Jerry Wald orch, Bobby Sargent topping stage bill (3d-final wk). Holding nicely with $51,000 in shortened final round of 5½ days. Second week was $60,000. "House of Wax" (WB), first 3-D pic to play house and initial three-dimensional film of such calibre to play a deluxe N. Y. combo theatre, opens Friday (10) after special press preview (open to public) tomorrow (Thurs.) night. Final showing of "Confess" and current stageshow starts at 3:45 o'clock Thursday afternoon.

Paris (Indie) (568; $1.25-$1.80)— "Hans C. Andersen" (RKO) (20th wk). The 19th round ended Monday (6) climbed to $6,600 after $6,100 for 18th week.

Rivoli (UAT) (2,092; 95-$2)— "Salome" (Col) (3d wk). Second session ended last night (Tues.) held at terrific $60,000 or near. First week was $62,000.

Radio City Music Hall (Rockefellers) (5,945; 90-$2.40)—"By Light of Silvery Moon" (WB) and Easter stageshow (2d wk). Initial holdover round ending today (Wed.) is soaring to gigantic $173,000, best here in many weeks. Stays, natch! First week was $136,000. Extra shows starting over the past weekend, with doors open at 7:45 a.m., helping to get this money. Mezzanine seats sold for morning shows aided. Saturday (4) was one of biggest days in history of Hall.

Roxy (20th) (5,886; 50-$2.20)— "Call Me Madam" (20th) with iceshow onstage (3d wk). Second round ended last night (Tues.) climbed ahead of initial week to smash $120,000. Opening week was $101,000, ahead of expectancy, with Tuesday (31) much bigger than hoped for.

State (Loew's) (3,450; 85-$1.80)— "Naked Spur" (M-G) (2d wk-8 days). Held at fancy $21,500 after fine $22,000 opening week. "I Love Melvin" (M-G) opens tomorrow (Thurs.).

Sutton (R&B) (561; 90-$1.50)— "Penny Princess" (U) (3d wk). Initial holdover session ended Monday (6) slipped to $5,000 after good $7,500 opener, but below hopes.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Justice Is Done" (Burstyn) (6th wk). Fifth round ended Sunday (5) pushed up to socko $6,500 after $5,500 for fourth week.

Trans-Lux 52nd St. (T-L) (540; 90-$1.50)—"Lili" (M-G) (5th wk). Fourth session ended Monday (6) continued smash with $13,200 after $13,700 for third week.

Victoria (City Inv.) (1,060; 95-$1.80)—"Little Sheba" (Par) (16th wk). The 15th round ended yesterday (Tues.) pushed up to great $17,500 after $15,500 for 14th week. Stays on.

3-D Service Co.

Hollywood, April 7.

New three-dimensional servicing company, Tru-Stereo Corp., has been organized here with Al Zimbalist as president and chairman of the board.

Firm will make the Tru-Stereo process, camera and technical crews available to indie producers. Zimbalist recently produced "Robot Monster," first picture to make use of this system.

BIG?

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THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

20th Century-Fox presents "TITANIC" starring Clifton WEBB • Barbara STANWYCK • co-starring ROBERT WAGNER • AUDREY DALTON • THELMA RITTER with Brian Aherne, Richard Basehart, Allyn Joslyn, James Todd, Frances Bergen, William Johnstone. Produced by CHARLES BRACKETT. Directed by JEAN NEGULESCO. Written by CHARLES BRACKETT, WALTER REISCH, RICHARD BREEN

Number of Yank Pix Allowed Into Japan This Year Likely To Be Cut

Tokyo, April 7.

The $3,500,000 allocated by the Japanese government, March 31, for foreign film spending during the first half of the 1953 fiscal year has been divided among the dollar, sterling and open account areas as follows: dollar area, $2,990,000; sterling, $322,000; open accounts, $188,000. This is a switch from last year's policy of awarding import licenses to individual countries.

Another talk between Irving Maas, Motion Picture Assn. of America veepee, and Finance Ministry officials is expected shortly when the two remaining problems holding up final allocations of film import licenses will be thrashed out. These problems include the number of films per area and the rate of royalty remittance, and hinge on the final decision on disposition of yen accumulated by foreign distributors.

After four sessions, the Maas-Finance Ministry huddles remained stymied with Maas insisting on a substantial increase in remittance rates from the current 30% in order to forestall further accumulation of yen and the Finance Ministry holding to its contention that the present foreign currency situation in Japan prevents such increase.

Some observers here see the $500,000 increase in film funds over the last year as a step taken in anticipation of increased boxoffice receipts expected from the Jan. 1 reduction in admission taxes. Others see it as a means to meet the growth of accumulated yen. Neither side expects any increase in the 30% remittance rate.

New system is expected to reduce the number of U. S. pix imported to Japan at the expense of a gain in British films since the only important producer in the sterling bloc is Britain.

U. S. producers may have to share dollar area allocations with the Soviet, the only other country in the dollar area seriously concerned with exporting to Japan and producing enough films to offer numerical competition. Some observers expect U. S. film makers to lose as many as 50 import licenses this year from last year's 152.

FESTIVAL BALLET MAY VISIT N.Y. AFTER CAN.

London, April 7.

The Festival Ballet, under the direction of and starring Anton Dolin, will tour Canada this spring. Ballet opens in Montreal June 4, for one week, with Toronto to follow, also for a week's stand. Ballet then returns to England, to open July 1 for a 10-week season at Festival Hall.

Its local agent, M. Mitchell, left for New York to negotiate a Broadway visit of the troupe either late fall or early next year. It might even visit N. Y. briefly after its Canadian dates.

Mitchell is also interested in booking attractions for London niteries, including the Cafe de Paris, and is taking with him an English musical to sell for Broadway.

Touchard Exits Comedie; Descaves Replacing

Paris, April 7.

Pierre-Aime Touchard exited as director of the two state-subsidized legit rep houses here, the Comedie-Francaise, April 2. Touchard took over the staid old house April 5, 1947. Pierre Descaves succeeds him.

Touchard added Shakespeare to the rep of the C-F with top productions of "Othello," "A Winter's Tale," "As You Like It" and "Romeo And Juliet." He also helped build up the weak sister branch of the C-F on the Left Bank, the Salle Luxembourg, Richilieu.

Descaves comes in with two new productions already on the calendar, Andre Obey's "Une Fille Pour Du Vent" and a reprise of Prosper Merimee's "La Carrosse De Saint Sacrement" with Maria Cesares. Both will be directed by Julien Bertheau.

Lack of Specs to Delay Aussie Preem of 'Bwana'

Sydney, March 31.

Shortage of Polaroid viewing glasses for Natural Vision is seen as possibly delaying Easter debut of "Bwana Devil" at Hoyts' Plaza, according to those behind the first major Aussie 3-D bid. Understood that the Polaroid company will shoot glasses across to its British unit for fitting into frames, which in turn will plane the finished product to this zone.

Move is to overcome the problem of dollars from here to the parent company, understanding being that Aussie Treasury officials will not okay heavy dollar outflow because of current monetary restrictions. The British route, however, looks okay for specs' importation.

Jury Selecting Entries To Compete at Cannes Film Fete, April 15-29

Cannes, April 7.

With the Cannes International Film Festival due to open April 15 (continues until April 29) the 18 members of the jury chosen by the French government, with Jean Cocteau as prexy, are now making selection of the films to represent the various nations. This selecting is being done to get topflight programs for the 14 gala night performances for the press and general public. It is figured that this may lure more cash customers and help reduce the financial outlay of the fete.

In another move to encourage public interest, the committee has asked all the participating nations and film companies to invite their leading stars to visit Cannes during the show. Among the American stars who have accepted invitations to attend are Olivia de Havilland, Charles Boyer, Kirk Douglas, Arlene Dahl, Ginger Rogers, Lana Turner and Fernando Lamas.

The incomplete list of films submitted for selection follows: Argentine: "Sala de Guardia"; Austria: "April 1st, Year 2,000" and "Maitres d'Aujourd'hui"; Belgium: "Bongolo" and "Marionette of Toone"; Burma: "Our Burma"; Brazil: "O Cangaceiro"; Canada: "Country of Days Without End," "L'Abatis" and "Sports and Transports"; Finland: "The White Reindeer"; France: "Le Salaire de la Peur," "Les Vacances de M. Hulot" and "Horizons Sans Fin"; Great Britain: "Heart of Matter," "Figurehead," "Royal Heritage," "Glory of Renoir" and "Stranger Left No Card"; Holland: "Hoven 20" and "Vincent Van Gogh"; India: "Awara," "Great Experiment," "New Lands for Old" and "Kumaon Hills"; Indonesia: "Voyage to Bali".

Italy: "Stazioni Termini," "La Provinciale," "Magia Verde," "Montagne di Cenera," "Cristalli," "Il Pantano," "Immagini e Colore" and "Percatori di Laguna"; Japan: "Legend of Buddha," "Those of Today," "The Children of Hiroshima," "Art Momoyama" and "The Whale"; Luxemburg:: "Luxemburg and its Industry"; Mexico: "Las Tres Perfectas Casadas," "El" "La Red" and "La Peinture Murale"; Morocco: "Salut Casa"; Peru: "Macchu Picchu" and "Castilla Soldado de la Ley"; South Africa: "Survivants of Stone Age"; Spain: "Flamenco," "Welcome Mr. Marshall" and "Dona Francisquita"; Sweden: "Barabbas," "Pour les Ardentes Amours de ma Jeunesse," "The Spring" and "Doderhultarn"; Switzerland: "Our Village" and "Pylone 138"; Tunis: "Le Voyage d'Abdallah"; U. S.: "Call Me Madam," "Little Sheba," "Peter Pan," "Lily and now Miguel" and "Water Birds"; Venezuela: "Light on the Land"; Yugoslavia: "Equinoxe" and "Dubrovnik."

Jennifer Jones in Italo Entry

Rome, April 7.

Of the Italo entries at the Cannes Film Fete, "Terminal Station" is a Jennifer Jones-Montgomery Clift starrer directed by Vittorio De Sica. It opened in key Italian cities Saturday (4).

'Boccaccio' Set For Vienna Music Festival

Vienna, March 31.

The title part of the operetta, "Boccaccio," by Franz von Suppe, will be given 11 nights on the floating stage of Lake Constance at Bregenz, Vorarlberg, at the festivals, July 25-Aug. 16. Hans Beirer, of the Vienna State Opera, will sing the leading role while Esther Rethy will be the leading lady.

Friedrich Schillers' drama, "Die Verschwoerung des Fiesco zu Genua," will be produced by Josef Gielen with an all-star cast of the Vienna Burg Theatre for the fetes. Clemens Krauss and Andreae will conduct symphonic music while a ballet evening has been added to the program.

Buenos Aires Pix B.O. Still Lags

Buenos Aires, March 31.

Grosses during the first two weeks of March do not compare very favorably with those for the corresponding period a year ago, and holdovers also are getting much shorter runs. The weather is cooler, but the start of the fall season found sunny skies which made the lure of the outdoors still a factor with which exhibs had to contend.

But biz may become brighter shortly because a number of major releases, chiefly "Father's Little Dividend" (M-G), at the Opera and Roca; and RKO's "My Forbidden Past" at the Monumental, are coming out. Metro released "The Sun Comes Up" at the Premier and Suipacha, and Paramount "My Favorite Spy" at the Broadway and Luxor.

"Camille" (Sono) has been held over for a sixth week at the Gran Rex, having grossed $74,260 in the first five weeks, satisfactory but not startling. This company now has "The Count of Monte Cristo" running at the Ocean.

"The Secret of Mayerling" (Independiente), a French production directed by Jean Delanoy, held for three weeks at the Opera, grossing $33,120. "Wabash Avenue" (Fox) at the Ocean, held for 5 weeks with a gross of $45,137 in the first four. "Kon-Tiki" (RKO) grossed $31,567 in the first two sessions of a four-week run.

SCOTTISH LEGIT BIZ IS TURNING LIVELY

Edinburgh, March 31.

Scotland's legit season is lively, with many new plays produced or in the offing. New play about Mary Queen of Scots, "Fotheringay," by Scot playwright George Scott Moncrieff, is set to preem here during the forthcoming International Festival.

Glasgow and Edinburgh dramagoers have been flocking to see Mary Hayley Bell's new piece, "The Uninvited Guest," starring John Mills, Joan Greenwood and Cathleen Nesbitt. It is presented by Henry Sherek.

Glasgow Citizens Theatre is registering good business with new comedy by Robert Kemp, "What the Stars Foretell." Plays lined up at this legit house include a new comedy, "The World's Wonder," by Alexander Reid, and a Miles Malleson adaptation of Moliere's "Le Bourgeois Gentilhomme."

Legit season will get further uplift at the Edinburgh Festival with a world preem of new T. S. Eliot play, "The Confidential Clerk." It will star Margaret Leighton and Denholm Elliot.

Italy's First 3-D Film Prod.

Rome, March 31.

First three-D short, intended for commercial distribution, to be made in Italy has been completed by Guido Guerrasio. Color documentary, titled "Rhythm in Three," was shot in the Italian Alps. Previous local dimensional work was confined to some experimental shorts made some years ago but never exploited.

First announced feature pic to be shot here using both 3-D and normal techniques will be Lux Film's "Ulysses" (formerly called "Odyssey"), which G. W. Pabst will direct with Kirk Douglas and Silvana Mangano in leads. Skedded to roll April 25.

West End Soars; 'Sea' Wow $13,500, 'Bwana' 13G, 'Rouge' 12G, Both Sock In 2d Wks., 'Legion' Lusty 7½G, 2d

London, March 31.

With three big winners currently on pre-release, there was a general air of prosperity at West End theatres last week. Aided by continued good weather, the big crowds recalled some of postwar lush days.

The three smash hits which have been setting the pace are "Bwana Devil," the Ealing naval epic "The Cruel Sea" and "Moulin Rouge." The United Artists' 3-D feature, "Devil" which opened day-date in London and three provincial centres, did a smash opening frame at Odeon, Marble Arch. It still is sock $13,000 in second week. "Sea" at Leicester Square Theatre is set for a giant $13,500 in first week. "Rouge," continues to play to near-capacity, second round being smash $12,000—at the Carlton.

The improved level of biz also was reflected in other first-runs. The Empire, which is preeming "Never Let Me Go" and Metroscopix, on first stanza was solid $16,000 while Universal's "Desert Legion" was sock $7,500 in its second London Pavilion week—after great opener.

Estimates for Last Week.

Carlton (Par) (1,128; 70-$2.15)—"Moulin Rouge" (IFD) (2d wk). Holding up in great shape and playing mainly to turnaway biz. This British-made opus was boffo $12,000 in second frame.

Empire (M-G) (3,099; 55-$1.70)—"Never Let Me Go" (M-G) and Metroscopix (M-G) (2d wk). Exploiting current 3-D trend, this double bill is giving Metro showcase one of its best sessions since beginning of year. Holding at pleasing $14,000 after $16,000 opener. Stays on.

Gaumont (CMA) (1,500; 50-$1.70)—"Desperate Moment" (GFD) (2d wk). Disappointing with only moderate $5,100 first frame; second week is lean $4,000 or near.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Cruel Sea" (GFD) (1st wk). Proving to be one of best bets in theatre's history. Hit a mammoth $5,900 in first three days, first frame should be huge $13,500. Stays, natch!

London Pavilion (UA) (1,217; 50-$1.70)—"Desert Legion" (U) (2d wk). Another big money maker with sock $7,500 for second frame after $9,200 opening week. "Final Test" (GFD) preems April 10.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Street Corner" (GFD) (3d wk). Below hopes with around $5,000 in third stanza after $5,500 in second. "Grand National Night" (Renown) opens April 2.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Bwana Devil" (UA) (2d wk). Unaffected by all-around crix panning, 3-D feature has exceeded expectations. Opening week grossed powerful $16,000 and is expected to near $13,000 in its second frame. Polaroid viewer losses are 75%. Continues on.

Plaza (Par) (1,902; 70-$1.70)—"Stars Are Singing" (Par). Despite strong advance campaign looks only light $6,200. Stays a second with "War of Worlds" (Par) opening April 3.

Ritz (M-G) (432; 90-$2.15)—"Quo Vadis" (M-G) (50th wk). No letup with a pleasing $3,200. Continues on.

Warner (WB) (1,735; 50-$1.70)—"Stop You're Killing Me" (WB) (2d wk). Mild $5,000 after $5,600 in first week. "Miracle of Fatima" (WB) preems April 2.

Shea's Hipp in Toronto To Be Razed for Park

Toronto, March 31.

One-time top citadel of vaudeville here, Shea's Hippodrome, the 2,386-seater built by the late Mike and Jerry Shea (brothers) in 1915, is to be torn down in the plans for a new civic square, with the estate prepared to accept a $465,000 expropriation settlement for the building and land.

Ornate structure, in the oldtime architectural motif of the golden days of vaude, is currently leased to Famous Players (Canadian) as a first-run film house. In addition, civic appraisers have set the value on Shea's Hippodrome equipment at $221,904 on a replacement basis.

New Film Era for Mex Under Prexy Cortines Seen by Distrib Karol

Administration of Adolfo Ruiz Cortines, who became president of Mexica last December, has touched off a new era for that country's film industry. That's the opinion of William Karol, general rep in Europe, Near East and North Africa for Peliculas Maxicanas, one of that nation's largest producing organization.

The Cortines government, Karol recalled in N. Y. this week, holds that not only can national production be helped by legislation, but that the best road toward improvement is to produce better pictures.

Karol, who sails for Europe today (Wed.) on the Queen Elizabeth after three months in Mexico City, emphasized that the Cortines administration has given the native industry a further lift through appointments of "two capable men." They are Lao de la Rea, as general director of the film industry, and Eduardo Garduno, (who also heads Peliculas), in a similar capacity with the Banco National Cinematografico. Both de la Rea and Garduno reportedly are firmly committed to enhancing the position of the Mexican film in the international market through fostering co-production with European companies.

Another step designed to push Mexico's picture wares in overseas mart, Karol revealed, is a movement to arrange an international film festival in Mexico City in December, 1954.

First Franco-Mexican co-prod is now before the cameras. Tagged "Les Orguielleux," it stars Michele Morgan and Gerard Philipe.

The Mexican industry is "greatly interested" in 3-D, Karol said. "I believe it is best," he added, "to adopt a 'wait-and-see' attitude—let others do the experimenting. I saw 3-D in Vienna 32 years ago, and there is nothing basically new in the medium. The public will balk at wearing glasses after the novelty wears off."

Govt. Nationalized Biz Pix May Lose Eady Coin

London, April 7.

Films sponsored by government nationalized industries, which qualify for quota, are likely to lose their share of the Eady coin which they have been quietly collecting during the past years. A proposal to this effect is due for consideration at a meeting of the four trade associations which operate the distribution of the Eady subsidy.

It is suggested, however, that industry-sponsored films, including those sometimes made on a 50-50 basis with a production unit, should continue to draw their Eady tribute despite opposition being voiced by ordinary commercial producers.

Although the amount of levy paid over for sponsored films is comparatively small because of their limited playdates, producers are objecting to the fact that some of them qualify for their share, as do shorts, on the basis of two-and-a-half times their gross.

Nip '52 Tourist Biz Up; Spending Soars

Tokyo, March 31.

Tourism in Japan improved in 1952, according to figures released by the tourism section of the Transportation Ministry. Exactly 64,453 foreigners spent $21,244,207 in this country during the year.

Of the total, 26,766 came to stay for some time in the country, while 36,687 were transients. The number of visitors topped 1951 by 4%.

Of the total amount spent by foreign visitors, $21,088,878 came out of the pockets of sojourning persons which was 43% more than in 1951 while $155,329 was spent by transients, showing an 11% increase over the previous year.

BURN THE MORTGAGE!

Here comes the HOTTEST GABLE GOLD-MINE in YEARS!

M-G-M's "NEVER LET ME GO"

"SURE-FIRE B.O." —says VARIETY

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Screen Play by **RONALD MILLAR** and **GEORGE FROESCHEL**

Adapted From the Novel "Came the Dawn" by Roger Bax

Directed by **DELMER DAVES** • Produced by **CLARENCE BROWN**

ABOVE: Fan ad (part of big campaign) shows theme of promotion "Gable and his captive bride."

Inside Stuff—Pictures

"For the first time," writes labor columnist Victor Riesel in the N. Y. Daily Mirror, "we're actually taking from the Communist side the glamorous actors, writers and cultural leaders . . ." Riesel gives credit for the trend to AFL Hollywood stars, producers, directors and technical craftsman. He notes that such film celebrities as Gene Kelly, John Huston, Humphrey Bogart and others now shooting films abroad are playing a large part in the offensive. Working through the AFL's Paris office, Riesel discloses that the U. S. group's first big pitch will be a Parisian demonstration featuring Kelly, Huston and Bogart. "To this rally," the labor writer states, "will be invited French pic stars and writers who have innocently been caught up in covert Communist maneuvers, just as some of our Hollywood artists were snared in the '30s."

"These French creative people," Riesel continues, "will, for the first time, get a new slant on America from their own kind of professional talent, talking to them as members of trade unions (which the Continentals respect highly) on the fight against the Communists in Hollywood. This task has been assigned to hoofer-director Gene Kelly."

Riesel states that there is also a parallel activity in the United States. All U. S. unions having anything to do with films, he says, are being approached by labor men who want to start an International Alliance of Film Labor. He asserts that this group plans an international conference—"out of which may come, along with other strategems, a world boycott of Communist films."

Union Demands

Continued from page 7

fusing to grant wage hikes. Unions' contention is that all the filmeries, excepting RKO Pictures, have shown profits and are paying good stockholder dividends. Based on the current cost of living, unions stress their members are entitled to boosts. Companies, on the other hand, cite the wavering b.o. and claim inability to grant hikes at this time.

Impasse Reached

Negotiations between distribs and exchange workers, both white-collarites and backroom help (shippers, editors, etc.) have reached an impasse. For the first time since 1946, these talks are being conducted on an individual basis with teams of distrib reps holding confabs with local union officials in the different exchange zones. Not a single pact has been inked to date, although negotiations have been taking place since last November, expiration date of the former two-year pact. Exchange outfits, affiliated with the International Alliance of Theatrical Stage Employees, charge that film companies have given a flat "no" to all demands, countering only with a proposal for a renewal of the present contract for another two years.

In several areas, including New York, both the front and backroom employees have appealed to IA prexy Richard Walsh for the parent body to either enter the negotiations or to grant strike permission. Before committing the IA, Walsh has written each local requesting that a new attempt be made to work out a satisfactory agreement with the filmeries. Acting on Walsh's suggestion, several locals have already wired the distrib negotiating team, headed by F. T. Murray of Universal, requesting that a new meeting date be set. Unions are currently awaiting replies to these wires. Exchange unions are asking for a two-year pact with a pay hike plus a wage reopening provision after the first year. In some instances, Federal mediation of the deadlock is being weighed.

N. Y. Stalemate

In New York, a serious stalemate exists between Projectionists Local 306, IATSE, and the major metropolitan area chains who are holding joint negotiations with the ops of Broadway houses. Talks have been dragging since last September, with neither side showing any indication of yielding to the demands of the other. Boothmen are demanding an approximate 15% boost. Circuits, citing declining b.o., are countering this with a proposal that the number of projectionists manning the booths be reduced by one.

A Loew or RKO house, for example, currently employs six projectionists at $86.50 weekly. By reducing the booth crew to five and maintaining the overall boost cost, theatremen point out that each individual projectionist would receive $103.80 weekly. Should the union continue fighting this demand, it's indicated that the theatres, as a means for reducing the manpower, will press for the retirement of projectionists over 65 plus a stipulation that in the event of deaths no replacements be made. Union, citing the number of unemployed within its ranks, has given notice it will fight every demand calling for watered-down booths. It's expected that prexy Walsh will also be summoned to take part in these talks.

Louis Frohlich

Continued from page 2

& Frohlich and was named counsel for ASCAP.

His main assignment then was to fight the series of anti-ASCAP laws which were being introduced in various state legislatures to outlaw the Society's collection activities. Such legislation was introduced in over 30 states and Frohlich fought them at the hearings and subsequently appealed several such laws before the Supreme Court, where they were declared unconstitutional.

Frohlich also handled ASCAP's side in the antitrust case brought by the Government against the Society and which resulted in the two consent decrees of 1941 and 1950. About 10 years ago, Herman Finkelstein, a lawyer who worked in the Schwartz & Frohlich office, was transferred to ASCAP as resident counsel and later named general counsel.

Frohlich also saw films' transition from an industry run by business executives to one held in close rein by the courts and whose policies came to be often dictated by lawyers. Frohlich acted as litigation rep for Columbia Pictures during the eight principal film outfits' antitrust bout with the Dept. of Justice, which went on and off for a total of 13 years.

Intimately acquainted with all aspects of the film trade, Frohlich handled the legalistics for a variety of other interests, including Fabian Theatres, Alexander Korda Productions and numerous individuals.

ASCAP closed its offices Friday (3) when Frohlich's funeral services were held at the Park West Memorial Chapel, N. Y.

Survivors are his widow and two sons, Richard, public relations staffer for ASCAP, and Everett, a member of the Schwartz & Frohlich firm. Also, there are three brothers and one sister, Mrs. Samuel Fried, whose husband died of a heart attack the day before Frohlich's funeral.

Yates Sees

Continued from page 5

replied, "one or two complained but we pay no attention to these complaints at all . . . in fact many exhibitors today own stations to which we're selling."

Yates implied that the exhibs would do better to cut down on their overhead and "give us more for our pictures." For, he emphasized, "if we don't supply television they're going to make their own pictures—TV and Hollywood have to work together." Taking another poke at theatremen, the Rep topper charged "exhibitors will never give you an even break . . . they made more on Republic than on any other company because we were small."

In one instance of a heated exchange, a proxy holder, who said he represented a couple of California stockholders, asserted that Rep pictures in which Vera Ralston (Mrs. Yates) has starred caused the company severe losses.

Yates, who presided at the meet, shot back: "They claim it, but they don't know it." The star isn't the thing, he added, "it's the story. Moreover, their statement is incorrect to begin with—because they don't know if her films lost money. It takes 10 years to liquidate a picture."

Upon Lawton's request that a breakdown of monetary gains or losses on Miss Ralston's films be provided, Yates refused. "We don't think it's good business to tell you," he said. "No other company in the business would give you that information."

In the course of the one-hour meet attended by some 35 individuals five directors were overwhelmingly elected for a term of three years. They are: Arthur J. Miller, Rep veepee; Harry C. Mills, a J. C. Penney Co. exec; John J. O'Connell, prez of Consolidated Molded Products Corp. (a Rep subsid); Leon A. Swirbul, head of Grumman Aircraft Engineering Corp., and Walter L. Titus, Jr., a Rep veepee.

Rep's 345G 13-wk. Net

At a board conclave, following the stockholders meet, J. Yates was reelected president. Other officers named include Walter L. Titus, Jr., John J. O'Connell and Arthur J. Miller, veepees; John Petrauskas, Jr., treasurer; Joseph E. McMahon, secretary.

Republic yesterday (Tues.) reported net profit at $345,423 for the 13 weeks ended Jan. 24, 1953. Figure compares with $186,977 for the corresponding 1952 period.

COMPO

Continued from page 4

posite of reports on the biz conveyed to lawmakers across the country by theatremen aligned with COMPO in the tax fight. Particularly riling COMPO is the fact that the Brandt statement, since it appeared in such an influential paper as the Times, almost certainly figures to be noted by members of the House Ways and Means Committee when the theatre tax move comes up.

Inconsistencies

COMPO reps say they can easily point up inconsistencies in the Brandt statement. But convincing the Congressional Committee of flaws in the circuit owner's sizeup of theatre business means still another job to accomplish in an already tough struggle. On one count particularly, it's underlined, tax collection figures covering any recent period would contradict Brandt's stated 25% gain in receipts.

Why Brandt made the statement to the Times in the first place also is stirring conjecture. There's some suspicion that he might have been partly motivated by a desire to negotiate new mortgages, or possibly sell a couple of houses with, in either case, his bargaining position enhanced by an aura of prosperity for theatre business.

It was during last week's hearings, conducted on the Coast by the Senate Small Business subcommittee, that several theatremen pinned the blame for exhibs' financial distress on the distribs.

Exhibs Losing

Continued from page 4

raised, from 51c to 81c, the price at which the state's 10% tax on amusement tickets begin to apply.

Bill was designed to help theatres in their adjustment to the more expensive 3-D operation, it was said.

Twin Cities Tix Up

Minneapolis, April 7.

Admission prices increased over the week-end in Paramount's Twin Cities downtown first-run theatres for the first time in four years. Boost was from 50-76c to 65-85c, with the top figure prevailing for adults after 5 p.m.

Previously, Paramount had tilted children's admissions here from 12c to 20c and over its entire northwest circuit from a nickel to a dime more for adults. RKO Theatres' three Twin Cities' houses and the independent St. Paul World are expected to follow Paramount's lead. Ben Berger's local first-run Gopher falls in line tomorrow (Thurs.). The local indie World raised to a $1 top several months ago.

'Punchy' Met Winds 68th Year

Continued from page 2

the Met's first Negro lead performer, in ballerina Janet Collins, or as exciting as a Kirsten Flagstad making a Met farewell in "Alcestis."

This really wasn't an exciting season. Probably the outstanding event was the revival of "Boris Godunov" in the Moussorgsky original, which was a first-rank achievement. "Rake's Progress," first new work in general manager Rudolf Bing's three-year tenure, created quite a pre-premiere stir, but didn't score an artistic or b.o. success.

Bing In Solid

Bing, finishing up the final season of his first three-year pact, solidified himself with management and public, and got a new three-year contract in mid-season. During this tenure, he revivified the Met, bringing in directors from outside (from legit, mainly) to pep up productions theatrically. He added a few good singers to the roster (George London, Hilde Gueden, Victoria de los Angeles, Roberta Peters, Fedora Barbieri, and Cesare Siepi chiefly), so that the singing has been as high at the Met as it's been since the Golden Days of Opera. On the other hand, Bing has been guilty of gross miscastings on a half-dozen productions.

The Met contributed two special productions of operas to TV, in "Fledermaus" and "Boheme," which were not only outstanding opera events, but among the best things on CBS-TV's "Omnibus" series. The theatre teeveeing of "Carmen" from the opera house was another noteworthy event.

The Met signed Pierre Monteux and George Szell, two distinguished symphonic maestros, to its conducting list for next year. On the other hand, it lost its top maestro, Fritz Reiner, who will head the Chicago Symphony next season.

Season's opener last November, "La Forza," was a fine event, artistically, boxoffice and newswise. Its 60G gross was an alltime record. The "Madame Butterfly," with Victoria de los Angeles, was good; so were this season's "Rigoletto," "Meistersinger" and "Don Carlo." Dorothy Kirsten's debut in "Tosca" was a flop, with the production second-rate; the singer took quite a panning from the press. The Rise Stevens "Carmen," praised by the N. Y. Times' Olin Downes last season, was rapped by him this year, first in his review and again in his Sunday followup. Margaret Harshaw's debut as Isolde wasn't impressive, and "Tristan and Isolde" on the whole was just so-so.

'Worst' Performances

Downes also panned this season's "Rosenkavalier," which the vet critic described as "having the distinction of being the worst performance of this opera that the writer has experienced." Femme lead Astrid Varnay was "one of the masterly miscastings of the occasion." And Reiner conducted "clearly, cleanly, and as if he had given up." On the other hand, the Herald Trib's Francis Perkins called it "one of the season's memorable evenings."

The first "Don Giovanni" was bad, and femme lead Delia Rigal was hissed not once, but twice by some in the audience—an instance rare indeed at the Met. (A subsequent "Giovanni," with London in for the first time, on the other hand, was a good production).

The Howard Dietz English version of "La Boheme," which this reporter strongly liked, got a mixed press, the libretto being rapped as too Broadwayish. But it was on the more traditional Italian "Boheme," a week or so later, that the boys went to town. Especially for the Musetta portrayal of Regina Resnik. The Herald Trib's Virgil Thomson called her a "steam-calliope" Musetta; the Post's Harriett Johnson tabbed it a "borscht-circuit" Musetta. Downes was just as rough, although more elegant.

'Huckster's Pitch'

The Met also came in for raps two weeks ago when it interrupted a "Tristan" broadcast one Saturday afternoon to make a pitch for its public fund drive. There were hisses and boos from the house audience, while subsequent letters to the editor from radio listeners denounced the instance as "the height of bad taste" and "the cheapest kind of publicity." The Times' music ed, Howard Taubman, in a followup, called it "a low-grade huckster's pitch."

A little punchy, perhaps, but resigned, the Met preps for its annual spring tour. This will start Sunday (12), and run seven weeks, with prospects of hitting a $1,350,000 gross, the highest tour take yet.

The Met, which raised its top to $8 for last fall, doesn't intend to raise its top further for next season, despite constantly increasing costs of operation. Although its fund drive won't reach anywhere near its goal, the Met is going ahead this summer with some facelifting, rearranging its seating to add to the capacity, which ought to increase the annual N. Y. take by $100,000.

WB and RKO

Continued from page 1

and a live scene from "The Man Who Came to Dinner," which Moss Hart and wife Kitty Carlisle wanted to do for Sullivan's Hart tele biography. This now opens the way for the "Moss Hart story" on Sullivan's TVer.

The first RKO property set for "Toast" is Rosalind Russell's "Never Wave at a Wac," date to be set. Miss Russell is currently starred in "Wonderful Town."

With WB and RKO added to 20th-Fox and Metro, Sullivan now has the opportunity to select one major film release a week from each company for clip presentation on his TV show.

Due in May on the program are two more Sullivan biographies of filmmakers—David O. Selznick and Cecil B. DeMille.

DeMille on 'Toast'

Hollywood, April 7.

Cecil B. DeMille is due in N. Y. from the Coast the last week in April to work with Ed Sullivan on plans for the latter's May 3 "Toast of the Town" TV show, which focuses on the producer and the pix he's made over the years.

Clips from about 15 DeMille productions will be televised, dating back to "King of Kings."

Pitt's Vogue

Continued from page 1

make it until yesterday (Mon.), so that was out.

Finally Vogue Terrace settled for Kitty Kallen. It wasn't an hour after she was set before Bertera and Claire were long-distanced and informed that Lisa Kirk had cancelled out on the Arthur Murray teevee show Sunday (5) and Miss Kallen was going on in her place, and latter wouldn't be able to open here the day before since there were rehearsals, etc., for the program. By this time, Bertera and Claire were at their wit's end and gave up. They okayed Miss Kallen to open yesterday for the week and forgot about the Easter weekend, putting in just a few standard acts to carry-through.

Miss Lamour's illness gave Bertera and Claire the worst aspirin binge they've ever had. It cost them a million-dollar plug, too, since Miss Lamour had announced on "The All Star Revue" with Ben Blue the night before the mumps felled her that she was opening the following Saturday at the Vogue Terrace.

Cinerama

Continued from page 7

York. Mrs. Sheean contacts the orgs, sets up the dates, and clears ticket availabilities with Robert Ward, manager of the Broadway Theatre. Policy is not to allow discounts of any sort.

Meanwhile, Cinerama is prepping for its Coast opening on April 30. The demand for tix is so heavy that the cashier staff has been doubled to eight. Joseph Kaufman, outfit's exhibition director, is due on the Coast from New York shortly to finalize arrangements. Cinerama homeoffice brass are expected to be on hand for the L.A. preem. With three openings a month planned after June, outfit is working on deals for new showcases, with Pittsburgh, Boston, Cleveland, Chicago and Dallas seen as the next additions to the circuit.

ON MAY 25TH... from U-I!

All the boxoffice power of today's most sensational kind of picture– doubled in impact by the plus-thrills of 3-D!

Starring

RICHARD CARLSON · BARBARA RUSH
RUSSELL JOHNSON · KATHLEEN HUGHES

Directed by JACK ARNOLD • Screenplay by HARRY ESSEX • Produced by

Universal International

"IT CAME FROM OUTER SPACE"
in
3-DIMENSION
Filmed in scientifically perfected eye-resting FULL-SEPIA Mono-Color!
Also...AVAILABLE FOR RELEASE WEEK of MAY 25th
The FIRST 3-D MUSICAL SHORT SUBJECT FROM A MAJOR STUDIO.
starring NAT "KING" COLE
RUSS MORGAN'S ORCH.
A UNIVERSAL-INTERNATIONAL FEATURETTE
ith CHARLES DRAKE
JOSEPH SAWYER
WILLIAM ALLAND • A UNIVERSAL-INTERNATIONAL PICTURE

20th-Green Trade Blows

Continued from page 5

not interested in an exec position with 20th.

Zanuck issued a statement tracing the Green court action to a desire for reprisals because he and Skouras had refused to go along with him, and strongly endorsing Skouras as 20th prexy. Zanuck indicated he would not work with Green should the latter obtain control of the company.

Zanuck's Statement

"I am flattered that anyone should think me capable of exercising the duties of the presidency of a corporation as important as 20th-Fox," the Zanuck statement read. "However, it is difficult for me to understand why Mr. Green can find logical or justifiable reasons for unseating the present executive management of the corporation and in the same breath advocate me as his choice for the presidency."

Zanuck went on to say that he had been offered the 20th presidency once before, by Winthrop Aldrich, board chairman of Chase National Bank, and that he then had suggested Skouras for the job.

"I want to make it very clear that the opinion I held of Spyros Skouras at that time, I hold at the present time. It would be difficult for me to contemplate working effectively as vice-president in charge of production with anyone less experienced or qualified than Mr. Skouras."

Green's derivative stockholder's action was brought in N. Y. Supreme Court (2) in behalf of himself and Chalgren Associates, a copartnership, and Green Sales Co. Inc. Named as defendants were L. Sherman Adams, Robert L. Clarkson, Thomas J. Connors, Wilfred J. Eadie, Robert E. Hannegan, Daniel O. Hastings, Donald A. Henderson, Robert Lehman, William C. Michel, Murray Silverstone, Skouras, Zanuck, TCF Film Corp. and 20th Century-Fox Film Corp.

Complaint said plaintiffs own shares in 20th "with a market value in excess of $600,000," which confirms reports that Green himself holds about 40,000 shares. It's believed that, with his associates, he may hold about 100,000 shares, and that in case cumulative voting is retained, he could probably elect one and possibly two directors to the 20th board.

Strongly-worded statement handed out at the Green press confab cited "one-sided contractual benefits" of Skouras and Zanuck and called them an "outrageous and flagrant violation of the responsibilities of management to stockholders." Twentieth execs were quick to point out that Green was taking his time in complaining about the Skouras and Zanuck contracts. Skouras' 10-year deal is dated Jan. 2, 1951, while Zanuck pact goes back to Sept. 28, 1949, and runs for 20 years.

Green attacked 20th's move (a) in calling the special meeting to end cumulative voting, and (b) in convening it, too, at Wilmington "when there's a controversial issue at hand." Elimination of cumulative voting would be "a violation of the rights of stockholders," he declared. The regular stockholders meet is set for May 19 in N. Y.

Green declared that his group's stock control runs "into the millions" at cost, but refused to pinpoint the amount. He said there had been various suggestions, such as the Green faction taking four directors and Skouras five, with one neutral named, and, then, both parties getting five and the board being expanded by another five persons. This, said Green, fell through because Skouras allegedly wanted to name his five men. The last proposal involved a 13-man board, with Green getting five, including a banker and another person, and Skouras getting five.

In Green's version, nothing came of this either, with Skouras finally declaring he could not accept anyone now connected with Green. "There is no solution now but to go through with a proxy fight," Green declared.

Green indicated that, should he gain control, he would not object against Skouras and Zanuck continuing with the company as long as their policies were changed. Questioned on the type of economies he wanted instituted, Green commented that he thought there were many among the 20th employees who are "nothing more than parasites."

Details Shaky?

In presenting part of his case against the 20th-Fox management to the press last week (2), minority stockholder Charles Green proved himself a bit shaky on details. For instance, charging that 20th's Eidophor color theatre TV system was today "the forgotten man," he followed up by emphatically stating he understood Todd-AO has something very similar to Eidophor. He was corrected by reporters, but didn't appear entirely convinced even then.

Later, he recounted how 20th-prexy Spyros P. Skouras had told him how he had "run in" to Earl Sponable in Europe and how the latter had told him about CinemaScope. Green again was corrected by those present who pointed out that Sponable was a 20th employee and was hardly likely to have chance encounters with Skouras in Europe while working for the company.

Burma

Continued from page 2

play Burmese films exclusively, and the rest play American, British, Chinese and Japanese films.

With the exception of Universal, which sends films out to Rangoon to play concurrently with American release, and an occasional special from Paramount or Metro, American films play here only after they have finished their runs in India.

Usually films run for one week (all theatres change bills on Friday). "Quo Vadis" and "The Greatest Show on Earth" each played four weeks, and will be good for a lot of repeats. A dud will be pulled after two days. "Going My Way," "The Blue Veil" and "Trio" fell into this category. They were simply completely incomprehensible to Burmese audiences.

The surefire formula is action in Technicolor. The allowable exception is Esther Williams in Technicolor. To Burmese audiences, Miss Williams can do virtually no wrong, which is certainly an exercise in perversity of tastes—for Burmese girls rarely run over five feet tall, weigh about eighty-five pounds, have ivory skin, long black hair and no more curves than a mailing tube.

Give 'Em Swordsplay

The male stars they go for run along the same lines of attraction of opposites. Randolph Scott, Gary Cooper and Jeff Chandler are very big there, and Tony Curtis and John Derek will probably pass them in the stretch. But the one they really love is Audie Murphy, proving, by way of exception, everything said about the others. For in size and general mien, he's not too unlike what the young-Burman-about-town thinks of himself as being.

(Ed. Note: "Our Burma," filmed in Burma by Bucher for Louis de Rochemont Productions with government assistance, has been entered by the Burmese government in the Cannes Film Festival, the first time a Burmese-produced film will be shown outside Burma).

Break for UA

Continued from page 4

hibs via outlays for the necessary 3-D setup.

Situation could change, of course, from the public interest standpoint. Six-week delay will mean more publicity, which figures to spell out in more accounts for UA. Nate Halpern, producer of the pic, comments that postponements of fights invariably result in added public interest and a bigger gate. He added that exhibs who already have booked the film still intend to show it at the later date.

Stereo-Cine camera crew, which had been in Chicago for the fight, returned to the Coast over the past weekend when it was announced that a nose injury incurred by Rocky Marciano forced the postponement.

Senate to Probe Dept. Of Justice 'Brushoff' Of Squawks by Exhibs

Los Angeles, April 7.

Senate Small Business Committee wound up its three-day investigation of the film distribution business with a promise to investigate the anti-trust division of the Dept. of Justice because of its brushoff of numerous complaints by exhibitors.

Consensus among the exhibs at the hearings was that the consent decree, once hailed as a cure for all exhibitor ills, has made them sicker than ever because of the manner in which distributors have manipulated it. Al Hanson, prexy of South-Lynn Theatres, testified that 246 theatres have closed in the Southern California area. Southern California Theatre Owners Assn., he said, had made many complaints to the Dept. of Justice and the Federal Trade Commission, and that both had ignored them.

Cecil Vinnicof, of Vinnicof Theatres, with six houses closed, charged the distributors with wanting to see the small houses closed up, so that customers would be forced to go to the bigger theatres and pay higher prices. He declared the consent decrees were useless to independent exhibitors and had wrought harm to their business.

Marco Wolff, veepee of Fanchon & Marco, charged that there are still ties between the distributors and Fox West Coast regardless of the divorcement. FWC, he declared, is still a favorite child and can do anything it likes in getting product or switching runs in theatres.

May Reopen

Continued from page 3

Gen. Herbert Brownell. Senate's monopoly probers, according to present plans, will make recommendations to Brownell, who will then decide his course.

In any case, only where "flagrant violations" of the industry consent decrees are found will there be any attempt to prosecute the distribs. Such contempt actions, however, are regarded as highly unlikely.

Other approach for Brownell can be a reopening of the industry antitrust decree with the view of somehow tightening some provisions or adding amendments. Judgment specifically states that either side—the D. of J. or the distrib defendants—is free to seek changes if business conditions are altered since the order originally was entered.

TOA's Reversal

Continued from page 3

Reade noted that TOA felt that the consent decree judgments should prove adequate remedies. "It is for the Dept. of Justice to see to it that the relief granted in that case be observed and complied with," Reade stated.

Decision of TOA to appear before the Committee apparently marks a departure in the exhib org's policy. Previously, its execs, mainly prexy Starr, have stressed that TOA would seek to avoid Government intervention in intra-trade disputes. First indication of a reversal in TOA's attitude was a blast issued several weeks ago condemning high-percentage pre-release pictures. Originally, it was indicated that no action would be taken until Starr's return, coupled with a board meeting. However, with hearings expected to get under way shortly, it's believed that Reade made a hurried survey of the board's reaction and received the green light to commit TOA to an appearance.

Meanwhile, Allied States Assn., largely responsible for bringing about the probe, is amassing data for presentation to the Senate body. Members from various territories are expected to converge on Washington to relate experiences with distrib sales policies in the different zones. Allied, it's expected, will charge laxity on the part of the Dept. of Justice in following up on complaints. Sen. Andrew F. Schoeppel, head of the subcommittee which held hearings in Los Angeles, has already indicated that the body might probe the antitrust division of the Justice Dept. on exhibs' complaints for not "policing" the film consent decrees.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (7)

1952-'53 High	1952-'53 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
15⅞	13⅞	Am Br-Par Th	108	15	14⅛	14⅛	— ⅝
43½	33	CBS, "A"	68	40⅝	39¼	40½	+ ⅜
43⅜	32¼	CBS, "B"	18	40½	39½	40¼	— ½
13⅞	10⅞	Col. Pic.	166	13½	12¾	13½	+ ½
11	8	Decca	111	10¾	10⅛	10½	—
48	41⅞	Eastman Kdk	185	45¾	44⅞	45¼	—
18¼	11¼	Loew's	225	13¾	12¾	12¾	— ¾
7¾	3⅜	Nat. Thea.	928	7¾	6¼	6¾	+ ½
30⅞	21¼	Paramount	145	29⅛	26¾	27⅜	—1⅝
36½	26⅝	Philco	123	32⅞	31	32¾	— ⅜
29⅜	23¼	RCA	534	26⅝	25⅜	26	— ⅜
4⅞	3¼	RKO Picts.	75	3⅞	3⅝	3¾	—
4½	3⅛	RKO Thea.	531	4¾	3⅝	4⅜	— ⅛
5⅛	3¼	Republic	40	3¾	3½	3⅝	—
11½	9¾	Rep., pfd.	17	11½	11⅛	11⅛	— ⅜
11⅛	10¾	Stanley War.	100	11	10¼	10⅞	— ⅝
19¼	10½	20th-Fox	533	18	15½	16¼	—1⅝
16⅜	11	Univ. Pix.	79	15½	15	15⅜	+ ¼
65	57	Univ., pfd.	*50	64	63½	63½	— ½
16⅜	15¾	Warner Bros.	44	15⅝	15¼	15⅜	— ¼
88½	68	Zenith	57	76½	73¾	74¾	— ½
American Stock Exchange							
19¾	15	Du Mont	131	15⅝	14⅝	14⅝	—1
4	2¾	Monogram	31	3⅝	3⅜	3⅜	—
30⅜	20⅛	Technicolor	49	29¼	28¼	28½	— ⅛
3¼	2¼	Trans-Lux	2	3	3	3	—

Over-the-Counter Securities	Bid	Ask	
Cinecolor	1¼	1¾	— ¼
Cinerama	3⅜	3⅞	—
Chesapeake Industries (Pathe)	3¾	4⅜	— ⅜
U. A. Theatres	10¾	11¾	— ½
Walt Disney	7⅞	8⅞	— ⅛

* Actual sales.

(Quotations furnished by Dreyfus & Co.)

Legit Crix Stew

Continued from page 1

sons Theatre management recently barred Theodore H. Parker, critic of the Courant, the paper announced Monday (6) that in lieu of a review of the local opening that night of the touring "Fourposter," it would reprint the original notices by Brooks Atkinson, of the N.Y. Times, and John Chapman, of the N.Y. News, of the Jan de Hartog comedy's Broadway opening season before last. It was the first such case in show business memory.

In announcing the plan, the Courant notice explained that although the Parsons management's action in barring Parker "deprives the paper's readers of their right to know the merits of the theatre's wares before going to the expense of buying tickets," it was reprinting the Atkinson and Chapman reviews "in order to protect the public as far as possible." Angle on the situation is that Jessica Tandy and Hume Cronyn, stars of the original Broadway production of the play, are playing it on tour.

'Stalag' Squawks

Matters took an international turn with reports from London that members of the cast of the West End production of "Stalag 17" have squawked about the play's panning by the critics. Despite the almost unanimously unfavorable notices, Canadian actor Lee Patterson, who plays the lead, claimed that the premiere audience "screamed and yelled" its appreciation of the Donald Bevan-Edmund Trzcinski comedy-meller.

In New York, meanwhile, a controversy has broken out over merits of "Camino Real," the new Tennessee Williams drama. The play, which drew a four-to-three negative verdict from the first-string critics, has had violently divided reaction from audiences. Numerous patrons claim the show is perfectly clear as to meaning and label it artistic and moving theatre, while others leave the performance shaking their heads and muttering disgustedly.

Salvo of letters-to-the-editor about the Williams opus were printed in the drama section of last Sunday's (5) issue of the Times, and there have been many reported instances of playgoers going back to see the offering two and three times. Grosses thus far have been encouraging, but a better indication will be possible next week, after the Theatre Guild subscription patronage has been used up.

Notices for "Affairs of State" in Chicago last week were uniformly unfavorable, with a number of humorous references to the fact that the critics had bought their way into the opening. In contrast to the four pans (Claudia Cassidy, Tribune; Roger Dettmer, American; Sydney J. Harris, News; Herman Kokan, Sun-Times), the Louis Verneuil comedy got a five-to-three favorable reception in its original presentation with a different cast on Broadway in the fall of 1950.

In the case of "Male Animal," which opened in Chicago a week previously, the Elliott Nugent-James Thurber comedy drew unanimously favorable, though qualified reviews. When the revival opened in New York last spring with two of its three leads different it drew solid raves from the seven first-stringers.

"Mrs. McThing," opening last Monday night (6) in Chicago, got a mixed press. Helen Hayes drew raves as a star, the play got two favorable notices (Harris and Kogan) and two brushoffs (Cassidy, Dettmer). On Broadway last season the Mary Chase comic fantasy received four raves, one moderately favorable notice and three pans.

B'way Entry

Continued from page 5

ing of "Man" to beat "Wax" to the Broadway wire, Warners is attempting to make up on the bally front. Company feels it's product has the advantage in that it is a tinter. In addition, it's noted, that in many spots it will have the plus values of stereophonic sound.

While Col unveiled its entry for crix at its homeoffice projection room, Warners will hold a special press preem at the Paramount tomorrow night (Thurs.). It's felt that at the theatre the full impact of the stereophonic sound will come across more solidly. Since tickets will also be sold, crix have been notified that reviews can run on Friday (10), official opening day of the picture. Of necessity, film reviewers will have to work like their drama colleagues that night, writing their reviews immediately following the showing for the next day's newspapers. To accommodate newspapermen, Warners is setting up a press room at the Par, providing typewriters and messenger service.

Warners has brought the entire starring cast of "Wax" in from the Coast for the press preem. Vincent Price, Phyllis Kirk, Frank Lovejoy and Paul Picerni will be at the opening. The N.Y. preem is the first in a series planned by the company for different areas, with the Gotham opening being followed by a two-theatre debut in Los Angeles.

Warners claims a "first" in making available for exhibs a seven-foot high, five-foot wide "actual three-dimensional display." Company, bypassing National Screen Service, had the piece made up on its own and is also serving as distributor. Units, priced at $18.75, are shipped flat and contain directions for assembling.

"Bob—add this to your new 'Oscar'! New York says you win the prize bunny for your great Easter Show at the Astor!"

OFF LIMITS

BOB HOPE
MICKEY ROONEY
MARILYN MAXWELL

with

EDDIE MAYEHOFF

STANLEY CLEMENTS • JACK DEMPSEY • MARVIN MILLER

Produced by HARRY TUGEND • Directed by GEORGE MARSHALL

Story and Screenplay by HAL KANTER and JACK SHER

Yes, and hundreds of nation-wide Easter engagements are matching Broadway's records and raves which say:

"Topflight! 'Oscar' beamed in the right direction when Bob got that award!" —*N. Y. World-Telegram*

"Perfect entertainment for the holidays!"—*N.Y. Journal-American*

"Roars of convulsed customers can be heard as far as the boxoffice." —*Brooklyn Eagle*

"Boisterous buffoonery finds Bob up to his funnybone in gags and gals." —*N. Y. Daily News*

"Hope-Rooney frolic a slapstick act put on in hilarious style by real professionals. Bob in top form." —*N. Y. Herald Tribune*

"Hilarious all the way... a wacky caper." —*N. Y. Times*

IT'S A PARAMOUNT PICTURE — AND THE BIGGEST EASTER SHOW IN TOWN!

Picture Grosses

WASHINGTON

(Continued from page 11)

Last week, "Destination Gobi" (20th) (2d wk-5 days), $6,000.

Dupont (Lopert) (372; 55-$1)—"High Noon" (UA) (14th wk). Amazing $5,000 for second consecutive week. Stays on.

Keith's (RKO) (1,939; 90-$1.25)—"Peter Pan" (RKO-Disney) (8th wk). Soared to great $13,000 after $8,000 last week. Holds again.

Metropolitan (Warner) (1,200; 90-$1.25)—"Hans Christian Andersen" (RKO) (7th wk). Holding at sock $10,000 after same last week.

Palace (Loew's) (2,370; 74-$1.20)—"Moulin Rouge" (UA). Terrific $40,000, to top town and equal "Ivanhoe" (M-G) take. In for long run. Last week, "Sheltering Palms" (20th), $12,000.

Playhouse (Lopert) (435; 55-$1)—"Little Sheba" (Par) (8th wk). Big $6,000 for second consecutive week. Stays.

Warner (WB) (2,174; 55-85)—"Off Limits" (Par) (2d wk). Nice $10,000 after $15,000 last week.

Trans-Lux (T-L) (600; 55-$1)—"Member of Wedding" (Col) (4th-final wk). Oke $3,000 for second week in row.

'Madam' Leads Denver, Hotsy 26G, 'Limits' 13G

Denver, April 7.

"Call Me Madam" is gathering in the most coin currently, playing at the Denver and Esquire. Four new pix were launched during week, and three of them rate hold-over sessions. These are "Sombrero," fairly good at Broadway, "Off Limits," big at Denham and "Desert Legion" fine at Paramount. "Importance of Being Earnest" shapes fancy at the tiny Vogue, and also stays on.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—"Raiders" (U) and "Black Castle" (U). Fair $6,000. Last week, "Tall Texan" (Lip) and "I'll Get You" (Lip), $6,500.

Broadway (Wolfberg) (1,200; 50-85)—"Sombrero" (M-G). Good $7,500. Holds. Last week, on reissue.

Denham (Cockrill) (1,750; 50-85)—"Off Limits" (Par). Big $13,000. Stays over. Last week, "Little Sheba" (Par) (3d wk), $8,500.

Denver (Fox) (2,525; 50-85)—"Call Me Madam" (20th). Smash $22,000. Last week, "Lady Wants Mink" (Rep) and "Ride Man Down" (Rep), $12,500.

Esquire (Fox) (742; 50-85)—"Call Me Madam" (20th). Sock $4,000. Last week, "Lady Wants Mink" (Rep) and "Ride Man Down" (Rep), $3,000.

Orpheum (RKO) (1,300; 76-$1.20)—"Peter Pan" (RKO) (3d wk). Off to $9,000. Last week, great $17,500.

Paramount (Wolfberg) (2,200; 50-85)—"Desert Legion" (U) and "Tarzan's Savage Fury" (RKO). Fine $16,000. Last week, "Abbott Costello To Mars" (U) and "Savage Mutiny" (Col), $13,500.

Tabor (Fox) (1,967; 50-85)—"Raiders" (U) and "Black Castle" (U). Good $5,500. Last week, "Tall Texan" (Lip) and "I'll Get You" (Lip), $6,000.

Vogue (Pike) (600; 60-90)—"Importance of Being Earnest" (U). Fast $2,800 or near. Stays on. Last week, on reissue.

Webber (Fox) (750; 50-85)—"Raiders" (U) and "Black Castle" (U). Oke $3,000 or close. Last week, "Tall Texan" (Lip) and "I'll Get You" (Lip), ditto.

PITTSBURGH

(Continued from page 12)

with fine notices. Great $14,000 or over. "Gunfighter" (20th) and "Yellow Sky" (20th) (reissues), $4,000.

Penn (Loew's) (3,300; 50-85)—"I Love Melvin' (M-G). O'Connor's name and some potent newspaper space a week ago for Debbie Reynolds when she visited here factors in brisk. Trim $14,500. Last week, "Battle Circus" (M-G), $10,000.

Squirrel Hill (WB) (900; 50-85)—"Face to Face" (RKO) (2d wk). Should wind up with nice $2,500, almost same as last week.

Stanley (WB) (3,800; 50-85)—"Trouble Along Way" (WB). Sharply divided reviews. Opened mild but picked up with nice $14,000 likely. Last week, "Blue Gardenia" (WB) $7,000 in 8 days.

Warner (WB) (2,000; 50-85)—"Tropic Zone" (Par) and "Blazing Forest" (Par). Shoved in on a day's notice when "Limelight" (UA) did foldo. Oke $5,000. Chaplin pic proved a dud and yanked after 6 days with only $2,500, new low for house.

'HANS' HUGE $25,000, ST. LOO; 'WAC' HEP 15G

St. Louis, April 7.

Rain Easter Sunday sent some people to the cinemas but trade is still somewhat spotty at mainstem houses. Only the small capacity of the Shady Oak and Pageant is holding down the gross on "Hans Christian Andersen," upped scale not hurting, unusual for this city. "Small Town Girl" looks best newcomer at regular scale with socko week at Loew's.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Destination Gobi" (20th) and "All Ashore" (Col) (m.o.s.). Fair $12,000. Last week, "Little Sheba" (Par) and "Face to Face" (RKO) (2d wk), $10,000.

Fox (F&M) (5,000; 60-75)—"Trouble Along Way" (WB). Opened today (Tues.). Last week, "Man Behind Gun" (WB) and "All Ashore" (Col), good $15,000.

Loew's (Loew) (3,172; 50-75)—"Small Town Girl" (M-G) and "Jack McCall, Desperado" (Col). Lusty $17,000. Last week, "Confidentially Connie" (M-G) and "Breaking Sound Barrier" (UA), $13,000.

Missouri (F&M) (3,500; 60-75)—"Never Wave at Wac" (RKO) and "Lady Wants Mink" (Rep). Nice $15,000 or near. Last week, "Destination Gobi" (20th) and "Taxi" (20th), $9,500.

Pageant (St. L. Amus.) (1,000; 90-$1.20)—"Hans Christian Andersen" (RKO). Sock $13,000. Last week, "Magic Box" (Col), $4,500.

Shady Oak (St. L. Amus.) 800; 90-$1.20)—"Hans Christian Andersen" (RKO). Smash $12,000. Last week, "Member of Wedding" (Col) (3d wk), $4,000.

'Bwana' Record $40,000, Toronto; 'Kettles' 15G

Toronto, April 7.

Introduction of 3-D to Toronto sees "Bwana Devil" breaking Loew's all-time house record opening week for a smash $40,000 on turnaway lineups for seven daily performances at $1 top. Smash returns loom also for "Call Me Madam," "Ma, Pa Kettle on Vacation" and "I Confess." "The Stooge," in second frame, is holding up nicely.

Estimates for This Week

Eglinton, University (FP) (1,080; 1,556; 40-75)—"I Confess" (WB). Hefty $20,000. Last week, "Little Sheba" (Par) (3d wk), $16,000.

Crest, Downtown, Glendale, State (Taylor) (863; 1,059; 955; 698; 35-60)—"Silver Whip" (20th) and "White Lightning" (AA). Okay $13,000. Last week, "Prince of Pirates" (Col) and "Kansas Pacific" (AA), $13,000.

Imperial (FP) (3,373; 40-75)—"The Stooge" (Par) (2d wk). Lusty $16,000. Last week, $23,000.

Loew's (Loew) (2,096; 60-$1)—"Bwana Devil" (UA). Record $40,000. Last week, "Jeopardy" (M-G) (2d wk), $8,500.

Odeon (Rank) (2,390; 50-90)—"Abbott-Costello Go to Mars" (U). Okay $11,000. Last week, "Destination Gobi" (20th) (2d wk), $7,000.

Shea's (FP) (2,386; 40-75)—"Call Me Madam" (20th). Wham $20,000. Last week, "Hitch-Hiker" (RKO), $8,000.

Uptown (Loew) (2,743; 40-75)—"Ma, Pa Kettle on Vacation" (U). Terrific $15,000. Last week, "Seminole" (U), $10,000 in 8 days.

PORTLAND, ORE.

(Continued from page 11)

500. Last week, "Naked Spur" (M-G) (3d wk), $5,000 in 4 days.

Mayfair (Evergreen) (1,500; 65-90)—"Among Sheltering Palms" (20th) and "White Lightning" (Indie). Oke $3,500. Last week, legit show.

Oriental (Evergreen) (2,000; 90-$1.25)—"Salome" (Col). Big $5,000. Last week, "High Noon" (UA) and "Song In Heart" (20th), $3,000.

Orpheum (Evergreen) (1,750; 65-90)—"The Star" (20th) and "Secret People" (Indie). Good $6,000. Last week, "Peter Pan" (RKO) (3d wk), $9,000 at upped scale.

Paramount (Evergreen) (3,400; 90-$1.25)—"Salome" (Col). Terrific $14,000. Last week, "Little Sheba" (Par) and "Never Take No Answer" (Indie) (2d week), $8,000.

United Artists (Parker) (890; 90-$1.25)—"Hans Christian Andersen" (RKO). Smash $14,000 or near. Last week, "Tall Texan" (Indie) and "I'll Get You" (Indie), $5,500.

'Pan' Great $16,000, K.C.; 'Madam' 20G, 'Salome' Same

Kansas City, April 7.

Liveliest trade currently is at Missouri where "Peter Pan" looks great. Midland likewise is getting spirited play from "Salome," also with advanced prices. "Bwana Devil" is strong in second week at Paramount. "Call Me Madam" in four Fox Midwest houses shapes solid.

Estimates for This Week

Kimo (Dickinson) (504; 65-85)—"Happy Time" (Col). Great $2,700. Last week, "Under Red Sea" (RKO) (2d wk), $1,300.

Midland (Loew's) (3,500; 75-$1.10)—"Salome" (Col). Sock $20,000. Last week, "Sombrero" (M-G) and "Confidentially Connie" (M-G) $7,500.

Missouri (RKO) (2,650; 50-75-$1)—"Peter Pan" (RKO). Great $16,000. Holds. Last week, "Invasion U.S.A." (Col) and "Last Train Bombay" (Col), $4,000 at 75c top.

Paramount (1,900; 50-$1.25)—"Bwana Devil" (UA) (2d wk). Nifty $9,500. Last week, $18,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Call Me Madam" (20th) with "Star of Texas" (AA) added at Tower and Granada. Solid $20,000. Last week, "Ma, Pa Kettle on Vacation" (U) with "Bomba and Jungle Girl" (AA), at Tower and Granada, nifty $16,000.

Vogue (Golden) (550; 65-85)—"Breaking Sound Barrier" (UA) (6th wk). Steady $1,800. Last week same.

SAN FRANCISCO

(Continued from page 10)

Me Madam" (20th) and "Fort Vengeance" (AA). Big $20,000 or close. Last week, "Tall Texan" (Lip) and "I'll Get You" (Lip) $11,000.

Warfield (Loew's) (2,656; 65-95)—"Sombrero" (M-G) (2d wk). Oke $7,500 in 4 days. Last week, $14,500.

Paramount (Par) (2,646; 65-95)—"Off Limits" (Par). Big $18,000. Last week, "Blue Gardenia" (WB) and "San Antone" (AA), $12,000.

St. Francis (Par) (1,400; 65-95)—"Tonight We Sing" (20th). Good $11,000. Last week, "The Star" (20th) (2d wk), $7,500.

Orpheum (No. Coast) (2,448; 65-95)—"Seminole" (U) and "Bandits Corsica" (UA). Mild $11,000. Last week, "Ma, Pa Kettle On Vacation" (Rep) and "Romance And Rhythm" (Rep), $8,500.

United Artists (No. Coast) (1,207; 80-$1.50)—"Moulin Rouge" (UA) (7th wk). Strong $9,500. Last week, $10,000.

Stagedoor (A-R) (370; $1.20-$1.80)—"Hans Christian Andersen" (RKO) (7th wk). Solid $14,000. Last week, same.

Clay (Rosener) (400; 65-85)—"Importance Being Ernest" (U). Brisk $3,500. Last week, "Run For Money" (U) and "Stranger In Between" (U) (reissues), $2,100.

Vogue (S. F. Theatres) (377; 85-$1)—"Casque d'Or" (Indie) (2d wk). Held at $1,200. Last week, nice $1,800.

Italo Deal

Continued from page 7

keeps imports at the 225 level. It ups remittances from 37½% to 40%, while reducing aid to the Italians from 12½% to 10%, and freezing the remaining 50% as before. Also, each MPAA member agrees to offer two pix to Italo distribs, but not necessarily at the start of the season. If no deal is made, the duo goes back into the company fold.

Use of frozen distrib revenue, so far, has been restricted to the film biz. New deal authorizes compensation deals, with shipbuilding one of the possibilities. Transfers will probably be worked, as in Scandinavia, where distribs work through a third party and approve individual deals following receipt of dollars in N. Y. Arrangement should net the distribs their full $12,000,000 to $14,000,000 from the Italian market.

Fact that the 18 pix sold by MPAA members to the Italian distribs, along with the 40 or 50 films allocated to the American indies, are exempt from paying the 10% assessment, is seen as a definite concession by the Italians who grant this batch the 40% remittance right as all other pix.

Lifting of the government-imposed rental ceiling in June restores the status quo. It leaves a voluntary arrangement to be worked out by the American distribs and Italo exhibs. Ceiling now averages around 42%, with some pix allowed to go higher. Americans have always felt they could do better under a voluntary deal, but have never been able to agree on one with the exhibs.

Quick Playoffs

Continued from page 3

Given "reasonable clearance" privileges, the theatremen have been moving up their runs and availabilities of product to the extent that a number of them now play the same film at the same time. Consequently, an important film may be in exhibition one week whereas before the changes were made that same pic could have been available to the public over a period of five to six weeks.

Situation Typical

In commenting on the "Vadis" experience, Goldenson in a report to stockholders, stated: "We believe that this situation is generally typical of the effect of multiple runs everywhere. Even if the public could be educated to the fact that they must see a particular picture quickly or they cannot see it at all, many people who want to see it will find it inconvenient to do so in the limited period of time of its exhibition. Sooner or later the industry will realize that improved revenues for both exhibitors and producers will result when a better method of release of pictures, based upon lawful runs and clearances, is substituted for the present practice of multiple runs."

It was revealed that the results of the "Vadis" survey were circulated among all distribs by Goldenson but there has yet to be any response.

Attitude of the film companies is they are powerless to act because of the court decrees entered in the antitrust case. Exhibitor demands for moved-up runs must be satisfied or the film outfits would be on shaky legal ground, say the pic execs.

Conversely, theatremen who are now playing first neighborhood run instead of second or third nabe run as in the past, are disinclined to step back to the former market position. They feel that the subsequent market spot means inadequate coin at the b.o.

Incurring the loss from the overall situation are the producer-distribs, as with "Vadis," and the theatres which earlier had the first crack at product and are forced to share the first availability with rivals.

Problem is not entirely new, but the huge losses involved have been accented by the Goldenson report.

Oldies to Get

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combos "Road House" and "Kiss of Death."

M-G is presently experimenting with some 16 titles, some of which are due for a big push during the year. Distrib has been so impressed with the success of TV bally for "Jeopardy" that it's currently testing video building power for a couple of reissues in the New England territory.

Pix under consideration include "Billy the Kid," "Chained," "China Seas," "David Copperfield," "Dr. Jekyll and Mr. Hyde," "Easter Parade," "Grand Hotel," "The Last Gangster," "Meet Me in St. Louis," "Possessed," "Sequoia," "Tale of Two Cities," "They Gave Him a Gun," "Trader Horn," "Weekend at the Waldorf" and "A Woman's Face."

Last Year's Jackpot

Big reissue dose at RKO includes two Goldwyn oldies, "Princess and the Pirate" and "The Real Glory." Among the other RKO product being revived are two Fred Astaire pix, "Follow the Fleet" and "Top Hat"; "Blood on the Moon," "Mighty Joe Young," "Isle of the Dead" and "Fort Apache." RKO hit the reissue jackpot last year with its repeat handling of "King Kong," which got a big TV buildup. Distrib has dug up a flock of Disney reissues to build the Disney cartoon festival programs.

Republic is giving nine John Wayne westerns another whirl and also expects to have six "re-editions" for the rest of '53. Wayne starrers include "War of the Wildcats," "Flame of the Barbary Coast," "Angel and the Badman," "Lady for a Night," "Dakota," "Lady from Louisiana," "A Man Betrayed," "In Old California" and "Three Faces West."

Reissue pattern at the rest of the majors varies. Warner Bros. expects to have a couple including "The Damned Don't Cry" and a Bette Davis pic. Columbia keeps some 30 of its oldies circulating steadily and still gets bookings on films like "Lost Horizon," "Mr. Deeds Goes to Town," "It Happened One Night," etc. Paramount currently is reissuing DeMille's "Cleopatra" with Claudette Colbert.

Daff

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than a new lens and a new aperture plate. Apart from improving the physical aspect of viewing, it also keeps alive the industry's vast inventory of 2-D pix which can be shown on the U screen in magnified fashion.

Daff disclosed that all of U's new productions would include stereophonic sound and would be offered to exhibs in various versions, from the regular single soundtrack imprinted photographically on the film track, to five and six sound channels on tape. U execs are very high on stereo sound, the addition of which doesn't materially affect production budgets. Right now it costs an exhib about $12,000 to install stereo sound in his theatre.

U's Widescreen Process, Stereo Sound, Impresses

Hollywood, April 7.

Universal last week (1) unveiled its method of large-screen projection for both two and three-dimensional pictures, as well as Stereophonic sound, at a test showing for the press. It was impressive.

Both the special test exteriors and interiors filmed with wide-angle lenses giving a two-to-one aspect, and footage from old and new pictures that were projected in a 1.85-to-one aspect, were sharp and clear. There were no dark corners or fuzzy images, and the light quality was as good, if not better, than encountered in regular film theatre projection.

Of particular interest was the manner in which the 3-D footage came over on the curved screen that measured 25 feet high by 50 feet wide. Even viewing the stereo scenes without the polaroid glasses gave no discomfort to the eye and they appeared only slightly out of focus. With the glasses, the depth was very good, being comparable in quality to other 3-D processes. The 3-D footage was taken on the back lot on Eastman daylight color stock. The test interior scenes, in 2-D for wide-angle projection, were filmed on Eastman Mazda stock. Both exteriors and interiors were processed by Technicolor on rush order, but the color quality was excellent.

Scenes from "The World In His Arms," released some time ago, "Desert Legion," now in release, and "Thunder Bay," unreleased, were shown. These are all standard films and the scenes were shown first by regular projection and then switched to the 1.85-to-one aspect for a demonstration of the added impact the pictures gain from the wide-screen treatment.

Studio emphasized process is an all-purpose screen that will take flat, 3-D, CinemaScope or other systems now being used or worked on.

3-D's Power

Continued from page 4

to make major contributions to the techniques and equipment for presentation of pictures."

He hit this point hard. He said experimenters in stage settings, for instance, have made little headway against the inertia of a highly-standardized industry. Progress was made in every other field (equipment, methods, film, sound and color) but "in most of our theatres we are displaying million dollar products in 50-year-old showcases: a rectangular screen framed and surrounded by a black border and background."

The whole 3-D ruckus, Barnett implied, is just what the film industry needs to shake it out of its plushy rut. Updating and modernization of presentations are long overdue, he said. When all the tumult and shouting has died, Barnett noted, the industry will be on a high road, its fortunes vastly improved because it is pleasing the public with something new and fresh.

More than 100 Ohio exhibitors are attending The Convention of ITO, which represents more than 700 theatres in the state.

SHE'S BOX OFFICE DYNAMITE!

Clips From Film Row

NEW YORK

Stuart Dunlap, manager of company's office in Argentina, in N. Y. for confabs at Loew's International homeoffice.

WB and Camera Craft photo shops sponsoring joint contest in connection with WB's 3-D film, "House of Wax."

Ab Weisbord's "Julius Caesar" layout for Metro among exhibits at the Art Directors Club of N. Y. annual layout show.

Judson Moses, Metro rep in Atlanta for a year, upped to division press rep, succeeding Emery Austin, who was recently named exploitation aide to homeoffice publicity manager Dan Terrell. Other Metro changes include Al Golin, who has been covering Des Moines, moved to Pittsburgh, with Art Katzin succeeding Golin in Des Moines; Keven Genther joins southwestern staff.

Some 400 industryites and members of Cinema Lodge, B'nai B'rith, are slated to attend the Lodge's first President's Luncheon at the Hotel Astor today (Wed.). They will pay tribute to retiring prez Martin Levine and help install his successor, Burton E. Robbins.

George Birkner, manager of Stanley Warner's Oritani Theatre in Hackensack, N.J., for the past 10 years, transferred to the Fabian Theatre, Paterson.

ST. LOUIS

High winds damaged ozoners in St. Louis area during last few weeks. Damage was reported to drive-ins near Flora, Mattoon, and Charleston, Ill. Most ozoners in St. Louis trade area teed off Easter Sunday night.

The Frisina Amus. Co., constructed modern front on its Effingham, in Effingham, Ill.

St. Louis Variety Club, Tent No. 4, advanced $40,000 to defray cost of constructing a day nursery in South St. Louis.

Orders for 3-D equipment growing in the St. Louis area; two companies which supply the equipment expect the orders to new peak in the next fortnight.

Members of the MPTOA of eastern Missouri and southern Illinois presented a $1,000 savings bond to Herb Bennis, Metro exchange manager here, as a farewell gift; he was transferred to Washington, D.C.

Lloyd Spurgeon purchased a 540-car ozoner near Centralia, Ill., from Elbert W. Butler and Homer Butler.

The Lyric, Newburg, Mo., and an ozoner near Lebanon, Mo., sold by Clifford H. Hough to W. T. Ash.

Kansas City interests are constructing a 400-car ozoner near Columbia, Mo., which will furnish opposition to one operated by the Commonwealth Amus. Co., which was lighted in 1950.

Central Illinois Theatres, Inc., building 500-car drive-in near Mattoon, Ill.

PITTSBURGH

John D. Walsh, boss of Shea's Fulton, back on the job again after long convalescence following an operation on his back last winter. Walsh's replacement during his illness, Frank King, checked out to vacation before being reassigned by Shea homeoffice.

Jack Kahn, who left pub-ad chief's post at WB last month to join Dubin-Feldman ad agency, back in show biz again. The D-F outfit hired to handle special exploitation on opening of "Moulin Rouge" (UA) at Penn Saturday (11), with Kahn handling it.

Deal rerported on the fire for Cinerama to go into downtown Warner Theatre; but no contracts signed so far.

DETROIT

The Michigan, United Detroit Theatre's flagship and second largest house in Detroit with 4,000 seats, being made ready for the Detroit preem of "House of Wax," WB's 3-D film April 30.

"Bwana Devil" UA's 3-D release which enjoyed a long run downtown at the Madison, opens April 8 in four nabe UDT houses, the Fisher, Woods, Norwest, Mel.

BOSTON

Ernest Warren took over lease of the Strand, Canton, planning an Easter opening.

Florio Simi appointed a booker at RKO exchange, replacing Stan Davis, who was upped to salesman.

Phil Bloomberg, vet exhib, has shuttered his Plaza in Salem and Orpheum, Danvers. Current competitive bidding situation plus 20% government tax forced move, according to Bloomberg.

James Cronin, manager of the Strand, South Boston, for last 20 years, upped to manager of Uptown, Boston. George Sweeney, assistant manager of Broadway, South Boston, replaces him at Strand.

Tom Duane, UA sales manager for the past year, resigned to join Lockwood & Gordon Enterprises in executive capacity.

Joe Longo, for eight years on the Coast, returned here to take over as tubthumper at RKO exchange; replaces Al Margolian, transferred to company's Buffalo office.

Capitol in Quincy sold by B & Q Circuit to department store chain for conversion into retail store.

Following destruction of neighboring church by fire last week, Roland Moon, manager of the Quintree Drive-In placed the ozoner at disposal of worshippers for their Easter services.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
DORIS DAY • GORDON MacRAE
"BY THE LIGHT OF THE SILVERY MOON"
color by TECHNICOLOR • A Warner Bros. Picture
plus THE MUSIC HALL'S GREAT EASTER STAGE SHOW

STARTS FRI.
NATURAL VISION 3 DIMENSION
WARNER PHONIC SOUND
HOUSE OF WAX
VINCENT PRICE
FRANK LOVEJOY • PHYLLIS KIRK
EDDIE FISHER
HUGO WINTERHALTER
THE BEACHCOMBERS
JOEY MARTIN
PARAMOUNT
Midnight Feature

Lay Off

Continued from page 3

phonevision have brought new excitement and hope to a mercurial and unpredictable industry," states MLPF&B in its study. "Speculative interest reached a high pitch recently despite the fact that only a few months ago film securities experienced a pronounced setback when several leading companies were forced to drastically cut their dividends.

"Film companies have made a lot of money at times—but they have lost heavily too. The old RKO, an outstanding example, made $18,000,000 between 1943 and 1946, then lost $15,000,000 from 1947 to 1950."

As for the new lensing and projection methods, the investment company believes it will be a matter of many months before it's determined whether 3-D, etc., can raise the industry's basic earning power.

MLPF&B takes the position that the producing companies are less risky that exhibition outfits because the filmmakers, if they're unable to hold their own in competition with TV, may be able to go into production for TV. Also, there's the possibility of unloading pic libraries to TV.

On the other hand, it's noted, theatre circuits must depend upon the producers for their product supply and entertainment sufficient to compete with TV. There are no alternatives.

Par Widescreen

Continued from page 3

and Van Heflin in the leads, is one of the most expensive on the Par sked, with a reported negative cost of about $3,500,000. If it's to recoup, it's clear that Par has a top-scale selling job ahead, and the wide-screen approach is figured as the hypo which could bring the company out on top economically.

First test of "Shane" on an unusually large screen will be at the Radio City Music Hall, N.Y., following its current "By the Light of the Silvery Moon." Hall will show the pic in Par's so-called 1.66 aspect ratio, as against the conventional 1.33. Hall's regular screen, which is the biggest in the world, will be in full view for the first time with the showing, part of the screen having been masked off heretofore.

Screen will measure 50 feet in width and 30 feet in height. It's normally about 34x25.

Metro Mum

Continued from page 5

the company is shelving the 3-D treatment for the property.

Studio activity, meanwhile, is tapering off, with a complete lull expected shortly unless the company suddenly shifts into 3-D or widescreen. Three flat pix are in the process of being completed—"The Great Diamond Robbery," "The Big Leaguer" and "Easy to Love." Company recently completed "Saadia" abroad. Originally slated to roll at the studio later this month is the film version of the Broadway musical, "Kiss Me, Kate," but there's been no indication as to the filming process planned for the film. "Knights of the Round Table" is slated to roll in England late this month also. Robert Taylor, set for the lead, leaves for Britain on April 21. Also scheduled for shooting in England is "Crest of the Wave," starring Gene Kelly, but in this case, too, company hasn't tipped the method to be used.

Film Reviews

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Egypt by Three

Constantine sees it as an easy way to make an almost honest buck, while Mendick plans to use the bread to ship out some stolen diamonds. The good deeds the pair must perform to properly fool the priests eventually fool the confidence men and foil the diamond scheme.

The performances are acceptable, more because they are done by new faces than from the quality of the histronics. *Brog.*

Murder Will Out
(BRITISH)

Mildly suspenseful melodrama with b.o. potential for arty bookings.

Kramer-Hyams Films release of Tampean Film-Eros Films (Robert S. Baker-Monty Berman) production. Stars Valerie Hobson, Edward Underdown, James Robertson Justice; features Henry Kendall, Garry Marsh, Daniel Wherry, Sam Kydd. Screenplay, John Gilling; camera, Berman; music, Frank Cordell. At Normandie, N.Y., April 4, '53. Running time, 83 MINS.

Alycia	Valerie Hobson
Hugh	Edward Underdown
Jonathan	James Robertson Justice
Parker	Henry Kendall
Inspector Thornton	Garry Marsh
Pierce	Daniel Wherry
Sergeant Baker	Sam Kydd
Dr. Forrest	Ian Fleming
Miss Quinn	Daphne Newton
Night Porter	Johnnie Schofield

Very little happens and a great deal of time is consumed in lengthy exchanges of dialog in this placid, somewhat involved British thriller about murder, intrigue, revenge and justice poetically wrought.

"Murder Will Out" is one of those run-of-the-mill imports which will find its art theatre audience because it is British, and because it has to its credit two fine performances by Valerie Hobson and James Robertson Justice.

John Gilling here has contrived to complicate a very simple plot to the point where, at the end, he has more than his share of trouble untangling his web of crime and straightening out his characters. All this is a heavy drag on the proceedings, which rarely leave the audience in anything more than the role of amused bystander.

Miss Hobson is beautiful but not very convincing as the unhappy wife of James Robertson Justice, a literary celebrity of doubtful manners and a decidedly acid personality. She falls in love with Edward Underdown, an unsuccessful writer of mystery stories, and, except for various complications, invented by Gilling to keep things going, fate takes its inevitable course.

Within the framework of this minor British effort, Justice's work is admirably smooth and gives the film much of its body. He is the husband spurned, seeking a civilized revenge, who finally drives his wife to the point where she is willing to commit murder. By contrast, Underdown is wooden and stiff as Miss Hobson's lover. Garry Marsh plays the inspector without much conviction. Monty Berman's photography is a notch above the average. *Hift.*

Stolen Identity

Okay whodunit supporter filmed in Vienna.

Hollywood, April 2.

Helen Ainsworth Corp. release of Turhan Bey production. Stars Donald Buka, Francis Lederer, Joan Camden; features Ardienne Gessner, Inge Konrads, Gisele Wilke. Directed by Gunther Fritsch. Screenplay, Robert Hill, from novel by Alexander Lernet-Holenia; camera, Helmut Ashley; music, Richard Hageman. Previewed March 31, '53. Running time, 88 MINS.

Claude Manelli	Francis Lederer
Toni Sponer	Donald Buka
Karen Manelli	Joan Camden
Mrs. Fraser	Adrienne Gessner
Maria	Inge Konrads
Old Doll	Gisele Wilke
Inspector	Herman Erhard
Kruger	Egon Von Jordan
Heinth	Manfred Inger

"Stolen Identity," produced in Vienna by Turhan Bey and being distributed in the U. S. by Helen Ainsworth Corp., is okay supporting fare for the duals. Footage is a bit overlong at 88 minutes, especially in view of the market film will hit, but nevertheless it includes enough suspense to keep interest from lagging.

Film's tag pinpoints the theme of the Robert Hill screenplay, based on a novel by Alexander Lernet-Holenia. Central character is Donald Buka, a young taxi driver in Vienna, who is minus papers of identification and therefore is constantly afraid of deportation.

When an American businessman-passenger is shot and killed by Francis Lederer while waiting in the cab, Buka decides to dispose of the man, then impersonate him and go to America. He soon becomes entangled with Joan Camden, however, who called her American friend to come to Vienna and help her escape from her marriage to Lederer. When she realizes Buka was not the killer, she joins him, and together they make plans to use the plane tickets to the U. S. the American had purchased. Lederer is on their heels but Buka subsequently calls his bluff when he realizes his love for the girl. Lederer is captured and Buka begins a short jail sentence, knowing his amour will be waiting.

Buka is exceptionally good in his role, sparking the footage with a neat characterization. Lederer, too, is fine, but Miss Camden only adequate as the girl. Among the supporters, Inge Konrads fares best.

Turhan Bey's production, slanted for American appeal, is okay, while direction by Gunther Fritsch wisely accents the action and suspense. Technical credits are par. *Neal.*

'Picnic' Figures

Continued from page 1

musicals, "Can-Can," by Cole Porter and Abe Burrows, and "Me and Juliet," by Richard Rodgers and Oscar Hammerstein 2d, will open too late for consideration for either the Pulitzer or Critics awards for this season.

Critics Circle makes its selections at a meeting Tuesday afternoon at the Algonquin Hotel, N.Y. Pulitzer committee selections have presumably been decided already, but will be announced May 4 as part of the other annual awards in journalism and the arts.

Anthony Quinn signed to co-star with **Kirk Douglas** and Silvana **Mangano** in "Odyssey," to be produced by Lux Films in Italy.

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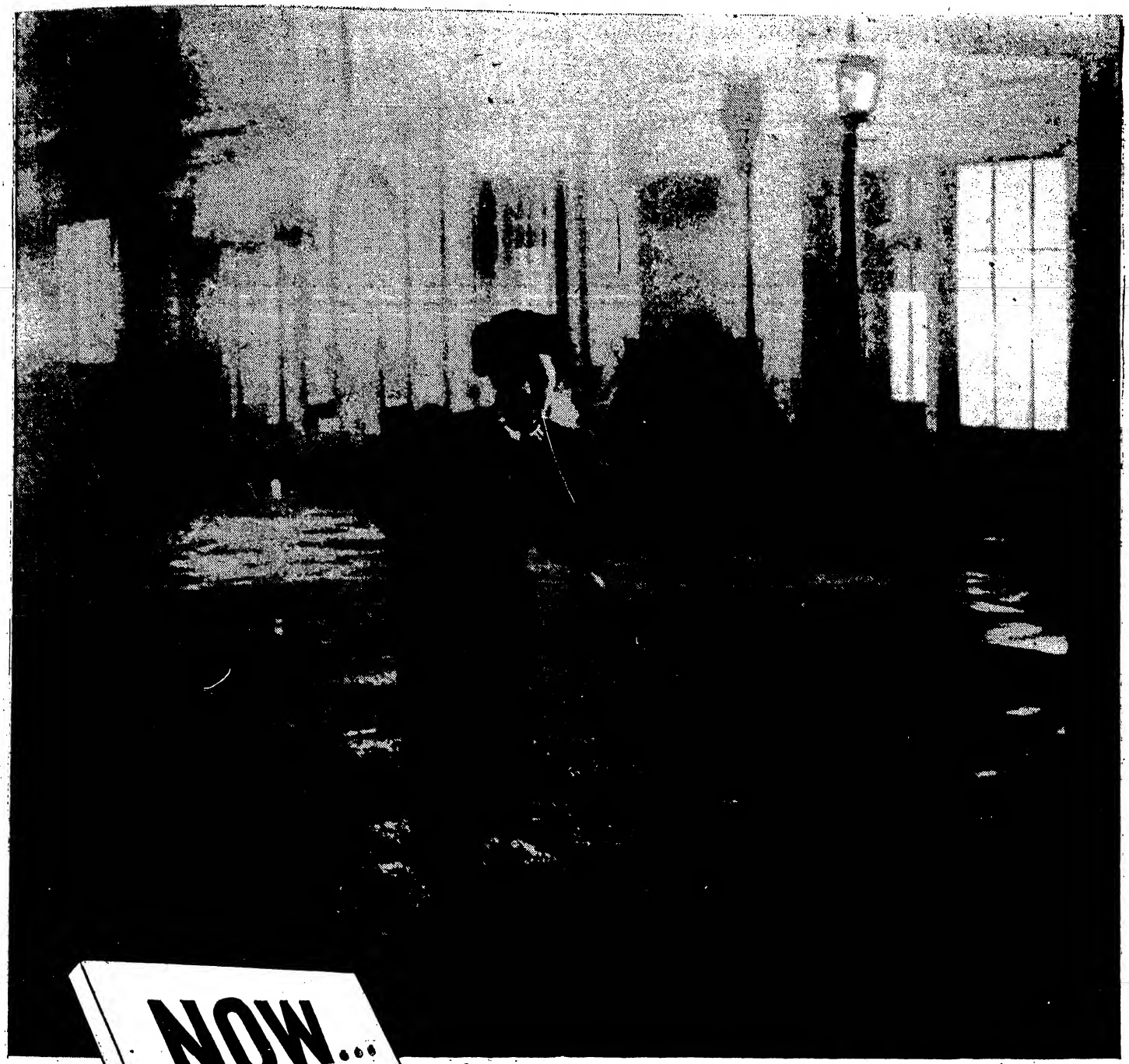

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To create this depth, RCA and Warner Bros. developed a quadruple sound track system. In addition to the conventional *optical track*, WarnerPhonic Sound uses three more sound tracks on magnetically coated film. As action demands, voices come from speakers at left, right, and center of the screen—as well as from speakers placed at strategic points in the theatre. At the Paramount Theatre, twenty-five high-fidelity speakers will be used, matching the sound to the hearing power of the human ear.

* * *

Development of "3-D" sound is another example of RCA research and engineering leadership. It's so real that only hearing is believing. New York gets that opportunity, with the opening of "House of Wax," in WarnerColor, at the Paramount, April 10th.

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L.A. Stations Hit Vidpix Jackpot, Sharing 70 Sponsored Telefilms

Hollywood, April 7

Vidpix programming on Los Angeles' seven stations has boomed up to phenomenal proportions the past six months, with 70 sponsored telefilms on the megacycles as compared to 47 in the fall of 1952, and 25 the previous year, a survey of 10 local stations discloses. With 10 additional telepix shows on a sustaining basis, overall total of 80 is unquestionably an alltime high and reflects the rapid growth of vidpix.

Future looms even brighter for the telefilm field, with several new network shows already set. Upcoming, for example, are "Lux Video Theatre" on film, "Wanted by Washington," and series topplining Barry Sullivan, Cesar Romero and Rod Cameron.

KNBH leads the parade in L. A.'s vidpix programming, with 23 such shows, while KNXT, KECA-TV and KTTV are runnersup with 13 each. KTLA and KHJ-TV each have seven vidfilm shows, while KLAC-TV is at the bottom of the list with four. Indie stations are particularly hot to get the telepix shows, and KTTV manager Dick Moore has probably expressed the opinion of all indie chiefs when he states his station prefers vidpix because they provide economical programming which many times features names an indie could never nab for a live show.

Telepix shows currently seen locally are as follows, around the TV dial:

KNXT: "I Love Lucy," "Four Star Playhouse," "Our Miss Brooks," "Range Rider," "Schlitz Playhouse of Stars," Gene Autry, "Private Secretary," Burns & Allen, "My Little Margie," "Amos 'n' Andy," "Mr. and Mrs. North," "Racket Squad," "Big Town."

KNBH: "Dragnet," "Ford Theatre," "Your Jewelers' Showcase," "Fireside Theatre," "Gruen Theatre (re-runs), "I Married Joan," "This Is the Life," "My Hero," "Foreign Intrigue," "Boston Blackie," "Cavalcade of America," "Hollywood Offbeat," "Short Short Dramas," Snader Te'escriptions, Red Skelton, Roy Rogers, "The Doctor," "Jump Jump" (part live), "Victory at Sea," "Dangerous Assignment," "Big Story," "Dick Tracy."

KTLA: "Wild Bill Hickok," "Broadway Playhouse" (re-runs), "Smilin' Ed's Gang," "Star Theatre" (re-runs), "Roving Camera."

KECA-TV: "Sky King," "Superman," "The Unexpected," "Mystery Theatre," "China Smith," "Adventures of Ozzie and Harriet," "Lone Ranger," "Buelah," Stu Erwin show, "Kit Carson," "Cisco Kid," "Famous Playhouse" (reruns), "Play of the Week" (re-runs).

KHJ-TV: "Craig Kennedy," "Fearless Fosdick," "Little Theatre," Snader Telescriptions, "Double Play," "From Hollywood" (reruns), Buster Crabbe.

KTTV: Chevron Theatre, "Death Valley Days," "Hopalong Cassidy," "Favorite Story," Abbott & Costello, "Heart of the City" (re-runs), "Ramar of the Jungle," "Life of Riley," "Front Page Detective," "Meet Your Congress," "March of Time," "Terry and the Pirates," "Startime Theatre," (re-runs).

KLAC-TV: "I Am the Law," Hank McCune, Charles Laughton, "Invitation Playhouse."

KHJ-TV has five sustainers on its vidpix sked, KTTV two, KNBH and KTLA one each.

Sinatra's Drama Series for Telepix

Hollywood, April 7.

Negotiations are under way for Frank Sinatra to star in an upcoming Desilu telepix series tentatively titled "Blues in the Night," a dramatic human interest story about a musician. Pilot rolls within month with the series aimed at a fall start.

Desilu is offering two shows to Philip Morris as a summer replacement for "Lucy." One is an Eddie Quillan comedy format telefilm. The other is "The Whiting Girls," starring Margaret and Barbara Whiting in a live domestic comedy. Whichever is used will, if it makes good, be prepped for a fall series.

Loretta Young Pilot

Hollywood, April 7.

Loretta Young's TV starring series went before the cameras for its first pilot. NBC has given the test film $30,000 budget on a three-day shooting schedule at RKO-Pathe studio.

Tom Lewis, husband of Miss Young, produces with Robert Florey directing. Series is tagged "Letter to Loretta" and package is being handled by William Morris agency.

TE's Distrib Rights On Vidpic Bundle

Television Exploitation, headed by Oliver Unger as general manager, last week obtained exclusive distribution rights to six big TV film properties, most first run, and immediately planned a sales meeting in New York for next week to discuss expansion of its sales force.

Properties acquired by TE are: "M. D.," first-run series of five minutes daily, offering guidance in prevention of illness, produced in cooperation with the American Medical Assn. and county medical associations in the U. S. and Canada by F. William Hart, in Washington; "Gulliver and the Little People," first-run Leo Seltzer series, for a weekly half-hour series; "Capsule Operas," 13½ minute first-run condensations of famous operas produced by Metropa Film Co. in Rome, with Italian and American opera singers and Jacques Rachmiloyich's 60-piece symphonic orchestra.

Thirty-four feature films, of which 13 are first releases, including such titles as "Four Days Leave," starring Cornel Wilde, "Captain Sirocco," starring Louis Hayward, "Miraculous Journey," starring Rory Calhoun, "The Lovable Cheat," starring Charlie Ruggles, and "Fame Is the Spur," starring Michael Redgrave; "The Roller Derby," half-hour once-a-week, produced by Leo Seltzer; "Washington Spotlight," 15-minute discussions between columnist Marquis Childs and prominent guests, produced in Washington by Milton Hammer.

TE general manager Unger was former exec veepee with Snader Productions, and National Sales Director Harold Goldman is ex-Eastern Sales Manager for Snader Telescription Sales.

SET 'MIKE MALLOY' AS TV FILM SERIES

Hollywood, April 7.

Formation of Mike Malloy Productions, new vidpix outfit, was announced this week by toppers of the firm, who include actor Steve Brodie; Glenn Miller, former production manager for Jerry Fairbanks and Filmcraft Productions; Al Gannaway, producer and thesp; Fred Eggers, former Metro writer; Virgil Miller, motion picture cameraman and Tom Hubbard, former Liberty Network exec.

Firm is contracting for space at RKO-Pathe studios and will begin a series of 39 half-hour productions titled "Mike Malloy," with Brodie starring. Gannaway will produce and direct while Eggers and Hubbard script the detective series. Pilot has been shot and remainder will be filmed following completion of "Burning Arrow" by Warners, in which Brodie is featured.

Second series, also whodunits, is being readied by the firm.

WPIX 'Jungle' Sale

Miracle Adhesives will sponsor a twice-weekly series of 15-minute jungle films in WPIX, N. Y., Daily News station. Series, titled "Jungle Macabre," was produced by Radio & Television Packagers, with Richard I. Gart of the American Museum of Natural History as technical director.

Films are distributed by Cayton, Inc.

Conti Axes Lilli Palmer

Birmingham, Castleman and Pierce Inc., for Conti Products, is dropping the Lilli Palmer show from the Sunday afternoon spot on WCBS-TV, N. Y., after April 5.

Reason is to avoid the baseball competition starting on following Monday. The agency is shopping for another time.

Front & Rear Screen Projection Rule May Cue Drive by IATSE

The National Labor Relations Board last week ruled in favor of the International Alliance of Theatre Stage Employes (AFL) in a jurisdictional dispute, over front and rear screen projection, with the International Brotherhood of Electrical Workers (AFL). Since an IBEW strike last September, CBS in New York had IATSE men doing the work with IBEW men as standbys.

Ruling opened the probability of a IATSE drive to move in on screen-projection operations at NBC and ABC, where NABET men handle that work. In a recent NLRB decision, IATSE was awarded jurisdiction over "special effects projectors" at NBC. NABET, losing that case, contends that front and rear screen projection is another matter and still within its jurisdiction.

BBC'S TELE HEAD SETS U.S. FILM NEWS DEALS

After concluding deals making British Broadcasting Corp. news films available in America, George Barnes, BBC's Director of Television Broadcasting, flew back last week to London, where today (Wed.) he will have a press showing of three half-hour pre-Coronation BBC films to be put on the American television market by William Morris Agency.

BBC deals here included agreements with Telenews and NBC on an exchange purchase of news films.

In his American stay, Barnes spent a week each in Canada, New York, the West Coast and Washington.

Mariner Productions' New Art Film for TV

New motion-picture and tele film outfit, Mariner Productions, formed in Hollywood, has just finished a 26-minute art film for commercial release. Title is "Rime of the Ancient Mariner," with full text of Samuel Coleridge's poem narrated by Richard Whorf and Gordon Nelson. Pictures consist of the Gustave Dore illustrations of the Coleridge poem. Original music was composed by Donn Cambern.

The new company, planning to work with the classics, is partnership of Whorf; Thomas Andre, motion-picture director and producer, and novelist-writer Richard G. Hubler.

Henrick's Sports Telepix

Tommy Henrick, the "Old Reliable" of the New York Yankees, has signed to be the regular emcee and narrator of the Telenews sportsreel, "This Week in Sports."

First edition was out yesterday (7).

'Drive-In' TV Station

Phoenix, April 7.

KTYL-TV will begin operation here April 26, upon completion of the station's new studios. Operated by Harry L. Nace, Sr., and his son, Harry L. Nace, Jr., along with Dwight Harkins, KTYL-TV is expected to provide coverage for 60% of the state's population residing in the central Arizona belt.

New studios feature a plate-glass front facing a parking area, from which transients can watch programming and technical operations of the station. It's a "drive-in" adaptation from the film ozoners. Building contains two studios for live programming, as well as film and special effects rooms. Station has appointed Avery-Knodel as its representatives.

Prices Soaring for Film Names; Seen Curbing Coast Telepix Pacts

Hollywood, April 7.

Only five telepix companies are now bidding for top film names as a result of soaring prices. Save for those still under contract to the majors, virtually all names are now available and interested, and one vidfilm producer predicted the "price will keep going up."

Agents report top prices are being paid by Screen Gems for its "Ford Theatre" series; Meridian Pictures for the "Schlitz Playhouse"; Sovereign Productions for General Electric; in some instances Revue Productions.

"Four Star" Productions, which has Dick Powell, David Niven and Ronald Colman as regulars, is understood to cut thesps in for healthy participation. Top price reported by agents recently is Gross-Krasne's $5,000 for Ann Sheridan for "Lux Theatre." Others include Sovereign's $3,500 for Broderick Crawford; Screen Gems' $3,500 for Louis Hayward, $4,000 for Merle Oberon, $3,000 for Scott Brady, and $3,500 for Mark Stevens.

Meridian has a $2,500 top for names but it is understood that the firm will go higher for topdrawer names. Rod Cameron and Barry Sullivan are reportedly drawing $1,000 each for upcoming vidpix series at Revue but it is understood that each has a participation deal.

Revue has inked Joan Crawford, Ray Milland, Ronald Reagan and Dennis Morgan for "America's Finest," probably on participation. Miss Crawford nixed very attractive flat offers because she prefers sharing.

NBC Buys 2 Series

Hollywood, April 7.

NBC-TV has closed a deal with Richard Johnston, former production exec at Paramount, to put into production at Hal Roach studio two telepix series to be supervised by Robert Welch, net's executive producer. Each of the pilots carries budget of around $23,000.

Test pictures are "I and Claudia" and "Mr. Mosby, Private Citizen," the latter scripted by Robert Riley Crutcher.

Tuttle Exits UTP, Goes It on Own

Willson M. (Bill) Tuttle is resigning as president of United Television Programs to set up his own vidpix production firm. Jerry King, partner in UTP and one of the original founders, steps down from his board chairmanship to assume the presidency, leaving the former post vacant. King will continue to headquarter on the Coast, at UTP's main offices.

Tuttle's move was prompted by a desire to get into the production end of the business, he said. He's currently scouting a couple of properties for possible filming, but hasn't lined up anything definite yet. He's also talking partnership deals with couple of vidpix gentry.

UTP exit was on amicable terms, Tuttle said. He explained he couldn't go into indie production and remain prexy of the firm, since UTP distributes other producers' products. Tuttle said he would turn over his own productions to UTP for distribution. There's also a possibility he'll go into live programming once his vidpix stake is solidified.

WNBT 'Enchanted Gate' Set for TV in France

French television has accepted deal with WNBT, N. Y., to take 13 kinescopes of "Through the Enchanted Gate," the New York station's project with the Museum of Modern Art, for showing in France. WNBT will get a print. NBC key will be sending six copies of "Gate" this month, followed by seven next month.

Par's Coast Teleblurb Splurge for 'Ofl Limits'

Hollywood, April 7.

Paramount spent approximately $2,800 on a 12-hour TV saturation blurb campaign Saturday plugging "Off Limits" on three L. A. stations, in campaign believed to be studio's biggest ever in this area for one day. When "Road to Bali" opened recently, studio spent $2,500 on teleblurbs in single day.

TV spot campaign was on KLAC-TV, KTLA and KECA-TV, with the plugs tossed in chiefly on sports and juve shows. Film clips were seen on two 20-second spots, with a theatre blurb the third plug. "Limits" opened Easter Sunday at seven theatres in this area.

Prockter's 2 New Ones

Summer production is planned for two telepix series by Bernard J. Prockter, president of Prockter Television Enterprises. Series are "International Police" and an untitled situation comedy starring Walter Brennan.

Pilot has been completed on the Brennan pic, and scripts for the remaining 12 are being written. Series goes before the cameras in August in Hollywood. Shooting on first 13 "Police" films starts June 15 in London, Paris, Rome, Berlin, Brussels and Geneva. Additional 13 in series dealing with work of police of various countries will be shot in Hollywood starting July 20.

Pontiac's Houston Vidpix

Houston, April 7.

Pontiac Dealers of Houston will sponsor a 26-week series on KPRC-TV starting on April 26 of "Craig Kennedy Criminologist."

This is a first run TV series and will be telecast for 30 minutes.

Esso Sets Vidpix For 35 Markets

Esso has bought series of 26 15-minute films, as yet unmade, for spotting in 35 markets from Screen Gems, Columbia Pictures tele subsidiary. Series, which will star sportscaster Bill Stern, will be made by Screen Gems and Telenews Productions and will be called "The Big Playback."

SG and Telenews go into production of the series immediately for May 15 kickoff. Telenews will supply clips for the series, which has Stern answering requests for filmed versions of great sporting events, while SG will film the other sequences. Stern, incidentally, has made sports shorts for Columbia.

Esso pact was set by Robert Foreman of BBD&O and John Mitchell for Screen Gems. Two film outfits will share profits evenly.

Judge Halts TV Release Of 8 '48-'49 Indie Pix

Los Angeles, April 7.

Judge John D. Ford, in Superior Court, issued an injunction against TV distribution of eight pictures. Named in the injunction are Chesapeake Industries, United Artists, Eagle-Lion-Classics, Eagle Lion Films, Pictorial Films, Motion Pictures for Television and Motion Pictures Unlimited.

Films, all released in 1948-49, are: "Enchanted Valley," "Alimony," "Headin' For Heaven," "Parole, Inc.," "Ride, Ryder, Ride," "Roll, Thunder, Roll," "The Fighting Redhead" and "The Cowboy and the Prizefighter." Injunction holds until litigation is settled.

McCaffery, Fennelly TV Shows Packaged

Firm of Lordan & Lyons, new packaging outfit, has two new television shows on the market. First is an interview-type program with would-be authors as guests, featuring John K. M. McCaffery and Betsy Barton, author-daughter of Bruce Barton. It's called "I Could Write a Book."

Second show is a humorous detective series for both radio and TV starring Parker Fennelly, who was Fred Allen's Titus Moody and featuring Evelyn Varden. Series, scripted by Gerald Holland, is based on the Asey Mayo character in the whodunits of Phoebe Atwood Taylor.

P&G'S 'GO DAYTIME' IN TV, TOO

Another Empire State for TV?

There are real Buck Rogers overtones to the present dilemma confronting New York TV stations using the transmitter atop the Empire State Building. Renewals on the leases are about to come up. Affected, among others, are NBC and CBS, along with ABC, DuMont and WPIX. NBC and CBS pay about $80,000 a year for space on the transmitter. (Because they were late entries, WOR-TV and WATV, Newark, fees are temporarily frozen.)

Empire State owners have served notice they're going to hike the fee, and it's understood it'll reach some stratospheric figure bordering on the $200,000 figure per station. The stations are balking over the proposed boost and there's already talk of initiating some overtures looking toward a new location and erecting a new transmitter to be owned jointly by the TV stations. This would involve building a steel tower matching in height the Empire State transmitter.

It would be built within the New York City confines, since the Civil Aeronautics Administration ban on low flying over the city makes Manhattan the ideal transmitter site (if the land can be acquired.)

CBS-TV's Thurs. Dilemma Accents Alternate-Week Sponsorship Risk

CBS-TV eased itself out of an awkward and costly Thursday night dilemma last week when Singer Sewing Machine put in an order for an additional $750,000 in network time to sponsor "Four Star Playhouse" on a weekly, instead of alternate-week basis. But the situation has only served to throw into sharp focus the inherent dangers stemming from the sale of half-hour TV time segments on an every-other-week basis.

Blatz Beer's cancellation of the "Amos 'n' Andy" vidpic series threw the 8:30-to-9 period into the open market on alternate weeks, with the Singer firm sharing the time with its "Four Star."

For several weeks CBS-TV was unable to peddle the period on the every-other-week basis. Overtures had been made to the network by Old Gold, which had expressed interest in moving its "Chance Of A Lifetime" over from ABC-TV. However, "Chance" is a weekly presentation and OG was only interested in getting the CBS time on the same basis.

Singer's contract for the alternate-week time extended into September and the firm had no intention of relinquishing the time. Nor was Singer ready to commit itself for a weekly ride without reappraising its budget.

Last week the order finally came through, but it hasn't completely eliminated those "why be half safe?" network jitters.

'Cavalcade' Ends 18 Yr. Radio Run

"Cavalcade of America," the duPont-sponsored dramatic series which has been riding the NBC radio airlanes for the past 18 years, rang down its final curtain last Tuesday (31) night, and it was an occasion for backstage festivities presided over by Walter Hampden and attended by client, agency (BBD&O) and network execs. Hampden played the lead on both the first "Cavalcade" stanza and last Tuesday's closing chapter.

Program this year was converted into a filmed TV series, sponsored on an alternate-week basis on NBC and representing a time-talent outlay of approximately $60,000 weekly. High cost of the video stanza was a major factor in the decision to lop off the long-running radio show. However, there's a slim possibility that the AM program may return in the fall, according to agency execs.

'Bob & Kay' to WNBQ

Chicago, April 7.

WNBQ, Chi's NBC local, has acquired the "Bob and Kay" show. Show, which consists mainly of the chatter-interview type format, will be telecast over WNBQ April 20.

Kay Westfall and Bob Murphy were inked April 1 by web veepee Harry Kopf.

More Chi CBS Exits

Chicago, April 7.

Three more Chi CBS staffers handed in their resignations last week—Dorothy Miller, educational director, Sam Paxton, WBBM publicity chief, and Lee Salberg, WBBM-TV assistant promotion director.

Web has not named replacements.

Murrow's New TV Show a Poser For Sponsors, Network

How many news programs can a newsman do, even when the newsman is Edward R. Murrow? And what firm gets "Person to Person," Murrow's new tele show?

These are the puzzlers confronting CBS and Murrow's two sponsors—the American Oil Co. (on radio) and the Aluminum Co. of America (on the TV "See It Now").

Murrow wants to get his new program, in the planning since last year, on the air in the fall. Show is being kept under wraps until the tele unveiling, and is live in more ways than one. It will use pick-

(Continued on page 36)

BEULAH, SKELTON JOIN CASUALTIES

By GEORGE ROSEN

Procter & Gamble, for many years the top bankroller in broadcasting, with radio-TV billings last season topping the $25,000,000 mark, is in the process of reappraising and reshuffling its multi-faceted stake in the video programming sweepstakes. On the basis of present negotiations, the No. 1 spender appears to be easing itself out of the nighttime picture and repeating in TV its quarter-century doctrine for radio—"play to the housewife and go daytime." That P & G is placing renewed faith in daytime television is regarded as one of the major commercial booms for the industry. It's especially heartening to NBC-TV, which has more gaping daytime availabilities than it cares to talk about, for Benton & Bowles, one of the key P & G agencies, is already blueprinting a new cross-the-board show for its client for NBC-TV showcasing.

This is in addition to the brace of CBS-TV soap operas, "Search for Tomorrow" and "Guiding Light," as well as its participation in the Garry Moore show. NBC is currently reaping the rewards of a fat chunk of P & G daytime billings with its "Welcome Travelers" show, with considerable more P & G coin to be siphoned into

(Continued on page 30)

Skelton's Lopoff

Procter & Gamble's cancellation of Red Skelton doesn't come as any surprise. It represents one of the major casualties in the live-to-film transition of shows. Last season, in the Sunday at 10 NBC-TV slot on a live basis, Skelton enjoyed a Top 5 Nielsen status. This year in his filmed comedics in the Sunday at 7 period, the program was out of the running (with the comic's illness and hospitalization also throwing him for a loss.)

P & G wanted to put Skelton back at Sunday at 10 next season (since Paul Winchell is going into the 7 o'clock time for the sponsor), but Skelton balked at the shift back to live, with the resultant cancellation. P & G's "The Doctor" occupies Sunday at 10. Whether it stays next season is problematic.

CBS-TV's 'Good Thursday' Jackpot; Shriner, 'Favorite Husband' Sales

In one of its big days, CBS-TV last Thursday (2) concluded a brace of major deals designed to solidify the web's Saturday night program structure and hitting the $5,000,000 time-talent billings jackpot.

P. Lorillard for Old Golds, through Lennen & Newell, signed to transfer Herb Shriner's "Two for the Money," a Goodson-Todman package, from NBC-TV to CBS come August.

Simmons and International Silver, through Young & Rubicam, bought "My Favorite Husband," starring Joan Caulfield and Barry Nelson, for alternating sponsorship beginning in October.

These pacts, coupled with Singer's $750,000 decision to back "Four Star Playhouse" each week instead of alternate weeks, approximate the $5,000,000 tally for time and programming on a 40-week basis.

The new CBS-TV shows will be pitched at competition for "Your Show of Shows," with "Two for the Money" at 9 p. m. and "My Favorite Husband," the former Lucille Ball airer, to go at 9:30 p.m., giving the web solid commercial entries versus the Max Liebman production for the first time.

In addition to switching "Two for the Money" to CBS, Lorillard bought the new Fred Allen talent-panel show to start on NBC-TV in the fall. Lorillard had originally wanted Allen for "Two for the Money," but Allen decided to take a tele health holiday and firm then went with Shriner. Allen will go into the Tuesday 10 p.m. spot, now occupied by "Two for the Money."

'Goody' Ace's NBC Pact

Goodman (Goody) Ace, chief of the Milton Berle scribes, has been signed to a longterm contract by NBC.

Ace will work on the Berle show next season and also do some writing on a summer show. He will be free to develop his own ideas for new programs, in the creative royalty-sharing program developed by Charles C. (Bud) Barry, web's program veepee.

Berle, Hope Tues. TV Blockbuster (Plus Sherwood)

It'll be Milton Berle, Bob Hope and Robert E. Sherwood as the NBC-TV Tuesday night 8 to 9 talent blockbusster next season, with plans finalized over the weekend for the alternate spotlighting of the big guns.

Berle, flying the General Motors colors, will do his show on a "play-two-weeks-lay-off-one" basis, as detailed in last week's VARIETY, with Hope moving into the time on an every third-week arrangement under General Foods auspices. Berle, in all, will do 26 shows next season, with Hope committed to 10.

The three open weeks rounding out the season will be devoted to the Robert E. Sherwood hour-long original TV dramas (he's doing nine in all spread over a several year-period), and it's possible that General Motors will pick up the tab for the Sherwood series as well as Berle.

For Hope, it poses a herculean assignment, for in addition to his every-third-week TV show, he'll continue his morning cross-the-board NBC radio show (also for General Foods) and his once-a-week nighttime NBC radio stanza. (GF is bowing out of sponsorship on this one because of budgetary reasons, but the network is now in process of wrapping up a new client). All this, plus Hope's Paramount film commitments and his multiple charity-GI benefits, etc.

Markle Exiting 'Studio 1' Berth

CBS-TV is on the prowl for a new producer for its Monday night "Studio One" hour dramatics. Fletcher Markle was brought in a few months back to take over the production reins, but he wants to return to the Coast with his wife, Mercedes McCambridge. (They've already started construction on a Coast house).

For a while there was talk of shifting "Studio One" to Hollywood for a CBS-TV City origination next season, but it's now been decided to keep the dramatic program berthed in New York.

Markle was the second producer to take over "Studio One" reins since Worthington L. (Tony) Miner shifted over to NBC. Prior to Markle, Donald Davis was in command, but after several months CBS was unhappy with the show's results.

Meanwhile, Westinghouse will replace "Studio One" with its "Summer Theatre," beginning June 15. The firm has sponsored the summer series for the last two year.

"Studio One" returns Sept. 21.

BOB & RAY AM SPOOF OF MORGAN-GRAY GAB

Bob (Elliott) and Ray (Goulding) are starting a cross-the-board, postmidnight talkie disk jockey show, beginning May 4, for NBC-Radio.

Program, heard from midnight to 1 a.m. will be a spoof of the Henry Morgan-Barry Gray local shows, with supposed origination from the "Maintenance Room of the Holland Tunnel." It will be offered on a co-op basis, but probably will not be heard on WNBC, N. Y., which will stay with its longhaired symphonies.

Bob & Ray will continue with their WNBC local strip, 6:30 to 6:45 p.m. but "Inside Bob and Ray," on the radio network Saturdays, will bow out in June.

20th Annual

VARIETY

Survey of Radio and Television

Showmanagement

To Be Published Next Week

Hallmark Backs Faith in Longhair TV With 100G for 2-Hr. 'Hamlet'

Because its $2,500,000 annual outlay for longhair-type AM-TV programs has paid off so handsomely in sales, Hallmark Greeting Card Co. this week decided to go it alone in spending $100,000 to bankroll NBC-TV's entire two-hour telecast of "Hamlet" on Sunday, April 26, over at least 40 stations.

Previously, in order to offset the high cost of this cultural venture, NBC-TV was seeking two advertisers, each to pay $75,712 time and talent for one hour of Maurice Evans' version of the Shakespearean drama. However, when all the bankrollers approached refused to take the risk on such a highbrow production, Hallmark stepped into the breach with its solo offer.

Decision marks what Ed Cashman, Hallmark AM-TV supervisor at Foote, Cone & Belding agency, N. Y., hopes will be a beginning recognition among blue-chip advertisers that "longhair TV can pay off not only in prestige, but also in over-the-counter retail sales."

Cashman points out that Hallmark got excellent results with its three-time sponsorship on NBC-TV of Gian Carlo Menotti's opera, "Amahl and the Night Visitors," in 1951 and '52. It also has derived profitable returns from its regular Sunday sponsorship of the "Hallmark Hall of Fame," emceed by Lionel Barrymore over 190 CBS-Radio stations, and the "Hall of Fame," emceed by Sarah Churchill over 33 NBC-TV stations. Latter stanzas have dramatized the need to get out and vote, such worthy institutions as the Travelers Aid and the Audubon societies, biographies of Horace Mann, Florence Nightingale, Robert Louis Stevenson.

As a consequence of these airers, and its $50,000 Hallmark Art Awards competition, Cashman points out that Hallmark reached a peak sales record in 1952, selling 1,500,000 cards a day.

Quick Sales Reaction

"When our commercials have demonstrated our May basket, doll's house and Walt Disney pirate ship puzzles," he said, "dealers have reported an immediate sales reaction on Monday. School kids particularly, after listening to one of our educational programs, have created a terrific demand for quality greeting cards. Our dealers throughout the country say that customers mention certain offers referred to on our programs."

From Kansas City, Hallmark's president and founder, 61-year-old Joyce Clyde Hall, son of a Nebraska preacher, concurs that he feels "the U. S. is changing from the most to the least provincial country in the world." Expressing the belief that an untapped, quality audience is open to TV advertisers, Hall says: "Our radio and TV

(Continued on page 36)

'Break Bank' As Fill-in for Berle

As summer replacement for Milton Berle, "Break the Bank," out of its cross-the-board daytime spot, goes into the Tuesday night NBC-TV hot-weather period, with Five-Day Pad as sponsor. "Juvenile Jury" is being mulled as the second half-hour follower.

In the "Show of Shows" Saturday hour and a half, Hoagy Carmichael will emcee a Hollywood talent showcase, beginning June 7.

Ray Anthony's orchestra, with vocalists Bob Eberle and Helen O'Connell, will be the eight-week replacement for Perry Como's Chesterfield show on CBS-TV.

Andy and Della Russell replace Dinah Shore on NBC-TV, July 7 through Oct. 1.

Danish's Mutual Post

Roy Danish, manager of the Western Division of Mutual's station relations department, was named last week director of the network's newly-created Commercial Operations department.

Danish was western division manager since 1949. He'll be assisted by Alma Graef, manager of sales service.

Lawrence & Lee's Musicals

Robert E. (Lawrence &) Lee returned to the Coast last night (Tues.) after huddles with Broadway legiters regarding production of the team's new musical comedy. He also met with Benton & Bowles' Walter Craig to go over plans for an upcoming series of original musicals on "Railroad Hour" airer this summer. It normally uses stock rights operettas.

He was accompanied by his wife, Janet Waldo, radio's Corliss Archer.

ABC-TV $2,000,000 O&O Power Kick

With a boost in power scheduled for April 12 for WABC-TV, N. Y., ABC television network will embark on a power expansion program for its five owned-and-operated stations which upon completion in 1954 will have cost some $2,000,000. Announcement of the plan follows by a week disclosure of a $1,500,000 construction project for the network's San Francisco outlet, and is another in the series of physical improvements planned for the network since its merger with United Paramount Theatres.

Boost in WABC-TV power, which will coincide with the kick-off of the net's "Album" series, will bring station's power to 80,000 radiated watts, a fivefold increase. Station expects to increase its coverage area some 40%.

In May, KECA-TV, L.A. will install a 25-kilowatt amplifier, with WBKB, Chicago, WXYZ-TV, Detroit and KGO-TV, San Francisco, installing similar amplifiers by summer. Following this, ABC will erect new antennas at the stations, and then, by 1954, will have 50-kilowatt transmitters installed in all five stations.

Montgomery Show Exhib On 10-City Store Swing For Wax, Luckies Bally

A special exploitation project, featuring the "Robert Montgomery Presents" show, started a cross-country tour on Monday (6) at Burdine's department store in Miami.

Stunt, dreamed up by the exploitation group of NBC Press Dept., is actually two exhibition units, to be featured in the windows of leading department stores over the nation, of a behind-the-scenes look at the production of a top TV dramatic show. Each package contains photo blowups of the various stages of the program's production, film clips, a scale model of Montgomery's TV stage, working scripts and costumes.

A tieup push, with cooperation of the stores, NBC-TV affiliates and sales personnel of the S. C. Johnson Co., and the American Tobacco Co., Montgomery's sponsors, is already scheduled in 10 cities.

Idea may be used on other show units to whip up local enthusiasm.

STORER'S $2,400,000 ALABAMA STATION BUY

The Storer Broadcasting Co. last week bought stations WBRC and WBRC-TV in Birmingham, Ala., from Mrs. Eloise Smith Hanna for $2,400,000. Sale is subject to FCC approval.

Storer, which moved headquarters to Miami last week, now has seven radio stations and the full quota of five TV stations. The Birmingham stations are NBC affiliates.

It is expected that Storer will now drop pending applications for Miami (Channel 10) and Wheeling (Channel 9).

Thesaurus' Jingles

RCA's Thesaurus has bought the complete Ullman Jingl-Library, consisting of 1,600 transcribed commercial jingles, and will make it available through Thesaurus to station subscribers.

MUTUAL HAS OWN FORMULA: 15-5 PLAN

Mutual this week set up an alternating sponsor plan for its co-op department that's the first step in the expansion of the now autonomous division headed by Bert Hauser. Plan, named the "15-5 Plan," calls for local sponsors pacted on a cross-the-board basis, to alternate from day to day on five Mutual co-op news shows.

Under the setup, local station would pact 15 advertisers on a cross-the-board basis. These would be grouped in threes. On Mondays first group of three would sponsor Fulton Lewis, while second group bankrolled Cedric Foster, the third Robert Hurleigh, the fourth Cecil Brown and the fifth the "Mutual Newsreel." They'd alternate on all five shows on that basis. Plan is similar to the network's nationally-sponsored "Multi-Message Plan."

Local advertisers would get one announcement each on each of the 15-minute shows, plus opening and closing identifications. Package rates would vary with each station. Entire plan calls for sale of over six hours of local time per week.

Hauser is also surveying the network's entire co-op structure in a move to eliminate the weaker shows and strengthen the better ones. He's also looking at new shows for possibilities as co-ops.

NBC, ABC Meet In New Bid to Avert Strike by NABET

Joint NBC-ABC management discussion of grievances with the National Assn. of Broadcast Engineers and Technicians (CIO) will be resumed today (Wed.) with the arrival in New York from Chicago, NABET national headquarters, of George Maher, the union's exec secretary.

Meetings, which were temporarily halted by Maher's press of other business at Chicago, will be resumed at the Warwick Hotel. Talks, which have gone on fore more than a week, began at the Belmont-Plaza.

The metro New York chapter of NABET has threatened a shutdown at least twice in recent weeks over the prolonged grievance proceedings. To counter this possibility, it's reported that NBC is grooming 50 to 60 people as replacements in an accelerated course at the School of Radio Technique, Inc.

Grievances, union spokesmen said, include among the major items (1) disposition of eight NABET members at KOA, Denver, which NBC sold last year to Metropolitan Television, (2) discussion of institution of an ABC pension plan, like that at NBC, now that the United Paramount Theatre merger has taken ABC out of the poverty class.

ABC Radio Preps Summer Lineup

ABC Radio is beginning to set its summer programming schedule, with three programs already set for hiatus-period airing. Web has scheduled "Front Row Center," a panel show; "Platter Brains," a record quiz and chatter stanza, and "ABC Promenade Symphony," with the ABC Symphony and Jan Peerce as host.

Latter tees off next Monday (13) in the spot occupied by "Rex Maupin." It will feature ABC conductors Bernard Green, Glen Osser and Ralph Norman. "Platter Brains" will feature music critic Leonard Feather, and replaces "Smilin' Ed McConnell and His Buster Brown Gang" in the Saturday all a.m. slot. "Front Row Center" will have Betty Furness, Emily Kimbrough, Mercedes McCambridge, Neil Hamilton and Eloise McElhone as rotating panelists discussing various facets of showbiz.

"Front Row Center" replaces "Sparring Partners," Lester Lewis package with Miss McElhone and Walter Kiernan. "Partners" is being considered as a tele show by the network. Lewis also packages "Front Row Center."

TV Station's Effect on Community

Washington, April 7.

What does a TV station mean to a community? As told to the House Committee on Appropriations by FCC Chairman Paul A. Walker, in testimony released last week, the following happens:

"Within two years after a station goes on the air the great majority of families in the community buy TV sets ranging in price from $200 to $400. This in turn creates business for the local retailer, the local radio serviceman, and the local public utility. The TV station is also helping local merchants by bringing to the community a new and effective medium to stimulate the sale of their goods.

"Moreover, the station which may have invested from $250,000 to well over $1,000,000 in going on the air—and that means creating a market for manufacturers of towers, antennas, tubes, cameras, and all the other variety of equipment which goes to make up a station—is a going enterprise in the community. It is a source of entertainment, news and information—an outlet for local groups—a dramatic means of tieing in that community with the national community.

"And the station is paying out annually anywhere from $200,000 to over $1,000,000 in wages and salaries to local technicians, salesmen, entertainers, and other station personnel as well as paying taxes of one form or another to the local, State and Federal governments."

Sen. Tobey Moving In to Protect Educ'l TV From Commercial Grab

Washington, April 7.

A legislative move, to protect the set-aside of educational TV channels against possible encroachment by commercial interests, is believed to be under way by Chairman Charles W. Tobey (R-N.H.) of the powerful Senate Committee on Interstate Commerce, which has jurisdiction over the FCC. It's expected that the subject will be explored when members of the FCC meet with the Committee at an executive session Sen. Tobey has called for April 16.

Indication of the move appeared at a Committee hearing last week on confirmation of John C. Doerfer as a member of the FCC. In questioning Doerfer on his views on educational TV, Sen. John W. Bricker (R-Ohio) said he felt "very strongly" that the nation would lose a great opportunity in the educational field "unless we are protected by FCC or by act of Congress."

Sen. Tobey's views on the subject were revealed in his reply to fears expressed by Sen. John M. Butler (R-Md.) that reservations of educational channels in some communities would result in one station having a monopoly in the com-

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TV Throws Out 1st Ball

Baseball season will get a solid video sendoff next Monday (13), with one network and several independent stations picking up the season's opener, the Yankees vs. the Senators, from Washington. Network is ABC-TV, while indies will carry a feed from WTTG, Du-Mont's owned-and operated station in Washington.

Falstaff Beer, through Dancer-Fitzgerald-Sample, is carrying the tab on ABC-TV coverage in the south and midwest. Remainder of the ABC stations will have local sponsorship.

CBS-TV Expands News, Pub Affairs

The CBS-TV news and public affairs department, headed by Sig Mickelson, is in the process of expansion.

About 11 men have been added to the production staff of the "Adventure" show, the Museum of Natural History project debuting in May, which is under the wing of producer Perry (Skee) Wolf.

Another dozen are joining "The Search" unit, CBS-TV project in cooperation with 26 leading universities scheduled for the fall, headed by producer Roy Lockwood.

About 12 more men, most of them camera crews, are being hired for the CBS-TV news film section, which will be the web's own operation to replace the Telenews service.

Also in the works is the transfer of newsman Walter Cronkite from Washington to New York, where it is said he will start a new CBS-TV news show in the fall. Cronkite, formerly moderator of the "Man of the Week" program, is now on "You Are There" and also has a WTOP-TV news show locally in Washington.

Luckies, Schaefer Into New Haven for Dodgers

Lucky Strike and Schaefer Beer will extend their television coverage of the Brooklyn Dodger games via weekend pickups by WNHC-TV in New Haven. Games are currently aired by WOR-TV and WMGM on radio.

WHNC-TV will pick up the games via wire from WOR-TV. New Haven station will carry games on weekends only, and in case of double-headers, will carry the first game. Pact was set via BBD&O, which agents Luckies and Schaefer on its regular AM-TV sponsorship of the contests.

NBC-TV's 'Say When' Option

NBC-TV has taken an option on "Say When," a Lester Lewis package starring Walter Kiernan.

Audience-participation giveaway contestants will decide the amount to be won—if question is answered correctly—on a slot machine.

RCA's TV Color Show for Solons

A 20-minute demonstration of the RCA color television system will be viewed by members of the House Committee on Interstate Commerce, the Federal Communications Commission and a limited number of the press next Tuesday (14) at Princeton, N. J.

For the occasion, a special NBC program, with Dolores Gray as mistress of ceremonies and featuring Kukla, Fran & Ollie and Burton's Love Birds, will be telecast from the Colonial Theatre in New York City. Clark Jones will direct the show, which will include production numbers.

After the noon color demonstration, designed to prove the feasibility of the RCA color system over a distance of some 50 miles, the Governmental representatives will visit RCA laboratories at Princeton and then motor or entrain to the Colonial for a view of the color equipment setup.

At the theatre all the orchestra seats have been removed to form a giant color-television stage. Audience sits in the second and third balconies. Large viewing monitors have been erected above the stage lighting.

Martha Lou Harp As ABC Disk Jock

ABC radio has set Martha Lou Harp for a Saturday afternoon disk jockey show starting April 18. Move was made following dropping of her live-music "Dream Harbor," which was on the net four nights weekly, to make room for the Virgil Pinkley news show.

Program will be built during the summer with an eye toward making it a regular fall entry. Gal just completed an album for Columbia.

NBC, CBS, ABC'S TV STAR JAG

Godfrey's Time Runneth Over

CBS-TV was confronted with one of those trigger-mind decision dilemmas last Wednesday night (1) when Arthur Godfrey failed to sign off on his hour "Godfrey & Friends" show at the 9' o'clock signal and ran over for an additional 90 seconds into the Colgate "Strike It Rich" show.

Ordinarily CBS would have cut him off on time, but the fact that Godfrey was in the midst of a solemn finale attending the Easter season posed a problem. Weighing the possibility of both Colgate and affiliate squawks against the certainty of viewer protests over interrupting the Godfrey bit with its sacred overtones, the network played along with the Godfrey time extension. As it turned out, Colgate got in its initial commercial, only a couple of stations committed to local sponsor station-break announcements cut him off and CBS accepted Godfrey's plea that he "couldn't see the clock."

Doerfer Rides Into FCC Atop Wave of Congressional Eulogies

Washington, April 7.

The first member of the FCC to be appointed by a Republican president will take office this week, when John C. Doerfer, former chairman of the Wisconsin Public Service Commission, takes over the desk occupied by Eugene Merrill, an interim appointee. Doerfer was confirmed by the Senate last week following a unanimous recommendation by the Senate Committee ol Interstate Commerce.

Doerfer's nomination was highly endorsed before the Committee by Gov. Walter Kohler of Wisconsin and Sen. Alexander Wiley (R-Wis.). Gov. Kohler testified that Doerfer is "a man of the utmost integrity, honesty and conscientiousness . . . , a hard worker . . . . fair and just," who "will make decisions on the basis of facts" and "will not yield to pressure."

When Doerfer said he knew little about the FCC, Committee Chairman Charles W. Tobey declared: "It is just as well, because I think it is the weakest Commission in Washington, and I hope you will strengthen it. I believe you will."

Sen. Wiley told the Committee that Democratic as well as Republican newspapers in Wisconsin agree that Doerfer is an "outstanding" man for the FCC. Among editorials he submitted from leading papers was one from the Milwaukee Journal, which said of Doerfer that "nobody, politician or otherwise, has been able to push him around."

Questioned by Sen. John O. Pastore (D-R.I.) as to Doerfer's record in Wisconsin for expediting cases, Gov. Kohler said it was "excellent."

There are now two avowed Republicans on the Commission—Rosel Hyde and George Sterling. By appointing Doerfer as an Independent, President Eisenhower could select Republicans for the Commission when terms of two Democratic members expire (Comr. Paul A. Walker and Frieda Hennock). Under the law, not more than four members of the agency may be of the party in power.

Pepperell Buys Coronation on AM

First radio-only sponsor commitment for the Coronation came last week when Pepperell Manufacturing Co., sheet makers, bought 90 minutes of Coronation broadcasts on ABC. Sheet company will sponsor a half-hour before and after the religious ceremony and half of a full-hour evening broadcast giving highlights of the event.

ABC will start radio coverage of the event at 5:30 a.m, on June 2, with Pepperell scheduled to come in about .6 a.m. for a half-hour, then about 8 a.m. at conclusion of the Westminster Abbey ceremonies for another half-hour.

Network will present a taped version of highlights in the evening, of which Pepperell bankrolls the second half. First half is still open. ABC-TV is currently dickering for a bankroller for its early morning (8 a.m.) broadcast featuring shortwave audio from London, with Mary Margaret McBride, and stills on the video side.

'Hornblower' for ABC

ABC radio has bought the "Captain Horatio Hornblower" series, starring Michael Redgrave, for a fall showcasing. CBS aired the series last year.

It's a Towers of London package.

Fore-Aft Baseball TV Billings 600G Windfall in N.Y.

Nearly as important to New York tele stations as carrying of baseball games are the billings derived from the pre- and post-game adjacencies, which have become a $600,000 annual time-and-talent proposition.

With pacting last week of N. Y. Lincoln-Mercury Dealers to bankroll a 10-minute post-Giant game show with Frankie Frisch on WPIX, and signing of Studebaker Dealers as cosponsor of Happy Felton's 15-minute "Talk to the Stars" wrapup of Dodger games, on WOR-TV there's 'only one vacancy left in the six fore and aft periods on the two stations carrying the games of the three clubs.

Only available spot is Laraine Day's pre-Giant game period on WPIX, and station sales toppers say that's a cinch to be sold be-

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Slate Bros. Ask 300G For Ritz Bros.' Use Of Baseball Skit on TV

Los Angeles, April 7.

Charging the Ritz Bros. with pirating one of their skits, the Slate Bros., Henry, Syd and Jack, filed suit for $300,000 in Superior Court and asked an injunction restraining further use of the material. Named as co-defendants were writer Sid Kuller, NBC and Colgate.

Plaintiffs declared they created a baseball pantomime in 1946 and have used it repeatedly since. They charge the Ritz Bros. with using it without permission on "Colgate Comedy Hour" Feb. 23.

REVLON HAS CHANGE OF HEART ON FROMAN

Jane Froman sponsorship situation for next season is still being resolved, with possibility now existing that Revlon will return as a co-bankroller with General Electric. Revlon, which sponsors the Tuesday 15-minute segment (GE has the Thursday time) had previously wanted out in favor of a half-hour program, with GE subsequently expressing interest in moving in for both the Tuesday and Thursday slots.

As of this week, however, Revlon appeared to have a change of heart and may stick.

RACE FOR TALENT MOVES INTO HIGH

The ABC-UPT merger, like a delayed-action bomb, has finally set off the big explosion in television. With CBS-TV, after an ominous silence in the talent bidding, snatching away Herb Shriner and his "Two for the Money" from NBC-TV (for the fall), there has now developed a three-way race for talent and programs that may eclipse the last big fuss, CBS' raid of NBC stars back in 1948-49.

The moves and countermoves are being made fast and furiously. To the loss of Shriner, NBC is answering by setting a Fred Allen panel show for the fall (both Shriner and Allen sponsored by P. Lorillard for Old Golds). NBC also is bidding hotly for Betty Hutton and other top stars, with stiff competition from ABC, which has already made George Jessel, Ray Bolger, Paul Hartman and Cesar Romero deals. All three webs are eager for Danny Kaye.

The reasons are apparent. Springtime is tele's sowing period for a fall reaping. And the webs, with station clearances one of their major problems, worry about getting into the two-station cities when three networks are operating full blast come the harvest moon.

Activity goes far beyond the actual signing of stars. NBC and CBS have gone through a star jag before. Five years ago CBS "stole" a bale of radio stars from NBC, only to have many of them drift back to NBC television. The latter web then learned, through such an operation as the "All-Star Revue," that stars were not enough.

Now both NBC and CBS are busying themselves in the brain-trust department.

Barry's Baker's Dozen

Charles C. (Bud) Barry, NBC programming topper, is aiming at a writer-producer group numbering about 13. Barry's Baker's Dozen already includes such men as Bob Welsh, Ed Beloin, Joe Bigelow, Sam Fuller, Fred Coe and Robert Montgomery. This group will develop properties and probably participate in the packages.

The NBC fall direction may well be on the situation-comedy and dramatic half-hour roads. Already slated for the fall are "Here Comes Calvin," starring Jack Carson as a vaude actor Calvin Potts with Allen Jenkins his manager, and Jack Webb's "Pete Kelly's Blues," a crime adventure in jazz, which had a 1951 summer radio tryout, set in the Kansas City of the 1920s.

CBS, of course, developed the situation comedy to a big payoff

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'Desilu Playhouse' In ABC Radio Bow

Desilu Productions is moving into the radio field with a package called "Desilu Playhouse," series of dramas and comedies that will star Ronald Colman, Charles Boyer, Dick Powell and a number of other top film names. Package is currently being shaped up by Don Sharpe, Hollywood vidfilm producer and personal manager, who's tied in with Desilu.

ABC has set "Desilu Playhouse" as the title of the first in its new 13-week Playhouse series, which bows April 16. Play and star aren't set yet, but program will be one of the new Desilu programs, possibly with Colman as star.

Colman and Boyer have an interest in the "Four Star Playhouse," currently sponsored by Singer on CBS-TV. Sharpe produces that series, besides his tie with Desilu, and presumably has been able to spot the stars in the AM series that way. He's developing his own story material and selling the shows as complete packages. ABC play will be done live.

Radio Scribe Market at New Low; TV, Re-Runs Killing Freelancers

Hollywood, April 7.

General reduction of program budgets as a result of television competition has plummeted employment of radio scribblers to the lowest level in many years with only 125-150 of the Radio Writers Guild's 425 members under contract. RWG exec secretary Mike Davidson said he was not aware of previous ebb but employment figure is definitely the lowest in 10 years.

Davidson said that while the number of AM shows originating in Hollywood on four webs is still around 60, there's been an increasing trend toward musical shows. Too, six programs are using re-runs. He said "I don't believe we have touched the bottom yet. I think next season will see more radio shows, particularly comedy formats, in television solely."

He pointed out that many top comics are beefing that AM-TV is too much of a grind. The single shot market for freelancers is now "about as dead as it ever will be" with only about three shows accepting such scripts. Among top radio shows which exited i past years: "Club 15," "Duffy's Tavern," "Sam Spade," "Hollywood Star Theatre," "My Favorite Husband," "Life With Luigi," "This Is Your FBI," Screen Guild, "Halls of Ivy," plus Burns and Allen, Dennis Day, Jimmy Durante, "Life of Riley" to teevee.

Another blow to writers is the re-use on "Beulah," "Smilin' Ed McConnell," Judy Canova, Red Skelton, Tarzan, and Clyde Beatty. For example, "Beulah" writers drew approximately $4,000 weekly originally now get $360 for re-runs. "First Nighter" has been using old scripts without payment since they were purchased before RWG pact in 1948.

KVTV Bows for Cowles

Omaha, April 7.

Cowles Broadcasting Co. last week opened KVTV, Sioux City, outlet is affiliated with CBS and DuMont nets.

Cowles, also owner of WNAX, Yankton; KRNT, Des Moines, as well as Look and Quick mags, Des Moines Register & Tribune and Minneapolis Star & Tribune, thus is first in Sioux City area. Station reaches 31 Iowa, Nebraska and South Dakota counties.

Spadea Decries 'Impotent' Medium In CBS-AM Exit

Joe Spadea, who has been manager of the Detroit office for CBS since 1945, has tendered his resignation to join the Hank Cristal station rep outfit as a partner. He'll continue to be berthed in Detroit.

Perhaps more than any other network official "working the Detroit beat," the Spadea spade-work among the automotives in the radio broadcasting sponsorship picture made him one of the valuable components in the CBS sales operation. No successor has been chosen as yet.

Spadea's resignation to CBS Radio sales veepee John Karol follows:

"When one strongly believes in CBS Network Radio as the greatest advertising value of all mass media, including Television, and then suddenly finds Network Radio declining to an impotent position, the future becomes uncertain.

"My faith and confidence in Radio has never faltered at any time, but under present conditions it seems hopeless for one individual to carry the torch alone for Network Radio under insurmountable odds.

"Therefore, I am tendering my resignation with CBS Radio as of April 15, to join another radio organization as a partner, and with a brighter future."

ABC Radio in 17% Hike for 1st Quarter Biz of O&O Outlets

Billings of ABC's five owned-and-operated radio stations for the first quarter are up 17% over the gross for the same period last year, according to Ted Oberfelder, network's veepee in charge of AM o-and-o's. Five stations' billings are running just about 3% above figure of 1951.

Oberfelder attributes increase to a couple of factors. Key to the increase, he says, is the new rate card, which equalizes daytime and nighttime rates. Secondly, he feels it might be the beginning of a trend toward more effective use of radio.

Breakdown shows that there's a 20% increase in spots business, while local increase is only 14%.

E. J. NALLY, FIRST RCA PREZ, NOW AT 94 MARK

Edward J. Nally, first president of RCA, will celebrate his 94th birthday at his Bronxville, N. Y., home Saturday, April 11.

Nally, named prexy when the firm was founded in 1919, retired in 1923 (but continued as director until 1940). His successors number only three: Gen. James G. Harbord, Gen. David Sarnoff (now board chairman), and the current president, Frank M. Folsom.

Clooney & Fisher In NBC-AM Parlay

NBC is negotiating a deal for a Rosemary Clooney radio series. (Previous attempts by Coca-Cola and other sponsors to tie her to a TV series proved fruitless, with Paramount Pictures, to whom she is committed, nixing a weekly video deal.) Network plans to give her a twice-a-week airing, Tuesday and Fridays, in the 8:15-8:30 p.m. slot, thus permitting a back-to-back Eddie Fisher-Clooney singing showcase.

Fisher goes into the 7:30 to 7:45 p.m. period for Coca-Cola Wednesdays and Fridays on NBC-TV, starting April 29, with the taped versions going into the Tuesday-Friday at 8 p.m. slots.

CBS PACTS FOR NAGS DESPITE GILLETTE NIX

CBS has renewed its radio-tele contracts, for another three years, to cover racing's Triple Crown—the Kentucky Derby, the Preakness and the Belmont Stakes.

This despite the fact that Gillette has bowed out of Kentucky Derby sponsorship, after carrying the event for some seven years on CBS Radio and last year on CBS-TV.

Bakers Exiting CBS Show After 13 Wks.

American Bakers Assn. has run out of dough and has pink-slipped "Theatre of Stars" after 13 weeks, effective May 17. Half hour program over CBS on Sundays uses stars from pictures for a 39-week tab of $700,000, time and talent.

Sponsor is also giving up the time.

Television Followup Comment

Donald O'Connor headed up a lively stanza on NBC-TV's "Colgate Comedy Hour" last Sunday (5). He's a thoroughly engaging performer who can make with the song, the dance and the laughs and is a genial conferencier besides. The hoofing dynamo was before the cameras most of the way, taking time out only during the guest singing stint by Vivian Blaine and the GI skit by regulars Tom D'Andrea and Hal March. Miss Blaine had a snappy two-songer in "Give My Regards to Broadway," with some updated lyrics, and "Blues in the Night." The D'Andrea-March cynical slice of Army life as they were preparing for a getaway on a three-day pass was highly amusing and a model of savvy timing.

Session's high spot was the O'Connor-Sid Miller songwriting sketch, a permanent hit potion in the topper's Colgate klatch. They took off on nursery rhymes and latched on to Academy Award pix for theme song inventions that scored in the higher brackets. Other skit had guester Brian Aherne, O'Connor and Scatman Crothers in a bebop custom fitting at Aherne's London haberdashery. It was a real "gone" getup.

O'Connor opened the proceedings in workmanlike fashion singing and tapping "It's a Lovely Day Today" production number. This segued into intro of "Call Me Madam" pic director Walter Lang and O'Connor's briefie on "pre-3D," which in turn led into the star's repeating his Charles Chaplin characterization via silent technique, with Anthony Dexter as Rudolph Valentino. It lacked the punch and chuckles of his first effort along these lines last year.

Closer was an Easter special in the bebop genre, with O'Connor, Crothers and the line. O'Connor knocked himself out in the dance department, reserving just about enough wind to present Colgate's "most beautiful" and "most handsome" centenarians, Mrs. Anne Milne, 104, of Salt Lake City, and Maximilian Von Stephany, 100, of Cincinnati, who were flown to the Coast for the occasion. Ernie Glucksman's staging throughout was up to his usual high standard and the Al Goodman orch was ditto. *Trau.*

Ed Sullivan whipped up a tasty variety dish for his "Toast of the Town" show on CBS-TV Sunday (5). Hour had all the ingredients of socko vaudeo fare and each turn came through for top results. Show's overall production values, plussed by Ray Bloch's expert orch backing, helped make the stanza a surefire winner.

Off to a brisk start with the precision terping of the Gae Foster Girls in an Easter medley and a roughhouse turn by a flock of clowns from the Ringling Bros., stanza maintained a lively pace with the standard turns that followed.

Gracie Fields was socko in her songalog which included a couple of briefies, "All For One and One For All,' and "Don't Be Angry With Me Sergeant" as well as such longer items as "Christopher Robin Is Saying His Prayers" and "Walter, Walter, Lead Me to the Altar." Her snappy piping on the comedy tunes assured the vocks and her warm rendition of "Christopher Robin" was effective. In between, she related a couple of yarns that tickled. Closed strong with a rousing "Wish Me Luck."

Burton's Birds offered a nice change of pace. The birds' bag of tricks included tight-wire walking, somersaults, laundry washing, etc. Turn has been around for years but it never fails to amaze. The Szony's (Francois and Gisele) ballroomology also was a standout sequence. Team's poise and easy-flowing movement were given excellent camera coverage in their two dance interpretations.

Cab Calloway's energetic song styling made clicko items of "There's a Boat That's Leaving Soon for New York" (which he sings in the current Broadway production of "Porgy and Bess") and "That Old Black Magic." He's a vivid stylist and could have doubled his repertoire in this stint without tiring the viewer. Show wound with the Notre Dame Glee Club, in their third annual trip to "Toast," choraling "Hallelujah, Amen," an excellently arranged version of "Johnny Comes Marching Home" and the fighting U. of Notre Dame theme. *Gros.*

If "The Brooch" had been submitted to the script editor of "Lux Video Theatre" as a drama by an unknown writer, it would probably have been rejected cold as a trite, wholly unbelievable anecdote spun out to two acts. But since it was a television adaptation by Nobel Prize winner William Faulkner of his own short story, the pointless trifle was given a tremendous ballyhoo in newspaper ads. Lever Bros. acclaimed it as the TV writing premiere of the Mississippi novelist, and considered it significant enough to mark the transfer of "Lux Video Theatre" from Monday to Thursday night (2) on CBS-TV.

Faulkner's adaptation is a saccharine bowdlerization of the literary qualities of his original story, and even does no credit to his reputation as a slick writer who did the film adaptations for "To Have and Have Not," "The Slave Ship" and "Intruder in the Dust." It's a sunny version of the old Oedipus Complex, silver cord, or Momism theme. In this case, Mom (Mildred Natwick) is a proud, bedridden Southern matriarch, who uses her convalescence to tighten her grip on her adoring son (Dan Duryea). When he marries a train conductor's daughter (Sally Forrest), Mom disdainfully continues to lead her boy around by the nose.

To escape the depressing atmosphere of maternal dominance, the wife goes out every Saturday night, presumably to the Country Club, while her son dutifully stays at home to keep an eye on Mama's health. The imitation of a plot hinges on the denouement that the wife hasn't been out on sexual dalliance after all, but has been reading novels in a neighborhood rooming house. The showdown has the son becoming a Man as he tells Mom to shut up, Mom submissively hands over the family brooch to her daughter-in-law, and all three prepare to live happily ever after in their amiable little household finally freed of Freud.

This soap opera finish is a sudsy contrast to Faulkner's original tragic story, which depicts the daughter-in-law as a genuine trollop who leaves the home when she is discovered, and concludes with a powerful scene in which the son commits suicide by sticking a pistol between his teeth.

The three principals, especially Miss Natwick, strive nobly to inject some life into Faulkner's watered-down Faulkner, but the author-adaptor has thrown too much soap in their eyes.

"Arthur Murray Party" on DuMont Sunday night (5) was a cinch to grab a tall curiosity rating via the brief appearance of Christine Jorgensen, the male-turned-female, in her TV debut. She was one of three personalities making an appeal for the best of causes: Jane Pickens for cerebral palsy, Melvyn Douglas for United Jewish Appeal, and Miss Jorgensen for the Damon Runyon Cancer Fund. Latter was on last, after a sympathetic intro by hostess Kathryn Murray, and she finished the show. Her voice is a bit deep, but perhaps not more so than some born-to-the-sex femmes. Her elaborate gown did not seem to fall too gracefully upon her; perhaps she needs more experience in accoutrements. She conducted herself well and spoke ditto.

Show proper had singer Kitty Kallen, replacing Lisa Kirk who's current at the Plaza Hotel and had to do an Easter night (10:30) stanza; Charles Coburn in a sketch, "Easter Morning at Tony's"; a vintage dance by Peter Birth and Mrs. Murray; comic Orson Bean, and the segment's usual "Mystery Dance," which is no mystery—just a mail puller of the most elementary order. *Trau.*

George Jessel came up with a fairly satisfactory session for his final turn on NBC-TV's "All Star Revue" last Saturday (4), gathering about him Eddie Cantor, Fred Allen, Gloria De Haven, Portland Hoffa and Senator Claghorn. Show's best moments came in the banquet table session. Allen, who only a few weeks back was boffola in a Jessel guest stint, disappointed this time up, due chiefly to lackluster script material.

The tomfoolery on this occasion was supposed to mark Jessel's 55th birthday. In a jesting turnabout, Cantor pretended to deliver an accolade on the highlights of Jessel's career, but instead snatched off the glory for himself. Cantor would mention a year in Jessel's life, remember it was also the year when "Kid Boots" or "Whoopie" preemed on Broadway, segueing into "I'm Alabamy Bound" and "Singing in the Rain," along with "Bells Are Ringing" and "How You Goin' to Keep 'Em Down on the Farm" in his usual top nostalgic form.

Calibre of the humor took a decided drop in a partly filmed sketch, during which Jessel took Allen on a tour of Hollywood to prove that every joint there doesn't come "with a built-in psychiatrist." The duo rubbernecked a nitery, and a beauty parlor, where Allen, ready for some oo-la-la excitement with the girls, was shocked to discover his wife underneath a hair dryer. Then they wound up at Cantor's home, where Eddie, "King Farouk of Beverly Hills," was found surrounded by a harem of fillies. Here again, it was a case of poor material foiling their joint efforts.

Miss De Haven chirped in a couple of production numbers, one being "The Old Soft-Shoe" before a replica of Hammerstein's Victoria Theatre, the other a bluesie version of "Ain't Got No Man." She displayed an opulent chassis in her low-cut strapless evening gown, but impressed as being too much of an exaggerated hand wiggler, and not putting enough melodic oomph in her pipes. Layout closed on a sentimental note, with Pet Milk wheeling in a mountainous birthday cake, and Jessel, anticipating his future stint with ABC-TV, expressing thanks to NBC-TV for "having put me closer in one season with the American audience than in all my 40 years in show business."

One of season's major highlights for "Philco Television Playhouse" was Sunday nights (5) NBC-TV presentation of "A Young Lady of Property," starring Kim Stanley. The show was as much a personal triumph for Miss Stanley as it called for kudos for the entire cast, director Vincent Donehue, and producer Fred Coe.

Scripted by Horton Foote, play caught a mood from the first minute and never let it go until the fadeout. It was the story about a 15-year-old girl in a Southern town whose mother is dead and whose father is about to marry again. Her unhappiness and loneliness reach tragic heights when her father wants to sell the old house her mother had left her. In the end, all turns out well.

Miss Stanley gave a delightful performance that was alternately amusing and moving. With her voice and her whole being, aided by the topnotch script, she purveyed the characterization of the adolescent girl who dreams of a career in Hollywood but knows that actually she wants nothing more than to stay in the little town that is her world.

The rest of the cast backed her up admirably. Joanne Woodward, Miss Stanley's understudy in the legit hit, "Picnic," hit just the right note as the friend; Margaret Barker registered as Aunt Gert; Fredye Marshall did excellently as Ninna, the colored housekeeper, and Jim Gregory hit just the right note as the selfish father. Will Hansen, Dorothy Sand and Vivien Nathan rounded out the performers.

Miss Stanley's sensitive and intelligent performance was further underscored by Donehue's unhurried direction which avoided any false notes. Coe's production values added to making this one of the most enjoyable plays in the Philco series. Use of the "Billy the Kid" waltz from the Aaron Copeland suite as part of the theme music was a bit of inspiration that paid off. *Hiff.*

Dave Garroway, with Faye Emerson, participated via "Today" over NBC-TV Thursday (2), in a light though serious, informal though moving, blood donation demonstration on behalf of the Red Cross program. It was not the first time show biz names have given blood before the TV cameras, but it proved to be psychologically effective. Garroway, master of the casual style, did a fine interview with the highly attractive Miss Emerson as she donated blood on a table.

He followed with a revealing verbal exchange with a doctor, and a touching commentary-plea for widespread blood donations by viewers in the 41 cities reached by the early-morning show, as he stretched, for seven minutes, on an adjoining table to surrender a pint of the life-sustaining fluid. Camera work was exceptionally sharp, catching clearly the needle insertion in Garroway's arm, and his face—also Miss Emerson's—while they were prone. He sought, successfully, to allay apprehension at donating blood; ad libbed persuasively that "no excuse" held good for not offering blood to back up the forces in Korea. Episode represented television at its most effective level in dramatizing a patriotic message. *Jaco.*

DuMont's "Dark of the Night" has proved its noteworthiness in the past through its "on location" originations. Program last Friday (3) night made evident another noteworthy feature of the show, one which should make other webs sit up and take notice.

This is its ability to create story material from the originating places. Friday's telecast, for example, came from the Joseph Bulova School in Woodside, L. I. It's a watchmaking school run for disabled vets free of charge to the Veterans Administration and the vets themselves. Writer George Lowther was quick to take advantage of the story possibilities, and in fact came up with a case history as the basis for Friday's drama.

Point is that it represents a departure from established custom and could open a new field for those tele programmers willing to take the plunge off the beaten path. It could well be tagged "The Stories Around Us." It's a quasi-documentary proposition that's not lacking in drama and is enhanced by realism.

Story in this particular case centered around a paraplegic who felt that life was a bite-or-get-bit proposition. Feeling extended to his wife, whom he accused of not loving him (she really did) and staying with him only because of his future potentialities as a watchmaker and businessman. His attitude in the end was changed by schools' directors getting him to help others, thereby making him realize the error of his ways. While the happy ending wasn't completely convincing, story as a whole made for good tele drama.

Acting was excellent. Robert Keith, Jr. scored as the paraplegic, while Mitchell Agruss delivered a sensitive portrayal of one of the vets he helped. John Stanley and William A. Lee as the director and supervisor of the school handled their assignments with skill and understanding, and Lois Nettleton was convincing as the distraugh wife.

On-location background was highly effective, but producer-director Frank Bunetta's principal problem continues to be lighting. Effects were harsh and lacking in contrast where the portable units lit up a room, while unlit portions of the picture were too dark. What's needed here, and it's by no means an easy task, is the development of a mobile system that lights locations evenly. In all other respects, production was excellent. *Chan.*

"Fred Waring Show" on CBS-TV Sunday night (5) presented a pleasing session framed around the Easter holiday. While not socko in its impact, stanza displayed taste and dignity in its musical offerings. The show, incidentally, marked the end of Waring's fourth year in video.

Program opened lightly with an "Easter Parade" production number and segued into a medley of oldfashioned-type special material tunes handled excellently by the large company. Particularly standout was the "Springtime Cometh" number, a clever novelty cleverly presented. Second half of the show featured the chorus in a group of Negro spirituals with lighting effects used to dramatize the singing.

General Electric confined its plugs to two very brief commercials fore and aft. *Herm.*

"George and Margaret," last week's Mon. (30)-Sun. (5) presentation on WOR's "Broadway TV Theatre," was billed as a "whimsical family comedy," and its setting was a London suburb. Unfortunately, and not through the fault of the very competent cast, it turned out to be neither very much of a comedy nor anything resembling a British family.

In fact, as is probably inevitable in all series of this type, "George and Margaret," based on Gerald Savory's 1937 Broadway play which ran for 86 performances, turned out to be something of a low point and quite dull as TV plays go.

Very little of the hour-and-a-half show rang true, and the stanza seemed to drag itself from half-hour to half-hour with more than customary sluggishness and immersed in a torrent of uninspired conversation. The performers' periodic tries to sound British were more of a hindrance than an asset, particularly since the characterizations were shaped to conform with a typical American household.

Ernest Truex did well as the quiet, all-observing if mildly distracted father around whom the family's affairs swirl in romantic confusion. Sylvia Field as the highly-emotional wife and mother in spots was guilty of bad overacting which frequently deprived her lines of depth. Ernest Graves as the ponderous son, Claude; Hugh Thomas as the second son and Mary Johnson as the daughter-of-marriagable age did well within the script's limits. Ray Boyle played Roger, Thomas' boyfriend, who comes a-visiting and ends up marrying the girl. Helen Warnow took the part of the maid, Gladys, who upsets Miss Field by marrying Graves.

Author Savory staged the play on TV and Robert Blum was TV director of the Warren Wade Production. Whereas most of the action was routine, being mostly confined to one room, the camera work showed occasional flashes of imagination in dealing with the essentially static situation. *Hift.*

"Foolish Notions," Douglas Fairbanks, Jr.'s presentation on "Rheingold Theatre" over WNBT, N. Y., last Wednesday (1), had all the elements of a superior suspense play without the usual accompanying hysterics or horror. The British-made telefilm, under the production supervision of Tom Connochie, offered an ordinary group of humble English folk, and held attention by expert psychological spinning out of a character study of an old and insecure woman.

Beginning in commonplace vein, Gabrielle Upton's original build up to an engrossing and warmly human glimpse of an aging woman's heart, in which she had locked the reason for her being. The woman, in a superb performance by Barbara Mullens, was a housekeeper for a lonely man and his young nephew living in an English lighthouse. Destined to be replaced and retired, she almost frightens away an ad-answering younger woman, as she had scared away others, by weird and untrue tales of her employer's eccentricities. The sudden flight of her possible replacements is explained by other lies. Caught finally in her web of untruths, she reveals, in a display of common human dignity, how wanting to be needed forced her to unusual deception.

Backing Miss Mullens were able and realistic performances by Avice Landone, as the younger women; Clifford Evans as the lighthouse keeper and Derek Rowe as the nephew. The irregularities of the British faces, minus pancake makeup, were a welcome relief to eyes long accustomed to actors poured out of a glamor mold. Direction by Charles Saunders, a bit dragging at the outset, was toprate for most of the half hour.

Fairbanks still gives the beer commercials a champagne touch, although he has muted his rhapsodies. He revealed, in a commercial sidelight, that it was his friend Ed Sullivan (on the rival CBS-TV) who first introduced him to the brew that is now his sponsor. The film series is distributed by the NBC Film Division on a local basis.

U. OF ILL. HOLDS OFF ON TV STATION PLAN

Chicago, April 7.

Univ. of Illinois has postponed its plans for erecting a TV station in Champaign-Urbana. According to prexy George D. Stoddard, the delay is caused by the new university budget being shy the necessary funds needed for such new ventures as television.

Consequences of the lean budget means that the university may lose the FCC allocation for channel 12 and also the Ford Foundation's $100,000 which had to be accepted by April 1. U. of I. had hopes of spending $289,600 needed for the construction and two years' maintenance of the proposed station.

Stoddard will ask the FCC and the Ford Foundation for an extension of the deadlines.

AMERICA SPEAKS
With Don Passante, John B. Hughes, moderators; Ben Limb, Bela Fabian, Richard Kallsen, guests
Producer: Passante
Director: Victor Cavaness
30 Mins.; Sat., 10:30 p.m.
Participating
WOR-TV, New York

This is said to be the first public service program jointly sponsored by labor and management, in this case a couple of New Jersey unions and some of the corporations for whom the members work. While program is an entirely worthwhile effort, it's misdirected in a couple of its phases.

First and most important is question of time slotting. Saturday night isn't exactly the best time to air a serious discussion of world affairs. And however noble the purpose and effective the outcome, show simply won't attract and hold an audience.

Secondly, there's entirely too much of that sugar-sweet, reverential air toward the guests on the part of moderators Don Passante and John B. Hughes. They can be respectful without sidestepping an issue, something they did noticeably on the initial telecast.

Otherwise, program was highly informative. Hughes and Passante queried Ben Limb, Korea's delegate-at-large to the United Nations, on his country's attitude toward the current Soviet peace feelers. And Limb made no effort to hide his feelings on the matter —Korea won't be satisfied until the Chinese are out of the entire peninsula. Mutual commentator Richard Kallsen made his only contribution of the evening here—and it was a good one—asking whether Korea's self-interest might not be opposed to the interests of the United Nations.

Also on the program was Bela Fabian, Hungarian-born expert on Russia, who offered the opinion that current peace moves might be due to unrest inside Russia, and also that Malenkov is not wielding much power there. He tied his thesis in with Limb's viewpoint by declaring that Communist policy never changes, only Communist methods. *Chan.*

VACATIONLAND AMERICA
With Mr. and Mrs. John Cameron Swayze, John, Jr., and Suzanne Swayze.
Director: J. M. Maticka
Writer: Robert Walsh
15 Mins., Sun., 5:30 p.m.
FRAM CORP.
NBC-TV, N.Y.
(Van Sant, Dugdale)

This new filmed TV travel series is to take the attractive John Cameron Swayze family on a trip around the country, pointing out places of interest to less fortunate viewers. Series emphasizes travel by auto, to tie up with the oil filter product of its sponsor, Fram Corp.

Opener, which bowed last Sunday (5), was an interesting but not too exciting gander at Washington and colonial America (Annapolis, Mt. Vernon and Williamsburg). With only 15 minutes at its disposal, airer couldn't be anything more than a quick, birdseye view of a town, and two or three exteriors of famed houses or buildings. But opener did give the viewer a feel of the glories of our national capital, while the simple approach of the Swayzes as gawky tourists had a wholesome appeal. *Bron.*

HOLLYWOOD GLAMOUR SHOW
With Ern Westmore
Producer: Kroger Babb
30 Mins.: Mon.-thru-Fri., 3:30 p.m.
ADMIRAL DEALERS
WKRC-TV, Cincinnati

On WKRC-TV for a minimum of four weeks, Ern Westmore unfolds his makeup kit in a cosmetic center which has time buyers, notably Procter & Gamble and Jergens, who may be interested in his reported bid for network recognition.

Publicized as "the great, amazing, fascinating world-famed authority on beauty," Westmore overlooks no tricks of showmanship in his pitch. Qualifier for a Jackie Gleason stand-in, he gushes women from the studio audience with "dearie," "darling" and "honey" in telling how a little of this or that, if applied here or there, will make them more attractive.

Buyers of his book, "Secrets of Beauty," are in line for picking for a free trip to Hollywood and way points. Then there's the "lucky lady" portion of the program where one of two women who submitted letters on why they want to be beautiful is voted the winner by audience applause and is rewarded with a makeup job for reappearance on the next program.

Westmore did the show for several weeks in both Miami and Birmingham before reaching Cincy and has it smartly routined. He's a smoothie with appeal for lotsa femmes in search of beauty aids. *Koll.*

METROPOLITAN OPERA JAMBOREE
With Milton Cross, Deems Taylor, Howard Dietz, as commentators; Fausto Cleva and Max Rudolf conducting the ABC Symphony Orch; Blanche Thebom, Richard Tucker, Roberta Peters, Salvatore Baccoloni, others
Producer: Henry Souvaine
Directors: William Marshall, Marshall Diskin
60 Mins.; Mon. (6), 8:30 p.m.
Sustaining
ABC-TV, from N. Y.

In an attempt to raise $1,000,000 for its coffers, the Metropolitan Opera Assn. took the unprecedented step of parading their stars before the mike and the camera last Monday (6) for a national appeal blended of longhair arias and pop ballads. The special program, staged at the Ritz Theatre, N. Y., was simulcast over ABC-TV and ABC-AM for one hour, and then continued on the radio web alone for another half hour. ABC, in contributing the time, won an aura of prestige and value of public service for both its skeins.

Narrators Milton Cross, Deems Taylor and Howard Dietz made their pitch for cash and introduced the performers in an informal manner which pleasantly reduced the starchiness of the otherwise fairly dignified proceedings. Directors Marshall Diskin and William Marshall made no attempt at camera tricks. There would be a preliminary shot of the ABC Symphony Orchestra conducted by Fausto Cleva or Max Rudolf. Then the Met stars, dressed in evening clothes, on a stage barren except for a few vases of flowers, soared into their operatic numbers.

A comic touch was added by Salvatore Baccoloni, who robustly sang Walt Disney's "Bibbidi-bobbidi-boo" in opera-bouffe fashion. Further concession to the pop audience was made when the Toreador tenor, George London, delivered "You'll Never Walk Alone" from Rodgers & Hammerstein's "Carousel" and soprano Leontyne Price, currently in the Broadway revival of George Gershwin's "Porgy and Bess," put in an appearance. Otherwise, the stanza was largely restricted to renditions of opera standards. Performers uniformly delivered with plenty of zest and color, ranging from Blanche Thebom doing "Amour Viens Aider" from Saint Saen's "Samson et Delila" to Richard Tucker's powerful vocalizing of "Addio Alla Madre" from Mascagni's "Cavalleria Rusticana."

As compared to Milton Berle, Martin & Lewis et al., air appeals for health causes, donations seemed slow in coming in. At 9 p.m., a total of only $2,069 was reported nationally, but delayed mail donations might well up the take considerably.

THE STONE
With Ad Wienert, Richard Dix, John Owen, Earl Reaves, Dorothy Allison, Allen Herndon
Producer: Bob Jones
Director: John Frankenfield
30 Mins.; Sun., 1:30 p.m.
Sustaining
WBAL-TV, Baltimore

WBAL-TV's Easter Sunday presentation of "The Stone" was one of the first attempts by a local station to essay straight dramatic material. One-time shot was a religious teleplay penned by Bob Jones, staff director and announcer who produced his own opus. Venture proved that talent is available locally for further drama programming.

Jones' play deals with a misanthropic Israelite who is seen carousing on the day of Christ's crucifixion. On the road to Golgotha, he attempts to throw a stone at Christ but finds that the stone miraculously adheres to his hand. On his deathbed, he realizes the validity of the new religion and dies as the stone drops from his hand.

Author has employed blank verse effectively so that playlet has a strong literary flavor. Religious conflict too often intrudes upon dramatic situation, however, and simple shock effect of the miracle is weakened by diffuse philosophizing.

"Stone" benefitted by surprisingly good acting from WBAL staffers as well as okay production values. Ad Wienert in the part of the afflicted man successfully sustained his characterization for an audience more accustomed to seeing him demonstrating electrical appliances. Standout in the cast was Richard Dix as Wienert's confessor.

Jones and troupe deserve credit for breaking the ice here with this one and further experimentation could benefit local programming in a big way. *Burm.*

INSIDE TIMES SQUARE
With Ray Heatherton, guests
Producer-director: Hank Leeds
30 Mins.; Mon.-Wed., Fri.-Sat., 11 p.m.
TIMES SQUARE STORES
WOR-TV, New York
(Robert Whitehill)

Now that his position is secure as a top-rated kiddie magnet via the "Merry Mailman" show, Ray Heatherton is pitching for the adult trade with a late hour series on the same web tagged "Inside Times Square." It may not be as easy for him to win the stay-up late dialers but he's in there trying.

Series is spotted five times weekly with a different format for each evening and Heatherton is on hand throughout in the assorted roles of crooner, emcee, quizmaster, etc. He tackles each part with sincerity and charm but despite his efforts it remains moderate fare. The daily lineup for the series includes separate half-hour stanzas of oldtime variety, amateur talent showcasing, quiz sessions, show biz roundup and audience participation square dancing. There's something for all tastes if not too discriminating.

On show caught Monday (6) Heatherton was conducting the old-time variety stanza. For the vintage flavor he brought on a dancing team from the Fred Astaire Studios to demonstrate the Bunny Hug and vet music publisher Joe (Banjo) Santly. Latter worked his turn into the standout portion of the show. Seated at the keyboard, Santly told of how he plugged songs as a boy soprano in 1901 and gave the yarn a proper nostalgic lilt by belting out a few bars of the tune he was plugging then, "I Love You As I Never Loved Before." Santly's boy soprano days are long gone but he still knows how to sell a song. This was further evidenced by his sock rendition of his own composition (penned in 1923) "There's Yes, Yes In Your Eyes."

Heatherton's vocalling repertoire included "Lovely Weather For Ducks," a Scottish novelty, "I'm 94 Today" and the tender "September Song." All were effective. Other guest, Louise MacMullen, though definitely not an oldtimer, gave the show a lift with a charming workover of "If They Asked Me I Could Write A Book."

Plugs for the Times Square Store products were spotted too frequently and tended to become repetitious and annoying. *Gros.*

REAR BUMPER
With Jean Shepherd
Director: Norton Locke
15 Mins.; Tues.-thru-Sat., 12:45 a.m.
Sustaining
WLW-T, Cincinnati

Back in Cincy after a disk jockey stretch for KYW, Philadelphia, Jean Shepherd is bowing in television with a futuristic pattern which he terms "stream of consciousness." It's something entirely unto itself and, apparently strictly on an experimental basis, has the chaser spot to fill from the end of the night's pictures to 1 a.m., usually 15 minutes.

In his previous local stints, Shepherd was on WKRC and WSAI, both AM, with platter sessions which won favor with a certain group for being long on philosophical gab and short on wax.

This TV creation has all canned props. For the art medium there are films and slides projected on a rear screen. Music is recorded.

Seated in a chair and smoking a cigaret, Shepherd appears now and then with talks to unseen Uncle George. The movies are of such things as animated miniature clay blocks, buildings, trees and sea lions. Slides show rainbow-like flashes and meaning of wandering words to Uncle George is difficult to grasp. *Koll.*

YOUR FIGURE, LADIES
With Paul Fogarty, Terry Georgian, Pierre Andre, Harold Turner
Producer-director: Frank Palmer
30 Mins.; Mon.-thru-Fri., 9 a.m.
WGN-TV, Chicago

This half-hour of teevee calisthenics is a pleasant reissue of its former self which had been absent from the telewaves for the past year and a half.

Program seems to have twin audience appeal. Housewives who would forsake the shows on the other webs would be a natural; also, the tardy officegoer of the male set, who would trade a prompt arrival for a glimpse of model Terry Georgian twisting her torso in cadence.

Lovely Miss Georgian intros the program, and veteran muscle man Paul Fogarty takes over with the exercise instructions. After a brief explanation as to the reason for the contortions by Fogarty, Miss Georgian gives the actual demonstrations. To make the sessions more pleasant, Fogarty tosses off a witticism or two, while musician Harold Turner backstops with the organ.

Fogarty is a convincing instructor. His dual role of chief muscle man and host is aided by his soft, smooth mannerisms. Miss Georgian, of course, is a lovely bit of scenery.

Since the program more than accomplishes its purpose as an exercise show, it should not have too tough a row to hoe in canturing the "wealthy" audience of competition in the same time slot. *Arne.*

TV Easter Parade Shuns Undignified Hoopla, But Coverage Is Unexciting

By JOHN HORN

ADVENTURES OF SUPERMAN
With George Reeves, Phyllis Coates, Jack Larson, John Hamilton, others
Producers: Robert Maxwell, Bernard Luben
Director: Tommy Carr, Lee Sholem
Writer: Richard Fielding
30 Mins.: Wed., 6:15 p.m.
KELLOGG CO.
WABC-TV, New York
(Leo Burnett)

It was only a matter of time before "Superman," long a comic book and radio favorite with the kids (and some adults, no doubt), should be put on film. It's to National Comics' credit that its tele version is restrained on the scripting side and well done technically.

Kellogg has bought the pic from Flamingo Films, its distributor, and has spotted into WABC-TV, in the station's kidfilm block. Move should pay off—station has a hefty cross-the-board slot of adventure pix for the children, and "Superman" fits the bill neatly.

Initial installment told how Superman as a baby was flown to earth in a rocket by his parents on the planet Crypton just as the planet was about to disintegrate. Pic showed how the boy was found by a farmer and his wife and raised by them as Clark Kent, their son. Finally, as Kent grew to manhood, he left for the city, and with the rescue of a man hanging from a dirigible got a job with the Daily Planet as a reporter.

All this is familiar stuff to the kids, but there's an extra kick for them seeing it on the screen. Filming is topnotch, with no expense spared to get those special effects. George Reeves, who acts Superman, doesn't have too much of a role in the initial pic, since most of it deals with boyhood of the hero, but he registered nicely as the meek reporter and as the hero. Phyllis Coates was okay as Lois Lane, the girl reporter, while John Hamilton fits the fictitious concept of an editor. Other roles were well handled.

There should be no worry about lack of material for future episodes, since there's a backlog of about 15 years' worth of stories. This one's a natural for TV. Add kudos for some of those animated Kellogg commercials. *Chan.*

LUNCHEON WITH BILLY
With Billy Leach, Milly Coury, Jeanne Williams, Shirley Ryan, Hal Kartun's Group
Producer: John Alexander
Director: Jim Harelson
25 Mins.: Mon.-thru-Fri. 12 noon
WBBM-TV, Chicago

WBBM radio staffers, who heretofore have not been used as regular teevee talent, do an excellent job on this mid-day sustainer. The casual manner of program headliner Billy Leach, who trivias the between-tune slots with warblers Jeanne Williams, Milly Coury and Shirley Ryan, blends well with the show's format.

The female vocalizing seems to be split between the three thrushes. Ballading of such numbers as "Our Song" is capably performed by Jeanne Williams, while the upbeat numbers are sung by petite songstress Milly Coury. The Coury gal one of the fairest warblers on Windy City teevee, projects well in the delivery of bounce numbers like "Zing Went the Strings of My Heart." However, she has a sly tendency to edge the camera.

Billy Leach is okay with his easy styling of "How Do You Speak to an Angel." Leach forms a twosome alternately with each of the songstresses and is especially fine when blending with Miss Coury on "No Two People."

Show's technicians are well deserving of plaudits. Smooth and able backstopping by Hal Kartun's six-piece group adds much to the singers' deliveries. Credit must also be given Jim Harelson for turning in some excellent camera direction. Switching of camera between vocalist and instrumentalist, especially on guitar closeups for highlighting a number, tightens viewer's interest. *Arne.*

The Easter Parade along New York's Fifth Avenue became a distant backdrop, as seen through long shots scanned by careful cameras, last Sunday as television, hypersensitive over last year's carnival aspects, undertook to present the affair with a great deal more dignity.

The nightmare quality of 1952 was thankfully absent this year, due to the extreme caution taken by the broadcasters, who belatedly recognized their responsibility in covering the event and acquitted themselves nobly in excluding the wild camera crashers always attracted by large crowds and wide-scale television coverage.

But if it was dignity, and a sober view of Easter's religious aspects, that the television people were looking for (as announced), they have missed the boat, despite the homburg hats and the elegant ladies in their Easter finery.

Controlled as the event was, a New York viewer checking the four covering channels—WPIX, WNBT, WCBS, and WABC—was carried away by preponderance of hasty introductions to a bewildering number of people, dominated by show-business personalities with society folk playing a poor second; an inordinate number of mentions for hotels, which were television's headquarters; nervous and self-conscious microphone appearances; oodles of fashion displays (it's the slim look this year); an overabundance of idle small talk and well-intended pitches for worthy causes (an event like this is a magnet for spokesmen of organized philanthropy).

Too Much Room Service

What the occasion cried for was an imaginative approach to the joyful spring holiday, and less of the rut-mindedness that found a great portion of all television reportage domiciled in hotels (WPIX in the Waldorf-Astoria, CBS in the Plaza, and ABC in the Sherry Netherland, N. Y., and the Mayflower, Washington, D. C.).

There is no need for television to confine itself to swank hotels, or New York, in reporting an American Easter. A remote broadcast from a small town, for instance, done perhaps in the realistic manner of "See It Now," would have been most welcome, especially now that Fifth Avenue has been pushed into the background through fear of mob high jinks.

Refreshingly, NBC's hour was out of doors, on the Palazzo d'Italia roof garden in Radio City, with Frank Blair doing a standout job as emcee. But even the outdoors presentation had limited scope, with brief words with U. N. children, hurried interviews with selected groups and a fashion show. In keeping with the more dignified approach this year, the city manager of Rochester, N. Y., made a dignified pitch for everyone to come visit the city's Lilac Festival in May. And Patricia O'Brien of The New York Times, the Newspaper Guild's Miss Page One Ball, made an appearance.

In the commercial vein, which was confined to two sponsors (Peerless Camera Stores on WPIX, and Timex on CBS), there was some cause for complaint. The Peerless commercials for at least the first of two hours (11:30 to 12:30) numbered eight and were much too long and tedious.

WPIX, on the air first with Parade aspects, had John Tillman (in homburg) and Nancy Randolph, New York Daily News society columnist, Bartholomew's Church on Park Avenue, and Jack McCarthy and Blanche Ravisse at a Waldorf-Astoria table. After panning shots of the church's architecture, and some Tillman background on the historic place, the interviews began in a heavily weighted (for the Daily News) program. Among the News plugs, besides Miss Randolph, were several winners of the paper's high-school beauty contest, and dramatic critic John Chapman and family. Miss Randolph, interviewing two society women, brought up last year's vulgarity angle, saying she saw one vulgar incident which she wouldn't talk about but would mention in her column.

Most interesting at the Park Avenue outdoor site was the placement of one camera behind some flowers, which framed the picture with a gay border and screened out the people exiting the church

(Continued on page 38)

From the Production Centres

IN NEW YORK CITY . . .

Pauline Fredericks, ABC news commentator, addressed Republican Business Women on the United Nations last night (Tues.) . . . Colgate has set the Ethos Organization to handle publicity and special promotion for soap department . . . **Bill Edmonds**, WMGM announcer, named chairman of public relations and fund raising for the proposed $1,000,000 hospital in Westwood, N. J., which just received a $600,000 RFC grant. Edmonds, a v.p. of AFTRA, was reelected for third time as rep for N. Y.'s indie stations on AFTRA . . . **John Reed King** returns to WOR's "Great Day Show" as emcee . . . **Irene Wicker** appeared Monday (6) with the Fulton Lewis, Jr. Children's Choir at the Hollywood Maryland Church as soloist . . . **Alma Dettinger** devoting Mondays to food talk on her cross-the-board "Other People's Business" on WQXR . . . **Bill Ryan**, BAB prexy, met with publicity toppers from the four radio nets last week to determine means of publicizing the Bureau . . . **Maria Caterina** left Mutual as photo editor on a maternity leave last week, with post being absorbed until her return by the rest of the press department . . . **Ted Oberfelder**, ABC veep in charge of o-and-o's, left last week on a three-week tour of the five ABC-owned AMers . . . WOR talent and sales toppers hosted clients and agencies in Philadelphia yesterday (Tues.)

George Wolf recovered from surgery and back at Foote, Cone & Belding desk . . . Actor **Ronald Dawson** sold script on life of Beethoven to Canadian Broadcasting Corp. . . . **Edward J. De Gray** moved up as CBS director of station relations. **John G. Grant**, ex-legal department, takes over De Gray's station relations post April 13 . . . **Shirley Booth** radio-emotes in "The Glass Menagerie" on NBC "Theatre Guild of the Air" April 12. **Karl Malden, Katharine Bard** and **Douglas Watson** have featured roles . . . **Arnold Lawsky**, production assistant at Sherman & Marquette, joined BAB production department . . . **Don Ball**, CBS director of editing, back from Bermuda Monday (6) after vacation with family . . . **Leo E. Kirby** and **John Schneider** new account supervisors with Biow . . . **Dr. Norman Vincent Peale** and actor **John Wayne** subbed for **Lowell Thomas** last week . . . **Anderson F. Hewitt**, former chairman of the board and chief executive officer of Hewitt, Oglivy, Benson & Mather, Inc., now with Kenyon & Eckhardt as veepee, account supervisor and director . . . **Parke Levy**, producer-director of "My Friend Irma" and "December Bride" in town for confabs . . . **Basil Rathbone** cut audition records on a new femme-slanted cross-the-board radio program created and written by **Alan Sands** . . . **Murry Salberg**, of CBS Radio program promotion, to London and Paris for three weeks vacation.

The **Joe Dines** (he's with Ziv) parents of a boy, at Madison Avenue Hospital, April 5 . . . **Jack Sterling** of WCBS being tendered testimonial lunch April 13 by the American Legion advertising men post No. 209. Next day he goes up to New Haven with **Eliot Lawrence, Mary Osborne, Bob Haymes**, and **John Henry Faulk** to play a benefit for the Connecticut trooper murdered last month.

John Bosman joined Mutual news staff . . . **Bill Rohn** named sales manager of WINS, replacing **Ray Holmes**, who ankled the station . . . **Bernard H. Pelzer, Jr.**, moved from the Edward Lamb station reps to ABC radio sales as account exec . . . **Donald Buka** set in cast of ABC's "True Story" today (Wed.) . . . **Mike Jablons**, WLIB flack, back from vacation in Mexico.

IN HOLLYWOOD . . .

It took 11 vans to move KFAC's 36,000 classical records weighing 28 tons to the station's new studio. Site plays only longhair music day and night . . . **Maurice Hart** blew KFWB in a huff when his deejaying time was taken over by **Al Jarvis**. Chafed at being used only as an announcer . . . **Polly Kaufman**, former fan mag rep, moved up as publicity head at KFI, where **Claude Mills**, ex-ASCAP, is top aide to owner **Earle C. Anthony** . . . **Milt Samuel**, now that his ticker is back on the beat, desked in at Young & Rubicam, where he is press boss, after four-month siege in sick bay . . . **Jimmy Boyd** taped an audition at NBC as a deejay, country style . . . **Leo Guild**, publicity head at KLAC, offers radio eds $1 for every error they find in his daily mailer . . . Radio having picked clean daily press features, the one remaining facet—the society page—has been pounced on by KNX. **Christy Fox** of L. A. Times spiels sassiety gossip for 15 minutes every Sunday sponsored by Park LaBrea (apartment project).

IN CHICAGO . . .

Don McNeill will celebrate his silver radio anni at Milwaukee's Marquette U. April 10. ABC's "Breakfast Club" will originate from the McNeill alma mater on that date . . . **Jane Pinkerton** departed her trade paper post to join BAB, New York . . . **Ernie Simon** deejaying the 7:30 to noon slot Sundays for WGN . . . **George Paul**, replacing **Winslow Uebel**, managing WBKB's radio program biz . . . **Julius Yacker**, U. of Chicago M.A., to assist AFTRA-SAG's exec secretary **Ray Jones** . . . **Thomas M. Doyle** appointed as a midwest sales topper for Zenith Radio . . . **Don Dowd** will celebrate his tenth anni announcing the Swift blurbs on ABC's "Breakfast Club" . . . **Frank Schreiber**, WGN topper, in N. Y. for confabs . . . After 12 years of deejaying on WCFL, **Norm Pierce** leaves the Chi indie in order to freelance . . . **Henry Weber** and **Marion Claire** of WGN's "Chicago Theatre of the Air" to vacation in Europe.

IN SAN FRANCISCO . . .

Jack Benny trained in to guest at the Press Club and set the scene for his Variety Show, opening at the Curran, April 20 . . . KSFO bouncing its "live" air personalities—**Faye Stewart, Ben Sweetland, Marjorie Trumbull, Dick Custer**, etc.—and will fill with music . . . **Don Sherwood**, KROW, moving to KSFO to voice early ayem platter chatter . . . **Mitch Miller**, replete with beard and bundle of Columbia Records, sky'd in to huddle with local deejays and music librarians . . . **Phil Holman** readying a KSAN deejay show to be aired from a flag pole . . . **Edna Fischer's** hubby, Milt Hayes, now managing Mission Ranch, Carmel . . . **Joe Kirchen**, young thrush, inked into Bimbo's for a spell . . . Radio veteran **Lenn Curley** experimenting with teevee by "World Report" commercials . . . **Al Constant**, ex-KRON program director, back voicing commericals for vacationing **Lu Hurley** . . . Local execs in a dizzy daze converting local "live" shows to new AFTRA budget requirements.

IN PITTSBURGH . . .

Caley E. Augustine, formerly WSYR and WSYR-TV, Syracuse, N. Y., appointed director public relations and promotion for WJAS . . . **Captain Don Worley**, featured singer on KDKA's "Welcome Aboard" program before being recalled into the army, now commanding officer of First Radio Broadcasting and Leaflet Group in Japan . . . **Robert J. Shaw** has accepted invitation to attend U. of Pittsburgh's annual Writers Conference April 22-23 . . . Duquesne Briewing Co.'s "Time Out" series on WDTV has signed **Ted Luther** for "Time Out for Golf" Tuesday nights, replacing "Time Out for Photography." He's pro at South Hills Country Club . . . **Jane Ellen Ball** celebrated sixth anni at WJAS. She joined the staff shortly after coming back to U. S. from World War II service in Europe with the American Red Cross.

Charles Nessler is newest addition to KQV engineering staff . . . **Florence Sando** of TV's "Ask the Girls," as well as one of her panelists, **Helen Rauh**, and her secretary, **Josephine Vicari**, have been set for spots in Pittsburgh Playhouse's spring musical, "Three to One" . . . **Shirley Eckl**, local ballerina on "Your Show of Shows," and her husband, **Jack Parker**, radio sound technician at WOR, have moved into their new home in Ramsey, N. J. . . . **Elaine Kerchner** joined WDTV traffic department . . . It's 15 years at WCAE for chief announcer **Ralph Fallert** and 16 for **Bill Thieman** of traffic . . . **John E. Hill** is added to KDKA production staff . . . **Frances Bikulege**, of Rothman-Gibbons ad agency, engaged to **William Shurtz**, local newspaperman . . . **Mayor Lawrence** declared Monday (6) "Meet Your Neighbor Day" in honor of daily **Charlie Baldour-Betty Carr** program on Channel 2, "Meet Your Neighbor." He was their guest on the show, too.

IN MINNEAPOLIS . . .

WPBC, newest local radio station, has applied to FCC for permission to double its broadcasting power . . . WTCN disk jockey **Jimmy Delmont** vacationing in Florida . . . WCCO now has an all-night record show . . . **John Ford**, WTCN personality, vacationing in California for a fortnight . . . WCCO radio and TV ace back from a three-week Florida and West Indies vacation . . . WTCN set new sales high week of March 15 for period since new ownership took over last year . . . Twin Cities continue to be a bright spot on radio horizon, especially in early daytime radio. Sets in use from 7:30 to 8 a.m., for example, poll shows, do not fluctuate the year around. Last summer's ratings during that half-hour were as high as in the fall . . . WTCN quickly sold **Drew Pearson** on a local basis . . . **Ike Armstrong**, U. of Minnesota athletic director, has advised Rep. D. D. Wozniak of the state legislature that he, Armstrong, is making every effort to induce NCAA to alter its football TV program so that there'll be more football games of teams in this area, particularly Western Conference, and of Notre Dame on video for Northwest viewers. Wozniak staged losing fight to compel university to permit telecasts of Minnesota gridiron contests

IN PHILADELPHIA . . .

WKDN, FM outlet, has named Robert S. Keller, Inc., of New York, as new sales promotional rep . . . **William Spier**, "Omnibus" producer, will address Television Assn. of Philadelphia at Poor Richard Club today (Wed.) . . . Newspaper correspondent **Margaret Higgins** will guest on "Junior Press Conference," WFIL-TV, April 12 . . . **Benedict Gimbel, Jr.**, president of WIP, has been named chairman in charge of radio and TV for Philadelphia's 26th Educational Week for the Blind. Under Gimbel's direction local stations will originate live and taped shows from exhibit . . . **James Gantz**, KYW news editor, has been reelected to board of directors of Philadelphia Sportswriters Assn. . . . Maj. C. D. Morrow, of local U. S. Marine Corps recruiting office presented special citation to **Frank Tooke**, general manager of KYW, for station's aid in recruiting full company of Marines . . . WIP's second annual showmanship award will be presented to Bandleader **Billy May**, at the Arena (9) . . . **Murray Arnold**, WIP program director will make speaking tour participating in BMI program clinics on Pacific Coast, late in June. Clinics are attended by radio programming personnel in area visited . . . **Anthony S. Mammarella**, of WFIL-TV production department, has been upped to post of writer-packager with station. Mammarella will script and assist in production of daily "Stop, Look and Listen" and "Bandstand" shows

Zeckendorf Bids For UHF Channels

Washington, April 7.

New York realtor William Zeckendorf, head of the firm of Webb & Knapp, has entered the national television picture with applications to the FCC for license to build and operate UHF stations in Cedar Rapids, Iowa, and LaCrosse, Wis.

Applications were entered separately for the two stations by the same group, which in addition to Zeckendorf includes former FCC chairman James L. Fly as counsel; McIntosh & Inglis, Washington engineering firm; and Pendray & Co., N. Y. public relations outfit. Two stations would operate as separate corporate entities, named Cedar Rapids Television Corp. and LaCrosse Television Corp.

Applications stress the syndicate is requesting UHF channels in order to get permits quickly and to avoid competition for VHF outlets with present applicants. Applications are for Channel 38 in LaCrosse and 20 in Cedar Rapids. Group also emphasized it would invite local participation in ownership and management of the stations. Neither town at present has any television facilities. Applications stated stations could be operating by Labor Day of this year if FCC granted approval within a month.

P & G

Continued from page 25

the afternoon stanza next season on behalf of Dreft and Oxydol.

To provide the revenue for the latter shift, P & G, it's been learned, is cancelling out next season on its Tuesday night "Beulah" film series on ABC-TV.

One of the soap company's major stakes in nighttime TV will be its acquisition of the Paul Winchell show for the NBC Sunday at 7 slot, currently occupied by Red Skelton. Skelton is being axed. Whether or not the Sunday night at 10 "Doctor" ankles along with Skelton is still to be resolved. Meanwhile, P & G has turned in a cancellation on the three-times-a-week "Those Two" show starring Pinky Lee and Martha Stewart. Only other nighttime entry on the P & G calendar is "Fireside Theatre," with the client more than happy with its Tuesday night post-Berle rating payoff.

In contrast to the P & G easeoff on nighttime TV, the other major soap companies, notably Colgate and Lever Bros., appear bullish on the after-dark TV programming. Former, of course, while recognizing the importance of daytime TV with its high-rated "Big Payoff," "Strike It Rich" parlay on CBS-TV, has another approximate $6,000,000 earmarked for next season for time and talent for the Sunday night "Colgate Comedy Hour" (still top coin for single sponsorship on a show), as well as the nighttime edition of "Strike It Rich." Lever is anxious to expand its CBS-TV "Lux Video Theatre" from 30 minutes to a full hour and is also represented by "Big Town" on the same web.

it's big . . . it's prosperous
$1,533,373,000
yearly buying income

the WDEL-TV market
Wilmington, Delaware

Delaware, with highest per capita income of any state, is the heart of this market which also includes parts of New Jersey, Maryland and Pennsylvania. Buy WDEL-TV for an audience that *buys*.

A Steinman Station

WDEL AM TV FM Wilmington Delaware
Represented by MEEKER
New York Chicago Los Angeles San Francisco

'Rootie' to Get 5-City Gordon Baking TV Ride

Weekday version of "Rootie Kazootie," currently on WABC-TV only, will be beamed by the network to four additional cities on Wednesdays and Fridays with Gordon Baking Co., which sponsors locally, picking up the tab in the additional markets. Program will be carried in Chicago, Detroit, Toledo and South Bend.

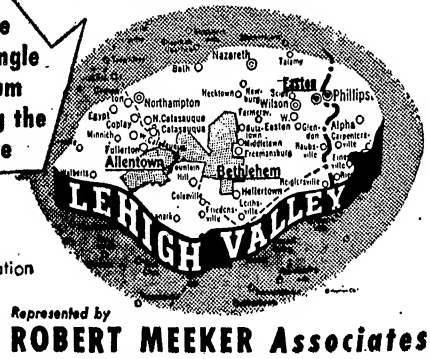
Meanwhile, Johnson Candy, sponsors of the full-network Saturday morning version of "Rootie," has cancelled. Dropping of show is in line with firm's advertising slowdown for the summer, and Johnson will probably return in the fall.

Weekday strip is also sponsored locally by Weston Biscuit on Thursdays and Airline Products on Tuesdays.

New York — Fedder's-Quiggen, air-conditioning outfit, has bought the Friday night spot of Jim McKay's "Sports of the Night," six-a-week strip on WCBS-TV, N.Y., beginning Friday, April 24. Sale leaves two McKay nights open.

Selling Allentown, Bethlehem, Easton
WLEV-TV
Bethlehem, Pa.

the only single medium reaching the entire



A Steinman Station

NBC TV affiliate
Represented by
ROBERT MEEKER Associates
New York Chicago Los Angeles San Francisco

Inside Stuff—Television

Broadcast Music, Inc. has just released its "22 Television Talks," culled from its TV Clinics of last spring. Book was long in coming, but more than worth the wait. It's a factual and informative "how to do it" on every phase of television programming and production, transcribed from off-the-cuff talks by the men who have been in the industry from the ground up.

Leafing through the book, a station manager can find anything from a complete description of how to set up a newsreel operation (from Roger Clipp of WFIL-TV, Philadelphia), to cutting stagehand costs by using sectional sofas and four-foot-high sets (from Charles Holden, ABC-TV exec producer). WDSU-TV's (New Orleans) Bob Swezey gives the local programming problem a thorough going-over, and a score of other top execs discuss everything from music clearance and copyrights to hidden costs in programming. It's a useful reference volume, a station manager's troubleshooter.

Have TV commericals today gone overboard in using the demonstration technique? In a talk last week (1) before the Metropolitan Advertising Men, N. Y., Barry Ryan, prexy of Ruthrauff & Ryan agency, took a swipe at tele pitches that "have to strain to apply demonstration."

"I have seen the art of beer-drinking demonstrated on television more times than I care to remember," he said, "but I am singularly unimpressed with the arguments that accompany most of the demonstrations.

"I have yet to see a demonstration of cigaret smoking that struck me as effective a device for selling cigarets by TV as was the chant of the tobacco auctioneer on radio."

Eddie Nugent, ABC-TV's staff director of "Talent Patrol," "All Star News" and "Saturday Night Boxing Bouts," is doing a fast burn over an inadvertant snafu pulled by the web's press department. Nugent was skedded to direct the skein's new Thursday night quiz, "Personality Puzzle," but at the last minute Sonny Diskin was substituted. Stanza was panned, and the press department's credit listings still billed Nugent as director, who naturally resented being associated with a turkey. Bob Doyle is now skedded to take over the stanza's directorial chores.

Small Southern Station Form Dixie Network

Tuscaloosa, April 7.

Group of indie radio execs last week announced formation of the Dixie Network Co., an independent regional network which will cater to smaller stations in the south.

Network will headquarter in New Orleans, and will start with daytime programming, with plans to expand into full-time broadcasting after a few months. President of the new web is William K. Williamson, instructor of radio and TV at the Univ. of Alabama. Keith Glatzer will be in charge of programming, while James E. Lake will be director of production.

Fla.'s UHF'er Preems

Miami, April 7.

WFTL-TV, new ultra high frequency station in Ft. Lauderdale will begin test patterns this week on channel 23. It is the first UHF station in Florida.

Station's general manager Noran Kersta addressed a meeting of RCA-Victor dealers and revealed plans for a concentrated campaign to acquaint set owners in the area with the solving of converter problems enabling reception on standard sets in use. He also stated that negotiations were under way with NBC and other networks for programming of live shows.

Iowa's KVTV Preems

Sioux City, April 7.

A third Iowa TV station—KVTV on channel 9—went on the air last week to serve a wide area in the northwest section of the state and in neighboring Nebraska and South Dakota. The station, located in downtown Sioux City, is affiliated with the CBS, NBC and DuMont networks and is inter-connected by coaxial cable to bring live television to the area.

Owned and operated by the Cowles Broadcasting Co., the station received its channel allocation last June and construction permit last November. General manager is Robt. R. Rincher, with Art Smith as resident manager.

Emerson 10G Grant To Houston KUHT-TV As Educ'l Incentive

Emerson Radio Corp. has given a $10,000 grant to KUHT-TV, Houston, first non-commercial educational station in the country. Station, operated by University of Houston, is scheduled to go on the air next Thursday (16).

Award is part of the Emerson $100,000 educational television grant for the first 10 educational stations to go on the air. Emerson prexy Charles Abrams flies to Houston to make the award Monday (13). In New York this week, Abrams expressed the hope that bow of KUHT-TV would stimulate action by other educational applicants.

Initially, station will broadcast from 5 to 9 p.m. weekdays. Air time will be expanded to 30 hours weekly during the summer, with 40 hours planned for the fall. First course slated for the station is psychology, with lectures and labs.

Greensboro—Joe C. McDowell and Hanson Dustin joined WFMY-TV as account executives, Gaines Kelly, station's general manager, announced. McDowell was formerly with WCRS, Greenwood, while Dustin was on the advertising staff of the Fredericksburg (Va.) Free Lance-Star.

FCC May Get Funds to Expedite Backlog of 550 TV Station Bids

Washington, April 7.

The House Appropriations Committee may recommend that funds be provided the FCC to hire sufficient examiners to dispose of a backlog of 550 contested TV applications within a year.

This possibility was indicated in testimony released by the Committee last week of hearings held Feb. 26 when the FCC budget for the fiscal year beginning next June 30 was taken up. The Commission asked for an appropriation of $8,000,000, or approximately $1,600,000 more than its allotment for the current fiscal year. Unless the increase is granted, FCC Chairman Paul A. Walker told the Committee, it will take "years" to handle pending applications and the public will suffer for want of a competitive TV system.

Although the increase requested would still leave several hundred applications pending at the end of 1954, members of the Committee expressed strong interest in cleaning up the entire backlog as soon as possible. Rep. Albert Thomas (D-Tex.) said that at least three members of the Committee would be willing to let Walker write his own ticket "if you can clear up the backlog within one year."

Asked by Rep. Thomas how long it would take the Commission to clear its backlog with its present staff, Walker estimated it would take "three, four or five years".

Asked how much additional personnel would be required to hear the applications by the middle of 1954, Commission budget officials said 159.

Comr. Robert T. Bartley, when asked if he thought the Commission could handle 500 hearing cases in a year if the additional staff is provided, said it could be done in theory. "I do not think we can give a positive answer," he added.

"Suppose," said Rep. Thomas, "we set out in specific appropriation language that the funds are provided on the ground that it will not take more than a year."

"You would have to go on the assumption," Bartley replied, "that you start off with about 40 qualified examiners at the beginning of the year."

"Can you get them?" Rep. Thomas asked.

"I do not know," Bartley replied.

Rep. Thomas: "Given the examiners and the engineers and other help, you should be able to wind them up in a year, and if you do not, it would seem to be your fault."

Walker: "We have tried to reform our rules, our hearing procedure, through cooperation with the bar association, and we have made some progress, I think. If we can get all the lawyers to comply and to cooperate fairly in expediting these hearings—"

Rep. Thomas: "With a good trial examiner you can certainly handle the lawyers."

Walker: "Yes."

Another CBS Moving Day

CBS Television is vacating its offices at 51 E. 42nd St., N. Y., later this month. The second-floor office building rental was once, in the postwar early days, the center of the net's tele operation.

It's the old bailiwick of John L. Van Voikenburg, CBS-TV prexy, and later Worthington (Tony) Miner's "Studio One" operations.

Tele press information department, final occupants will move into the old Sheffield Farms property on 57th St., now CBS-TV's production center. It's the third moving day this year for the TV press boys.

Fort Worth—Gene L. Cagle, prez of the Texas State Network and general manager of the web's key outlet here, KFJZ, has been named to the board of directors of the Advertising Federation of America. He replaces Oveta Culp Hobby who resigned.

America's Leading INDEPENDENT Producer

Offers a Unique Service to the Sponsor

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PRODUCTION — PACKAGING — PUBLICITY — PROMOTION

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PERSONAL NOTICE

If the advertising party who wants to sell goods in 5,192,000 homes a week for only $7,500 in total cost, will call LO 4-8000 in New York, or WH 4-5060 in Chicago, he can be accommodated immediately. Note: Competitors of General Mills and R. J. Reynolds need not apply.

The telephone numbers in that notice belong to the Mutual Network — and so does the *Multi-Message Plan*, which makes the whole thing possible. According to latest available Nielsen data (NRI, Jan.-Feb., '53), this five-program, five-night Plan delivers a net, unduplicated audience of 5,192,000 families per week. At $7,500 a week, or $1.44 per thousand homes, this combination of effectiveness and economy is unmatched in mass marketing anywhere.

Only three radio programs reach larger audiences — and they cost nearly four times as much. In TV, $7,500 will get you the same

amount of commercial time in the top *two* markets—but even if *everybody* there tuned in, you'd reach fewer homes. In newspapers, $7,500 will buy a quarter-page in the top daily in the top 14 cities—but it would need a 69% 'rating' to equal 5,192,000 homes. And in magazines, *Life's* 5,300,000 circulation costs $19,200 a page.

As noted, General Mills and R. J. Reynolds are already enjoying what the *Multi-Message Plan* does for the value of the 1953 advertising dollar. If *you* sell anything fit for 5,192,000 radio homes, other than cereals or cigarettes, the *Multi-Message* details can be yours today. Do call one of those telephone numbers right away, won't you?

MBS

The radio network with the PLUS and the PLAN

MUSICAL DISCOVERY OF '53?
With Anna Russell, Fred Greenfeld, Phil Stahl, Duncan Pirnie
Producer-director: Fred Greenfeld
25 Mins.; Wed., (1) 9:05 p.m.
Sustaining
WQXR, N.Y.

Radio could do with more satire, and this April Fool's Day musical prank by WQXR revealed that "Bob and Ray" haven't a monopoly on the honorable art of kidding the hand that feeds. While the Messrs. Bob & Ray have been most successful at spoofing the absurdities of broadcasting generally, "Musical Discovery of 1953?" spent 25 minutes pulling the leg, and the longhair, of operatic music that frequently adorns WQXR.

Half of this special April 1 wheeze was devoted to preeming, in straight-faced fashion, an alleged new opera called "Europa und der New Stier." The so-called station announcer Lib Adler (Phil Stahl) interviewed the so-called composer of the opera, Prof. Sigfried Sitzplatz (Duncan Pirnie), whose guttaral accent sounded highly reminiscent of Sid Caesar's Schnitzel-und-Schnapps creation. The prof, a disciple of Prof. Hans Voorsht, from Achilles Und Der Heel near New Jersey Flats, solemnly described his past compositions, including "Lieber Freud" and "Der Ego Und Der Id." He went into such ecstatic raptures over the first aria of his new opera, "Lovai Dovai," that Lib Adler had to cut the windbag off.

The opera itself turned out to be screechy singing, caused by producer Fred Greenfeld playing an LP disk on a 45 needle. The contrapuntal baritone, Regurgus Holstein, turned out to be the sound effect of a cow bellowing balefully at the moon.

Second half of the stanza was given over to Anna Russell, who genially twitted coloratura sopranos. She gave a foggy-voiced demonstration of how they sing German lieder, French art songs, and, "when they have no voice but great artistry," are reduced to sobbing torch ballads, on the order of "Oh, You Made Me So Happy When You Made Me So Miserable."

Entire musical romp was carried off with a nice blend of mock seriousness and sauciness.

Seek Religioso Channel

Minneapolis, April 7.

Northwestern Bible Schools here has applied for a commercial television station on channel 23. Institution now operates radio stations KTIS and KTIS-FM in Minneapolis and KBOK in Waterloo, Ia.

Twin Cities now have two TV stations and a permit for a third on UHF has been granted.

RECORDING TAPE
Plastic Base, New, Non-Spliced
3 reels 7" $5.00
3 reels 5" $3.50
Add 50c postage We. of Mississippi
VOGUE TAPE CO.
(Dept. V.) 118 Bleecker St., N. Y.

CHIROPRACTIC FOR HEALTH
BERT SHERYLL, D.C.
Chiropractor
1639 Broadway Capitol Theatre Building New York City
Circle 7-4438 Call for an Appointment

DON CORNELL SHOW
With Georgia Gibbs, guest
Producer-director: Bob Noble
15 Mins., Sun., 6:15 p.m.
Sustaining
ABC, transcribed from N.Y.

Working within a neat format of song and patter, Don Cornell teed off a slick series on ABC Sunday (5). The net's slotting of crooner Cornell in his own show is in line with the overall show biz media drive to latch on to hot disk artists. In the past year Cornell has skyrocketed to the top brackets via his Coral Records' etchings and has built the kind of following that will rush to the dials when he's being aired. He's a natural winner for the teenage listener and okay bet for the adults who are within range of his vocal offerings.

The opening stanza was an easy-going affair with Cornell handling the tune intros and the guest-hosting in an amiable and ingratiating manner. His song repertoire included his hard hitting theme, "I'm Yours," a lilting rendition of the oldie, "S'Posin'," and a romantic "Many Are The Times." All incidentally, are on wax and indicates that the series will give Cornell a wide outlet to plug his shellac product.

It seems that the guests, too, will get in on the disk-plugging act. On the initialer Cornell played host to Georgia Gibbs, who moved right in with a rendition of her current disclick, "Seven Lonely Days," after a brief patter interlude. Up next week is Columbia Records' canary, Toni Arden, which indicates that the series will be a diskers' field day and right up the teenagers' alley.

Producer-director Bob Noble knits it into a fast-paced quarter-hour. *Gros.*

MY POP'S THE TOPS
With Charles and Barry Stark
30 Mins.; Sat., 1 p.m.
CO-OP
WINS, N. Y.

This half-hour session is strictly for the juve element. Playing on palship between father and son, airer is a combination quizzer and chatter stint. Quiz aspect of the show is in the sports vein and does not take up too much of broadcast's running time. Brief interviews are conducted with the guests comprised of father and son teams, with the latter, usually under 10 years of age, having to expound on why his pop is tops. This gives way to a number of cornball comments on why the old-man belongs at the head of the class.

Program is put together by Charles Stark Productions with Stark in charge of the interrogation. His son Barry is also on hand to further point up the parent-offspring relationship. Prizes are given each kid who makes an appearance on show and fall mostly into the sports equipment category. Fathers also draw gifts for giving a correct answer to quiz queries.

Plugs for Goodyear tires and Max Finkelstein, Inc., tire dealer, are frequent and don't enhance broadcast's limited drawing power. *Jess.*

Chicago — United Broadcasting Co. has changed its name to the United Film and Recording Studios. Although the bulk of the firm's grosses had formerly consisted of recording revenues, success with telepix has caused United to appropriate $250,000 for additional filming facilities.

JOHN CONTE SHOW
Producers: Gerry Gross, Norman Baer
Director: Bill Stedman
45 Mins.; Mon.-thru-Fri., 5:15 p.m.
Sustaining
WABC, New York

This is a modest effort that won't alienate anyone and that's bound to pick up a friendly following. Format is a standard mixture of songs, "live" and waxed, patter and late sports results, blended together by John Conte's amiable manner.

Conte keeps the 45-minute stanza running at an easygoing pace. He caters to the current disk tastes in his platter spinning and relies mainly on oldies for his vocal assignments. It provides a slick balance and widens his potential listener range. Gab is light and unassuming, making his spieling segments easy to take.

On series' preem show Monday (6), Conte crooned "Side by Side," "How Do You Speak to an Angel?" and "S'Wonderful" among others. All displayed his comfortable baritone styling.

All in all it's a pleasant setup that rates sponsor attention. *Gros.*

Radio Follow-Up

"Biography of an American," presented on WMCA's (N.Y.) public service division series "New World A-Coming" last Tuesday (31), had a good subject in the life story of Dr. Ralph Bunche, Director of UN Trusteeship, but failed to make the most of it, settling routinely instead for the rags-to-fame angle in a Horatio Alger vein.

Relying heavily on narration (by Mason Adams), Edgar Marvin's script moved episodically through a chronology of the Bunche biog, omitting several telling chapters, with the final effect that of an outline rather than the finished product. More fully sketched than other scenes were those relating Bunche's meeting of his future wife, Ruth Harris; his assistance to Gunnar Myrdal in preparing "An American Dilemma," the bible of the so-called Negro problem in the U.S. (which is really a matter of white attitudes), and his settlement of the Palestine fighting.

There was not much Maurice Tarplin, substituting for an ailing Juano Hernandez as Bunche, could do to bring his part to life. For instance, Bunche's reaction to many situations was never revealed: when, as a boy, he was refused admission to a Los Angeles pool "for white kids," and the stinging rebuke of good intention, by his high-school principal, that "we never thought of you as a Negro."

It's true, that from one view, Bunche's life was a success story. Son of a Detroit barber, he was orphaned before his teens and brought up by his grandmother (Ann Titoniak), who admonished "don't lose yourself in bitterness." Despite hardship, Bunche put himself through UCLA and Harvard (where he got his doctorate), and was a professor at Howard University, noted Negro institution, before his distinguished public career with the OSS, the State Department (as specialist) and the UN.

Yet the crux of Bunche's life, as that of any American Negro, is the inner struggle to believe in democracy while personally meeting daily denials of it in everyday life. This was sorely lacking in director Howard Phillips' production, as was the moment in Bunche's life when America paid a consequence for its intolerance, when the nation was denied the man's services as assistant Secretary of State because Bunche did not want to expose his family to life in segregated Washington.

WNOE's Major Strip Sale

New Orleans, April 7.

WNOE, Mutual affiliate here, signed the largest package in the history of the station last week with pacting of Brown's Velvet Dairy Products to sponssor five mystery shows a week. Mysteries represent local half of Mutual's Multi-Message Plan, the one-hour cross-the-board strip half of which is nationally bankrolled while the other half is sold locally.

Brown's, in addition to the 52-week mystery pact, also signed for a heavy spot schedule. Pact was set through the Brinckerhoff Advertising, local agency.

Cleveland — Spang Baking Co., through Gregory-House, picked up tab for half-hour 11 a.m. WNBK "Fun Wagon" featuring Glenn Rowell, emcee, and Cy Kelly, puppeteer.

RPI BINAURAL TEST PROGRAM
With Rensselaer Polytechnic Institute Glee Club, RPI Band, Four Horsemen, Dixieland Sextet, Studio Trio, Frank Gicca
Producer-director: Frank Gicca
30 Mins.; Mon., 10:30 p.m.
WHAZ, Schenectady, others

An ambitious test of binaural, or three-dimensional, radio broadcasting, capped a three-hour celebration last week (30) of the 30th anni for WHAZ, Rensselaer Polytechnic Institute station. Students manning the staff of Radio Rensselaer, campus outlet, arranged the 30-minute program. It drew chiefly on the college for talent; enlisted the facilities of WHAZ; WGY, Schenectady; WTRY, Troy, and WXKW, WPTR and WROW, Albany. A panel of six experts, headed by Donald E. Nordgaard, an electronics researcher for General Electric Co. at Schenectady, monitored the show on home sets, for analytical purposes. Listener reaction was requested.

Like all new things, more experimentation on binaural radio seems to be a necessity. It was imperfect and uneven, although often stimulating and challenging. Individual response probably varied with musical tastes, training, aural selectivity, room setup and physical well-being. Requiring considerable concentration, 3-D radio, at this stage, is probably not the best medium for anyone who is tired or unalert. Competition for each ear appeared rather pronounced; perhaps conditioning would materially lessen this.

The quartet and glee club gave the greatest in-person illusion. Balance and differentation of both were fine, although the foursome's selection of numbers might be open to criticism. The "spread" effect for quartet presumably was designed to highlight binaural radio. Joel Dolven led choralers in a beautiful rendition of "Battle Hymn of the Republic," following which the jazz pullaround by the Sextet was slightly incongruous. Three 15-second switches to monoral were made, to show the contrast, during the origination.

Frank Gicca, an engineering student, program director of Radio Rensselaer and weekend controlroomer at WPTR, rated a bow for his organizational effort, script and direction. He emceed smoothly; voice was high-pitched. *Jaco.*

FALSTAFF SETS DEAL ON ST. L. BALLCASTS

St. Louis, April 7.

Now that it has been definitely settled that the St. Louis Browns will remain in St. Louis at least for the 1953 season a deal was worked out last week whereby the Falstaff Brewing Corp., will sponsor all games played by the club in addition to the game-of-the-day with Dizzy Dean and Al Heifer in the latter stint.

Alvin Griesedieck, prez of the suds maker, said the St. Louis outlet would again be KXOK with portions of night games skedded for KMOX. Bud Blattner, former major leaguer, will do with play-by-play with assists from Bill Durney the club's traveling secretary and former radio gabber.

Houston—Ralph Mead, former lighting director for KPRC-TV has been upped to program supervisor for the outlet.

TELEPROMPTER CORP. IN 53G NET FOR '52

TelePrompter Corp. earned net profit before taxes of $53,575 for the fiscal year ended Dec. 31, 1952, the company's annual report disclosed this week. Take was garnered on a gross of $285,583. Year, incidentally, represented the firm's first full 12 months in business. For 1951 a net loss of $16,092 was registered on a gross of $96,221.

Irving Kahn, president and board member, revealed that TelePrompter's annual meet for 1953 will be held at its New York office next Tuesday (14). Primary purpose of the conclave will be to elect an eight-man board of directors. Already on the slate besides Kahn are Fred H. Barkau, Roy R. Coffin, Walter Craig, Russell E. Gardner, Jr.; Hubert J. Schlafly, Hubert J. Schlafly, Jr., and Charles W. Stevens.

Radio Hangover

Continued from page 1

CBS-TV situation comedy roster, with such commercially successful entries as "My Friend Irma," "Our Miss Brooks," "Life With Luigi" (which returns to the web soon in the Thursday night at 8 slot), "Mr. and Mrs. North," etc., all representing, along with "Lux Video Theatre," "You Are There," "Suspense" and "Quiz Kids," an embellishment of sight values to the original radio series.

Ditto for NBC-TV's "Life of Riley," which has moved into a top-rated position. Same goes for such other NBC video entries as "Dragnet," "Voice of Firestone," "Hit Parade," "Cavalcade of America," "Big Story," "Aldrich Family," "One Man's Family," "Juvenile Jury," et al.

Too heavy reliance of the TV impresarios on radio-incubated personalities and properties is regarded as one of the more deplorable aspects in the video ascendancy and the inability of television thus far to entrench itself as an original, distinct component of show biz.

Boston — Frederic S. Bailey, WTAO-AM manager, has been appointed general manager of WTAO-TV, it was announced by Frank Lyman, prexy of the Middlesex Broadcasting Corp. Bailey will continue his AM duties. WTAO-TV, Boston's newest tele station, Channel 56, begins commercial operations in September.

Sound Film Studio for Rent
Fully equipped. 3-phase voltage regulated. 40 x 20 feet. Control room. $75 per day. $300 per week.
MUrray Hill 2-3218, New York City

Agents! Packagers!
Your program idea produced on film in our own New York sound film studio. Lowest possible cost. Box V-204253, Variety, 154 W. 46th St., New York 36, N. Y.

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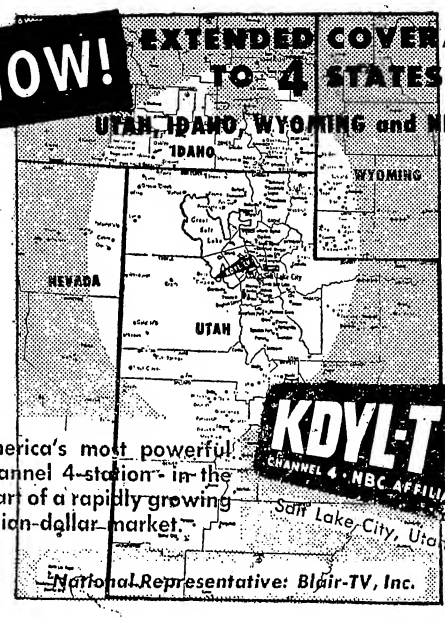

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symbol of WGAL-TV's increased power, now gives larger coverage, bigger audience, greater sales potential to WGAL-TV advertisers.
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ROBERT MEEKER Associates
New York Chicago Los Angeles San Francisco

Television Chatter

New York

Robert Kochenthal returned to the WPIX sales staff after two years with Katz agency . . . **David J. Hopkins**, Emerson's director of sales and advertising, named chairman of Radio-Television Manufacturers and Distributors Division of the Cancer Crusade . . . **John W. Pacey**, ABC director of public affairs, participated in a televised panel discussion on coverage of court proceedings Monday (6) in Cleveland at the national convention of Sigma Delta Chi journalism fraternity . . . **Dennis Day** to be honored April 11 by Manhattan College, his Alma Mater, with its alumni medal of honor . . . **Frank Brill**, account exec for United Television Programs, won the television set donated by Benton & Bowles for the blood donation drive staged last week by tenants of 444 Madison Ave. Building collected 560 pints of blood . . . **Charles Condike** named regional sales manager for the southwestern region of Du-Mont Labs' receiver division . . . "Your Pet Show" celebrates its fourth anni on WPIX this Saturday . . . **Ezra Stoller's** color photographs of CBS' "Television City" in Hollywood is a four-page picture-story feature in April issue of Fortune.

Jerome Thor, star of TV series "Foreign Intrigue," returns to the U. S. April 21 after an absence of almost a year . . . **Don Appell** joined George F. Foley Productions as associate producer and director of "Freedom Rings" . . . Silent-screen stars **Dorothy Mackaill**, **Leatrice Joy** and **Nils Asther** in "The Magic Lantern" on "Studio One" April 13 . . . **Arlene Dahl**, on way to Film Festival in Cannes, France, into "Philip Morris Playhouse" (radio) tonight (Wed.) and "This Is Show Business" (TV) Saturday. She has just finished "Diamond Queen" film. . . . **Jeanette La Bianca**, coloratura soprano, was guest on **Lilli Palmer** show last Sunday . . . **Dan Klugherz** appointed Manager of Film Production for CBS-TV.

Bud Collyer replaces **Bobby Sherwood** on ABC-TV's "Quick as a Flash" . . . NBC scene designer **William C. Molyneux** lent models of his stage and TV sets to the High School of Performing Arts for an exhibition there April 13 to 24 . . . Old Gold has renewed "Chance of a Lifetime" on ABC-TV.

Hollywood

Kelley Kar Co. inked 52-week pact to bankroll "Moonlight Movies" on KECA-TV . . . **Charles Denny Jr.**, who has been here conducting video survey for Paramount Television, is no longer with the company . . . KNXT's Palladium Party switches from Sundays to Tuesdays . . . **Dick Haynes** teed off new show, angeled by Welch's Wines, on KLAC-TV . . . KNXT reshuffling programming, with **Johnny Carson** beginning new show; **Harry Owens** switching from Mondays to Thursdays; **Johnny Mercer** toplining musical panel format, and **Bill Ballance** panel show. As a result, **Paul Coates'** "Table From Hollywood" exits, but he remains as member of "Bachelor's Haven" and with his morning show . . . **Tex Ritter** preemed "Western Cavalcade" on KLAC-TV, with **Joe Landis** producing . . . KTLA manager **Klaus Landsberg** reshuffled personnel, with **Joe Coffin** ankling KLAC-TV to join station as director of sales development, **Albert Band** joining as staff director, talent director **Bob Mohr** being upped to sales manager, former sales manager **Harry Maynard** promoted to new post of director of advertising, sales promotion and client relations, and **Bob Forbes**, formerly in sales, takes charge of commercial continuity in production department . . . **Leonard Stern** joined **Alan Young's** scripting staff . . . "Files of Jeffrey Jones" begins April 13 on KTTV, with General Electric Supply Corp. picking up the tab . . . Al Terrence Carpet Co. bankrolling "Owl Movies" on KLAC-TV . . . **Jack Wrather** to San Diego to close escrow for his recent purchase of KFMB-TV and AM, beginning operations with escrow payment of $600,000 cash on $3,000,000 purchase from John A. Kennedy Broadcasting Co.

Chicago

Ed Sullivan emceed the TV Guide bowling tourney last week . . . Sunkist will replace Mars Candy as bankroller on ABC's "Super Circus" summer session . . . Kling Studios releasing beer blurbs in six new markets . . . **Marilyn Dragowick** joining the **Ernie Simon** WGN-TV staff . . . Mages Sporting Goods to sponsor the Monday 10 p.m. slots at WGN-TV. Feature pix and time billed through **Malcom-Howard** for the next 26 . . . **Lee Salberg** designing WBBM-TV car card promotions for the Chicago Transit Authority . . . **Dr. Frances Horwich** of NBC's moppet show, "Ding Dong School," will be keynoter of an educational confab at Roosevelt College.

WBKB's "Courtesy Hour" will receive plaudits from the National Television Review Board as the first live teevee show to be included in the Board's high school educational program . . . WBKB sportscaster **Jack Drees** off on a Florida hiatus with **John Bryson** filling in . . . **Roy Lang** being added to the **W. E. Long** ad agency as assistant radio-TV topper via a similar stint with Foote, Cone & Belding . . . Raytheon Television and Radio Corp., subsidiary of Raytheon Manufacturing Company, to be merged into the parent organization May 31 . . . Nelson Brothers Furniture picking up the remaining tabs for newscaster **Fahey Flynn's** WBBM-TV evening slots.

San Francisco

Local TV Academy's fourth annual "merit" awards went to Standard Oil for the "Standard Hour" teevee experiment . . . Stanford Univ. for the short-run "People, Places and Politics" series, bankrolled by Ford Foundation . . . **Dr. Tom Groody** for his "Science Laboratory" series . . . **Lee Giroux** for triple accomplishments—performance on Cerebral Palsy telethon, production of the deceased "San Francisco At Night" series, the opening of his Winroux Productions agency . . . **William A. Palmer** for his "Palmerscope" kinnie process . . . **John Atterbury** for set designs . . . KGO-TV for the Cerebral Palsy telethon . . . KRON-TV for increasing its power . . . KPIX for public service-educational pioneering . . . **Walter Pidgeon**, Screen Actors Guild president, here to confer on the new TV film code . . . **Klaus Landsberg** addressed local ad club . . . State Department axing two local "Voice of America" transmitters operated by General Electric and Associated Broadcasters . . . Latest Bay area TV set census estimated at 558,200 . . . **Blue Wright** quitting as KGO-TV program director to join WAKR-TV, Akron . . . New KGO-TV staff members: **Wayne Anderson** and **Ted Carlson**, sales; **Don Blum**, sales promotion; **Bill Follett**, film director.

26-Station, Four-State Web Bought by Brewery For Senators Ballcasts

Washington, April 7.

A baseball network of 26 radio stations in four states and the District of Columbia, with WWDC in Washington as the key outlet, will carry the entire 154-game schedule this season of the Washington Senators. The games will be sponsored by National Brewing Co. of Baltimore (National Bohemian beer).

In addition, plans are under way to add a fifth state to the "Washington Nats Baseball Network" as negotiations are in progress with four North Carolina stations.

Play-by-play broadcasts of the games will be handled by sportscasters Arch McDonald, Bob Wolff and Bailey Goss.

Stations which have joined the network are WFMD in Frederick, WARK in Hagerstown, WCUM in Cumberland, WKIK in Leonardtown, WASL in Annapolis, WCEM in Cambridge and WASA in Harve De Grace—all in Md., WFVA in Fredericksburg, WTON in Staunton, WNNT in Warsaw, WSTK in Woodstock, WINC and WRFL in Winchester, WANT and WRVB-FM in Richmond, WREL in Lexington, WLVA in Lynchburg, WVEC in Hampton, WRIS in Roanoke, WEVA in Emporia and WCHV in Charolottesville — all in Va.; WKYR in Keyser, WMMN in Fairmont and WEPM in Martinsburg—all in W. Va.; and WHVR in Hanover and WARD in Johnstown, in Pa.

Miller's WWVA Post

Wheeling, April 7.

With the recent promotion of William E. Rine as v.p. in charge of the Northern District of Storer Broadcasting Co., Paul J. Miller succeeds Rine as managing director of WWVA, Storer's 50,000-watt CBS radio affiliate here.

Miller was formerly assistant managing director.

TV Spotlights 24 of 31 Sessions At Ohio U. Educ'l Confab April 16

Columbus, April 7.

Educational broadcasters will find the program for Ohio State U.'s 23rd Institute for Education by Radio-Television heavily weighted in favor of television. This trend has been growing more evident since five years ago, when a pre-convention session on the topic was squeezed in at the last minute. Thursday-through-Sunday sessions are scheduled in the Deshler-Wallick Hotel here April 16 to 19.

Quick survey of the advanced program reveals that 24 of the 31 general session, work-study group and special-interest group topics deal with tele exclusively, or with radio and TV combined. Only five of the work-study groups, and five of the special-interest groups, devote their attention solely to radio.

The Institute kicks off evening of April 16 with a general session discussing "The Telecasting of Legislative Hearings." Dr. I. Keith Tyler, Institute director who rarely takes part in the formal program, will moderate the forum. Three speakers have been invited: Sig Mickelson, TV news director for CBS-TV; Telford Taylor, counsel for the Joint Committee on Educational Television, and Morris Novik, radio-TV consultant.

Graydon Ausmus, prez of the National Assn. of Educational Broadcasters, will moderate the Friday evening general session on "The Role of Educational Communications in Society." Sunday morning general session, on the hard facts of "Supporting Educational Television," will be presided over by John Crabbe, prez of Assn. for Education by Radio-Television. Speakers will include Ted Leitzell, public relations director for Zenith Radio Corp.; George R. Craig, trustee of Pittsburgh's Arbuckle-Jamison Foundation, and Edgar Dale, professor of Ohio State U.'s Buerau of Educational Research.

Broadcasting by schools, universities, national organizations and commercial stations will be considered in several of the work-study and special interest sessions. Other meetings will be concerned with techniques in educational TV, progress in communications research, training personnel for radio and TV in schools and colleges, and radio writing and production. Subject matter of programs will provide the chief topic in discussions on agricultural, religious, health, music and children's programs. Rep of organized listener-groups from all over the U. S. will share ideas in meetings on good programming.

Last year, the Institute was the first meeting held after the announcement that the FCC had allocated some 200 TV channels for educational purposes, and the gathering was in the nature of a sober celebration. FCC Chairman Paul Walker and Commissioner Frieda Hennock warned the educators then that these channels could only be held for them for a year, and pleaded with them to grab off the allocations. The year is nearly gone, and only 14 educational TV grants have been on, and only slightly more than a score of applications are on file.

Institute's advance program reveals an awareness of this situation in its listing of "how to" topics for discussion, and in its scheduling of the general session of the plaguing problem of paying costs of educational TV.

Faye Emerson's Month Of Road Originations

Faye Emerson, on tour in "Evening With Will Shakespeare," began this week a more-than-a-month out-of-town origination of her WNBC, N. Y., program.

Show, heard from 12:05 to 12:45 cross the board, simultaneously drops disk-playing from Miss Emerson's radio repertoire (it's a headache to set up for a traveling N. Y. deejay) to concentrate on straight interviews, many with her Shakespeare cast members, who include Eva LeGallienne, Margaret Webster, Viveca Lindfors, Basil Rathbone and John Lund.

First stop this week for the troupe, and Miss Emerson's N. Y. airer, is Boston, followed by single weeks at New Haven, Brooklyn, Philadelphia, Wilmington, Baltimore and Washington, winding up the week of May 11.

Eileen BARTON
Opening April 10
Fazio's Supper Club
Milwaukee
CORAL RECORDS
Dir.: MCA

NOW BREAKING ALL RECORDS
WKRC-TV
CINCINNATI
Daily
Mondays thru Fridays
3:30 to 4:00 P.M.
Talk of the Women's World
The ERN WESTMORE TV-Show
PRODUCED BY KROGER BABB
WORLD'S LARGEST ORGANIZATION
HALLMARK OF SHOWMEN
HALLMARK PRODUCTIONS, Inc.
• 9100 Sunset •
HOLLYWOOD [46] CALIF.

the new wrinkle in television is TEEVEE library programming
. . . look for the new Wrinkle!
NARTB CONVENTION,
April 27, 28, 29, 30,
May 1

WTTV BLOOMINGTON
Serving a 2 BILLION $ MARKET
34% of the PEOPLE
34% of the FAMILIES
accounting for
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TV's Easter Parade

Continued from page 25

while interviews were being conducted.

At the Waldorf, McCarthy and Miss Ravisse interviewed, among others, James A. Farley, a Hungarian countess, and actress Marlene Cameron. Recorded background music throughout was annoying.

From the vantage point of a custom tailor's shop across the way from St. Patrick's Cathedral, Charles Collingwood, for CBS, gave the history of the Easter Parade, which could be seen fitfully in the distance through the window. Later, after much switching of the dial, he was found with author Cleveland Amory ("The Last Resorts"), who gave some lowdown on New York's high society.

Awkward Stars

At the Plaza, CBS' hotel headquarters, Ann Rutherford, subbing for Celeste Holm, who had bowed out of the event after signing with NBC, was nervous (as was Sally Forrest reading fashion notes) and anxiously awaiting cues in the Terrace Room, which had loud, distracting background noise. Also present was Walter Slezak of "My Three Angels," who interviewed a group of children including his German-speaking three.

Outside the Plaza, Mike and Buff Wallace chatted with such arrivals as Bert Lytell, who told two awkward anecdotes; several women with the Travelers Aid Society and the New York Cancer Committee, and hotel owner Conrad Hilton.

After about 17 minutes in New York, at the Sherry Netherland where Reginald Gardiner and Maggi McNellis chatted with such guests as Gloria Vanderbilt Stokowski and her son Stan, Russell Nype, and Mrs. Orson Munn Sr. and Jr., the ABC network switched to Washington's Mayflower Hotel, where a brunch was being held for the International Rescue Committee (to help enslaved peoples).

The Washington faces—among them Senators Paul Douglas, Theodore F. Green and Pat McCarran, with Mrs. William Randolph Hearst Jr. as hostess—were welcome in their television newness, but the hotel atmosphere suffered from sameness, and the people seen were too many, and too hastily and briefly met. There was also a Washington fashion parade.

Now that television's Easter Parade coverage has been frightened away from Fifth Avenue, it would be wise to explore not only other locations, as ABC has done, but other approaches to avoid overwhelming the viewers with a multiplicity of guests too superficially presented. Television shows lack of imagination by merely offering an almost endless string of people, mainly celebrities (bona fide or otherwise), to stand up before the cameras and take a figurative bow.

TV Star Jag

Continued from page 27

in radio and television, as witness "I Love Lucy" and the fall starter in "My Favorite Husband." CBS has in the works a new creative board of writers, such as those radio boys who established the situation comedies as a bull market years ago.

Hubbell Robinson Jr., CBS-TV programming chief, has signed playwright Ronald Alexander ("Time Out for Ginger") as the start of a large creative staff that will knock heads together in developing new tele properties. While not uninterested in stars—such as Danny Kaye, for instance—CBS is concerned with creating the right property first and then acquiring the star (or grooming one).

Any way you look at it, the fall season shapes up as one of the most active one in years, as opposed to last season't generally moribund condition, when new tele shows were few and far between.

Hallmark

Continued from page 26

shows have been most helpful in building recognition and sales for Hallmark cards. We feel that productions like 'Hamlet' and 'Amahl and the Night Visitors' make important contributions to TV, and fit perfectly into the 'Hallmark Hall of Fame' objectives on radio and TV."

Hallmark will promote its "Hamlet" sponsorship by distributing a four-page "Study Guide to Hamlet" to 12,000 high school and college English teachers throughout the U. S. Students will find in it pictures of the cast, a history of the play, and an explanation of its relationship to modern life.

Besides Evans in the role of Hamlet, the cast will contain Ruth Chatterton as Queen Gertrude, Sarah Churchill as Ophelia, Joseph Schildkraut as King Claudius, and Barry Jones as Polonius. Unlike its sponsorship of "Amahl," Hallmark will offer commercials at the beginning, middle and end of the drama. A five-minute break will be made at midpoint of the telecast to allow Evans a breathing spell.

Fore-Aft Baseball

Continued from page 27

fore the season opens next week. Wife of Giant manager Leo Durocher wasn't expected to repeat her chores of last year, but recenty decided to do the turn once again.

Otherwise, the lineup looks like this:

Dodger games on WOR-TV are preceded by the half-hour "Happy Felton's Knot Hole Gang," picked up a couple of weeks ago by Bank of the Manhattan Co. Post-game sessions of 15-minutes are shared by Studebaker Dealers and Tidewater Associated Oil, latter, repeating its sponsorship of last year.

On WPIX, Yankees signed comic Joe E. Brown to handle pre- and post-game chores, consisting of a 15-minute stanza before and 10 minutes following the games. R. J. Reynolds bankrolls, for Camels and Cavaliers. Since it's a Yankee package, Brown will also assist Mel Allen and Jim Woods in the commentary on the games themselves.

Also on WPIX, Frisch will do post-game chores of 10-minutes for Lincoln-Mercury Dealers while Miss Day, as yet unsponsored, does the pre-game slot.

Sen. Tobey

Continued from page 26

mercial field. Sen. Tobey said he felt he could speak for the people of Sen. Butler's state as well as his own "and say that we have enough commercials now."

It was at this point that Tobey announced that the committee would meet with the FCC to consider "the whole field" of educational video.

It became obvious, from the hearing on Doerfer, that Sen. Bricker is pushing to safeguard reservation of channels for educational TV after next June 2, when commercial broadcasters may petition the Commission to take up educational channels which have not been applied for. The Ohio solon urged that the channels be "kept open" to give the educational institution the opportunity "to outfit its own station in its own time and in its own way."

"I just don't want to see this great (television) facility taken over entirely," Sen. Bricker continued, "to the exclusion of control by educational institutions. We have the money. We have the operating facilities. We have the people, training and trained, who could conduct an around-the-clock program."

Murrow

Continued from page 25

ups, no film at all, and has created a good deal of sponsor thinking.

Amoco, for instance, which has first refusal rights, would like to back Murrow in TV as it has in radio since the days of the blitz in London. But five a week on radio and two a week on tele are a lot of news shows.

So Amoco is reportedly mulling the possibility of cutting the Murrow 7:45 p. m. radio strip to three a week, picking up the tele tab for "Person to Person" at either two 15-minute periods, which would give the oil company full weekly Murrow coverage on both radio and tele, or one half-hour period during the week.

There's also some network thinking about making life easier for the radio-TV reporter by advancing Murrow's radio time one hour earlier into the Lowell Thomas spot (Procter & Gamble is dropping Thomas in June).

With all this, Alcoa is not happy. Aluminum firm, liking Murrow for its institutional advertising, wants if possible, to keep the newsman a television exclusive and is worried about added Murrow tele exposure under different sponsorship if "Person to Person" debuts under the Amoco flag.

Beaumont, Tex.—All four of the local radio stations will be represented in the legit production of "A Message for Kings" to be presented here April 15. Karl von Leuwen, program director for KRIC, is director and a member of the cast. Ed Ogden, engineer for KFDM, is technical director of the play. Virginia Moon, of the KTRM staff, will be narrator. In the cast are Charles St. John of KJIM and Homor Odom and Will Coker from KFDM.

Inside Stuff—Radio

WOR, Mutual's New York flagship, recently snowballed a $100 one-shot advertisement on the station into a $50,000-a-year billings proposition. Client was Plantation Estates, a realty firm which sells plots in Florida to retiring couples. WOR salesman talked the firm some months ago into buying one announcement on the early morning John Gambling show. Firm had been working on an advertising cost basis of $5 per inquiry. Initial announcement brought a response that cued Plantation to buy time to the point where it now has 15 minutes of Gambling on Saturdays, plus other spots to the tune of $1,000 weekly. Claims, too, it's sold out one area of plots and has started another development in Florida.

For writing and producing "Only One to a Customer," NBC radio documentary on heart disease last year, Wade Arnold, NBC executive producer has been chosen as the first winner of the American Heart Assn's annual Howard W. Blakeslee Award ($1,000) for outstanding scientific reporting in the field of heart and blood vessel diseases.

Award will be formally presented Friday (10) at the annual dinner of the American Heart Assn. in Atlantic City. It was established last year in memory of Howard W. Blakeslee, Associated Press science editor and founder of the National Assn. of Science Writers, who died of heart disease.

CBS employes in the Labor Grade structure (practically all white-collar and service employes) receive a hike in salary, retroactive to March 30, in their paychecks April 10 or 17. Salary minimums have been boosted from $2 to $12, and employes will get these increases or a 5% general increase, whichever is higher. A merit-raise system goes into effect May 3.

Broadcasters covering the latest atom bomb explosion at Yucca Flat, Nevada, have received membership cards to the Ancient and Honorable Society of Atombombwatchers, Las Vegas Local No. 1, from the Flamingo Hotel.

Cards attest holders have "shivered, sweated and stuck."

WLIB, N. Y. indie, is making its Harlem Easter Party an annual affair, following the appearance of 1,000 youngsters Saturday (4) at the station's Hotel Theresa studios. Station had announced the party the day before, and had to turn away a number of youngsters. Merchandising tie-ins were set with sponsors, who provided free refreshments and gifts to the kids.

William S. Hedges, NBC veepee and chairman of the nominating committee of the New York chapter of the Radio Pioneers, has announced a slate of officers for the upcoming meeting and election of the Club to be held May 20.

Committee's slate is: President, Patt Barnes; 1st veepee, Frank Silvernail of B.B.D&O.; 2d veepee, Charles Butterfield, AP radio columnist; 3rd veepee, Henrietta Harrison of the YMCA; Secretary, Bruce Robertson of Broadcasting magazine, and Treasurer, Charles A. Wall of AMP and BMI.

Those personal pitches by pop vocalists for their own disks will be extended into the classical field for the first time on ABC, when Jan Peerce tops off his 90-minute Monday night musical host stint with a 15-minute disk and gab session. Metopera tenor will play his own Victor etchings, intro and interview guests, and generally discuss the longhair fields.

ABC has been experiencing all kinds of difficulty with a title for its new series, name of which was changed for the third time this week. Originally tagged "ABC Caravan," it was changed a couple of weeks ago to the "ABC Playbill." Third change came when "The Playbill," N. Y. legit program magazine, warned the network the name was copyrighted and that the firm had won two previous suits of title infringement.

It's now the "ABC Playhouse."

Lincoln-Mercury In WCBS Weather Tuneup

Lincoln-Mercury, through Kenyon & Eckhardt, has bought a fixed position weather package on WCBS, N. Y., beginning next week.

Two one-minute spots, at 6 and 11 p.m. Monday through Saturday, will be in a singing commercial format, with 20 seconds of music, 10 seconds of straight weather and 30 seconds for the commercial.

Lyrics and music for tunes are written by Ernie Hartman, WCBS assistant program director, and Margo Burke.

Omaha—WOW last Thursday (2) staged its 30th anni show, featuring Jolly Joe Martin, Al Lamm and rebroadcasts of station's past top shows.

Cincinnati—Joe E. Marks, vet comic and a resident of Covington, Ky., opposite Cincy, has exited as a WLW-TV staffer. He has signed for outdoor operettas this summer in St. Louis and Kansas City.

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INSTRUMENTALS AS DISK STAPLES

ASCAP Shies From 'Favorite Son' Electioneering, Though Time Short

Although the ASCAP presidential race is still wide open with less than a month to go before the board must name a successor to Otto A. Harbach, the exec echelons of the American Society of Composers, Authors & Publishers are not engaging in any electioneering to date for "favorite sons." Neither the writers nor publishers on the ASCAP board have met together in any sort of factional grouping to push for one or another candidate.

At this point, however, it's understood that Stanley Adams is forging ahead as one of the more likely nominees. Adams has the support of the writer group on the board and he has reportedly been gaining among some of the leading publishers. Jack Yellen has also been named as a possibility by the writers but has received little publisher support. Some top publishers believe that if a deadlock occurs, either Fred E. Ahlert or Deems Taylor, both former prexies, may be asked to take the top post. Ahlert, however, has indicated that he would decline to serve.

The balloting for writer-members of the ASCAP board, which resulted in the reelection of all incumbents, gave the following results: 138,822 votes for Oscar Hammerstein 2d; 138,289 for Harbach; 132,405 for Ahlert; 124,982 to Adams; 124,327 for Yellen; 121,858 for Gene Buck; 119,229 for Edgar Leslie; 118,889 for Deems Taylor; 115,931 to John Tasker Howard; 115,562 to George Meyer; 112,171 to Paul Cunningham; and 98,596 to A. Walter Kramer.

Aberbachs Prep Alamo Buildup

Music publishers Jean and Julian Aberbach, who have become among the leading hillbilly publishers via their Broadcast Music, Inc., Hill & Range firm, are currently making a bid to build up their Alamo company, an ASCAP affiliate. In the last couple of weeks, the Aberbachs have made exclusive deals with four ASCAP writers.

Lee Morris, a history teacher in Boston, joined the Alamo stable under a one-year pact with two-year options. Morris, who has done special material for such performers as Hildegarde and Carl Brisson, is currently on a hillbilly kick after making a trip to Nashville.

The Aberbachs also inked Kay Twomey, also from Boston, Fred Wise and Al Weisman. Latter three writers work as a team.

ROBBINS, NAT COLE FORM NEW PUBBERY

Jack Robbis, head of J. J. Robbins & Sons, has formed a new publishing company in partnership with Nat (King) Cole. Firm, called King Cole Music, will issue piano method folios written by Cole in the Dixieland and progressive idioms.

Robbins recently made a similar deal with Jack Barry, emcee of "Juvenile Jury," in the Robar company which is publishing a folio of p.d. tunes, in new arrangements under the title of "Life Begins At 80—Old Time Songs."

Jack Robbins may publish the score of the new Fred Finklehoffe-Johnny Mercer legit musical. Another legit venture is the forthcoming Albert Lewis production of (the late) Fulton Oursler's "Greatest Story Ever Told." Domenico Savino, longtime J. J. Robbins & Sons staffer, has arranged a "Mary's Lullaby" thematic for the dramatic play.

Wally Cox's RCA Disks

Wally Cox, nitery comic and the "Mr. Peepers" of the NBC-TV show, will make his bow on wax via RCA Victor release later this month. Cox has etched a comedy monolog, "What A Crazy Guy" and the standard, "There's A Tavern In The Town."

Accent on diskings by the TV comics is also being made by Columbia with their recent slice of a Red Buttons disk. Victor cut some disks with Milton Berle a couple of years ago as did Coral Records with Jerry Lester.

N.Y. Court Rule Blow to Goody's Disk Price Cutting

The case for establishing firm list prices on disks was given the biggest support to date when the Raxor Corp. won its suit against Sam Goody, N. Y. discount retailer, in N. Y. Supreme Court last week. Raxor, in behalf of Cetra-Soria Records, was granted an injunction prohibiting Goody from cutting prices on their merchandise.

In a long decision by Judge Isidor Wasservogel, the court ruled the Feld-Crawford fair-trading act fully applied to Cetra. The judge threw out Goody's claim that Raxor was indulging in the illegal price-fixing or in restraint of trade. The court ruled, however, that the Feld-Crawford Act did not apply to Goody's inter-state or foreign sales, which excludes his mail order operation from the injunction.

Capitol Records took over the distribution of the Cetra catalog April 1 and is continuing the policy of maintaining list prices by entering a number of fair trade agreements. The court ruled that Raxor's deal with Capitol had no bearing on the suit against Goody since there was nothing in this pact which was illegal. The tieup between Raxor in the U. S. and Cetra in Italy, which Goody contended involved illegal price-fixing, also was approved by the court as a legitimate deal to buy foreign masters by a U. S. company.

Decca Drops Stock Incentive Plan For Its Key Personnel

Due to negative reaction from stockholders, Decca's board has agreed to drop its proposed stock incentive plan to key employees. Directors made the decision at its meeting last week because "they have received adverse comments upon the stock option plan as submitted sufficient to warrant reconsideration of the matter."

Plan would have opened the way for the issue of 150,000 shares, with key employees entitled to be awarded options for purchase of a specified number of the stocks at 95% of the prevailing market price. Decca prexy Milton R. Rackmil was given the first option to buy 100,000 shares.

Opposition to the incentive plan by Decca stockholders is surprising in light of its being a common practice in corporations in and out of show business. Loew's and Columbia Pictures, for instance, have such plans currently in operation. The Decca plan was to have come up for approval at the stockholders' meeting in N. Y. April 14.

Al Salinas has been named professional manager of Peer International's Latin-American division.

BUCK TIDE OF CORNBALL HITS

While it's been the hillbilly tunes and the novelties which have seemingly captured the music biz for the past couple of years, instrumental numbers in the class bracket have bucked the tide to become among the most staple items in the bestselling lists. Instrumental clicks, of course, are as old as the disk industry, but their vitality in face of the recent cornball surge is a current phenomenon in the trade.

All of the major platter labels are now pulling for the instrumental vogue with one or more orchs batoned by "house" musical directors. Victor has Hugo Winterhalter and Henri Rene; Columbia has Percy Faith and Mitch Miller; Decca has Leroy Anderson, Tutti Camarata and Gordon Jenkins, and Capitol has Les Baxter, while among "the Little Three" companies, M-G-M has Tony Acquaviva, David Rose and Macklin Harrow; Mercury has Dick Hayman and Ralph Marterie, and London has Edmundo Ros.

The disk companies have been laying on the instrumentals because they have been steady, and occasionally standout sellers such as "The Third Man Theme," with Anton Karas for London several years ago and more recently Anderson's "Syncopated Clock" and "Blue Tango." Such hits, moreover, have proved to be solid sheet music sellers in a period when the usual run of disk hits have generally been disappointing copy movers. The key, perhaps, to the consistent showing of the instrumentals may be found in their steady spinning by the disk jockeys who want a change from the pop lyric diet.

No Critics This Year

No instrumental has broken through for a hit this year as yet, but there are currently a flock of contenders for such ranking. "Ruby", theme from the 20th-Fox pic, "Ruby Gentry," is rapidly moving upwards via the Hayman slice for Mercury, and a Mitchell Par-

(Continued on page 45)

Ellington Exits Col for Capitol

After waxing under the Columbia Records banner for the past five years, Duke Ellington last week switched to the Capitol label. Ellington's Cap deal will run a year with options and calls for a hefty guarantee. Col's negotiations for a renewal of Ellington's pact fell through when the maestro and the diskery couldn't come to terms on the guarantee stipulation.

In the past year a number of major diskeries have squawked about their orch pactees' high guarantees and have been threatening to crack down when renewal time came due. Ellington, who recently celebrated his 25th anni in the music biz, etched for the now-defunct Musicraft label before rejoining Columbia in 1948.

Geo. Frazier to RCA For 'Special Projects'

Writer George Frazier joined RCA Victor last week in a newly created post as coordinator of special projects. In his new spot, Frazier will supervise pop reissues and show albums long with originating special album ideas out of Victor's extensive wax archives.

A jazz critic, Frazier has an intimate working knowledge of Victor's accumulation of jazz classics reaching back to the 1920s. Victor has been releasing numerous jazz albums recently but most of 1930-40 vintage.

Manie Sacks Sets Joe Carlton as A&R Topper of RCA's New Record Label

'Da, Da' Subversive

The anti-Commie mood of the nation is now sweeping through Tin Pan Alley.

In the original version of the tune, "Say Si Si," there's a line which goes, "and in Russia, the girls say 'da da'!" For the tune's current revival, however, the line has been dropped. Al Stillman and Francia Luban wrote the tune on a theme by Ernesto Lecuona. E.B. Marks is publishing.

Disney Follows Santly-Joy Deal With BMI Subsid

Another ASCAP firm moved into the dual publishing operation with a Broadcast Music, Inc., affiliate this week with Walt Disney Music reactivating its Wonderland subsid in a tieup with the broadcasters. Move marks the second time within a month that BMI has added a new firm from the ASCAP stronghold. Previous deal was with Santly-Joy's new Trinity Music subsid.

In line with the Wonderland setup, Disney is regaining the copyrights to the scores from the pix, "Bambi" and "The Reluctant Dragon." Both scores were placed with BMI before Disney had set up his own music firm. Scores from his pix previously had been spotted among several Tin Pan Alley pubs and he handed the "Bambi" (penned by Frank Churchill and Edward Plumb) and "The Reluctant Dragon" (by Churchill and Larry Morey) copyrights to BMI because the pix were released during radio's ban on ASCAP. Both scores, of course, will now be placed in the Wonderland firm.

Wonderland was organized two years ago as selling agent for the "Alice In Wonderland" score which was published by Disney. Firm, however, was never placed in ASCAP or BMI. Disney's move into the BMI fold is attributed to the dissatisfaction with ASCAP's payoff system.

Wonderland's operation will be delayed until Disney Music's general manager, Fred Raphael, returns from a six-week European trek which began yesterday (Tues.). BMI's guarantee deals and point payoff plan for Wonderland will be worked out then.

Court Backs Agent's Fee on Song During 2d Copyright Term

An agent's fee on a song publication, made during the first copyright term, is valid during the second copyright term as well, according to a N. Y. Federal Court decision last week in the case of Jack Val vs. Feist Music. Val was suing for 10% of the royalties on the oldie, "Running Wild," which he sold to Feist in 1922 on behalf of the writers, A. Harrington Gibbs, Joseph Gray and Leo Wood, the first two agreeing to pay Val the agent's cut.

Unique aspect of the case was that the publisher argued against the concept that an original agreement under the initial copyright term is valid for the second term. Abner Greenberg, attorney for Val, based his contrary claim on the Witmark vs. Fred Fisher ruling by the Supreme Court in 1942 in the "Wild Irish Rose" case.

Ernst Von Dohnanyi, composer-pianist, will be guest soloist at the premiere concert of the Atlantic City Symphony Orchestra, tomorrow (Thurs.) in the Atlantic City High School.

RCA Victor is moving into a brand new disk operation with the formation of a subsid label, as yet unnamed, which will be aimed at all markets, except the classical. Joe Carlton, currently Mercury Records' eastern artists & repertoire chief takes over the top a&r spot of the new label which will be handled through an entirely independent distrib system. He starts April 20 but marketing may not occur until late summer.

New label will complement Victor's Bluebird line which was reactivated last fall for low-priced classical and kiddie platters. One of the suggested names for the new diskery is Arc, an anagram of the RCA trademark. Manie Sacks, who conceived the extra label, is also partial to the Arc tag, which he coined. Arc will have the same price as Victor's pops.

Selling of the new label will be unique for Victor insofar as the distrib outlets will have no connection with RCA's regular outlets which handle the company's radio-TV sets, air-conditioning and stove merchandise for consumers. Victor execs are aiming to hypo the new label via this push from distribs who only handle disks.

Victor's move is similar to Decca's in its formation of Coral Records. Latter company is virtually independent of Decca with all facets of Coral's operation, except for top echelon decisions, handled by separate personnel. Columbia Records also launched a subsid label, Okeh Records, on a similar basis. Coral has been clicking steadily in the pop fields while Okeh has established itself in the rhythm & blues market with a pop buildup in the works.

While Camden will handle both the Victor-affiliated brands, including Arc (or whatever the new title) on billings, operations will otherwise be decentralized. Carlton will be at RCA's East 24th St. (N. Y.) studios, and in every respect independent. Pressing, printing, billing, etc., will be from the common depots, for obvious cost reasons.

RCA Disk Biz In 16% Hike for '53

RCA Victor's disk biz continued strong last quarter, according to publisher royalty payments which showed a 16% boost over the previous quarter. It was 14% over the payments made for the same quarter last year.

Upbeat was acounted for by such hits Perry Como's "Don't Let The Stars Get In Your Eyes" and a couple of Eddie Fisher clicks. Percentages cover payments made to publishers collecting through the Harry Fox office of the Music Publishers Protective Assn.

AQUAVIVA SWITCHES FROM M-G-M TO CORAL

Tony Aquaviva, who's billed on his orch waxings by his surname only, ended his year-long affiliation with M-G-M Records last week when he pacted with the Coral label. The Aquaviva acquisition is part of Coral's plan to strengthen its orch pactee stable in line with current vogue for instrumental platters.

Aquaviva joined the M-G-M roster when diskery bought up several of his independently-made masters. It's expected that his first Coral sides will be out on the market during the latter part of May.

Ross to Dorsey Music

Benny Ross has been named professional manager of Dorsey Bros. Music and its subsid, Embassy Music.

Ross was formerly associated with Goday Music.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Dolores Gray: "Big Mamou"-"Say You're Mine Again" (Decca). This coupling looks like a cinch to be Dolores Gray's biggest. "Big Mamou," launched by Link Davis on Okeh, gets a rousing workover slated for heavy jock and juke spins. "Mine Again" gets the same click treatment as on the original indie Allied label.

Perry Como: "Say You're Mine Again"-"My One and Only Heart" (Victor). Perry Como's cut of "Mine Again" should walk off with most of the marbles on this number, a fine ballad which gets a catching slow treatment with choral backing from the Ramblers. Flip, on which Como uses the multiple-dubbing technique for the first time, is equally targeted for the hit lists. It's a light rhythm tune with a fine lyric.

Tony Martin: "Now Hear This"-"April in Portugal" (Victor). Tony Martin, who has been looking for a hit disk for some time, could have it on this coupling. "Now Hear This" is a free-swinging marching number with a colorful lyric. "April in Portugal," which has been climbing as an instrumental, gets a romantic, highly commercial lyric treatment by Martin with tasteful orch backing by **Lennie Hayton's** orch.

Patti Page: "Oo, What You Do to Me"-"Now That I'm in Love" (Mercury). Patti Page can do no wrong on wax and she turns up with another likely bestseller in "What You Do to Me." She gives it a sultry Latin-styled rendition with lotsa impact. Flip is a take-off on the "William Tell Overture," with novelty appeal.

Tony Bennett: "No One Will Ever Know"-"I'm the King of Broken Hearts" (Columbia). Maybe the tearful cycle is coming to a close but Tony Bennett could still score with "Ever Know." It's a simple sad tale ably projected. Flip is another melancholy item with good potential.

Ella Mae Morse: "Big Mamou"-"Is It Any Wonder" (Capitol). Ella Mae Morse is also in the running on "Big Mamou" with a snappy slice while **Pete Hanley**, for Okeh, has a solid male vocalist version of this Cajun Indian number. On the Cap reverse, Miss Morse changes pace on a slow tempoed ballad with only fair results.

Ralph Flanagan: "A-L-B-U-Q-U-E-R-Q-U-E"-"Moon" (Victor). Currently riding high with "Hot Toddy," Ralph Flanagan's orch dishes up another fine swinging number in "Albuquerque," with a spelling-out lyric cutely handled by maestro Flanagan and the **Singing Winds**. "Moons"-also gets a commercial slice, **Harry Prime** soloing.

Jackie Paris: "If Love Is Good to Me"-"Only Yesterday" (Brunswick). Jackie Paris has a definite **Nat Cole** quality which might handicap his own impact as a stylist. He's competent in this genre, however, and has a fine number in "Love Is Good to Me." The flip is a fair ballad.

Dennis Day: "My Sweetheart Mamie"-"There's Plenty of Fish in the Ocean" (Victor). "Mamie" was kicked off by an **Eddie Cantor** TV plug and this 1941 tune in an 1890 groove gets an appropriately warm, oldfashioned workover by Dennis Day and choral group. Flip is an okay novelty.

Ferrante & Teicher: "That Old Black Magic"-"Beezwhacks" (Entre). This piano duo whip up strange sounds out of their gimmicked pianos and their slice of the standard, "Old Black Magic," generates a unique excitement which could give this side a big juke play. Flip is a double-quick rendition of a w.k. classical theme, "Flight of the Bumble Bee."

Henri Rene Orch: "Street of Shadows"-"The Song From Moulin Rouge" (Victor). Fine instrumentals on two pic themes. "Shadows" is a bluesy number which gets an atmospheric workover with **Alvy West's** expressive sax providing a big lift to Rene's rich orchestration. Flip is another excellent job but perhaps a bit late to catch up with the initial **Percy Faith** version on Columbia.

Peggy Lee: "Who's Gonna Pay The Check"-"Sorry Baby, You Let My Love Get Cold" (Decca). "Check" is an okay dialect tune with a light bounce beat which Peggy Lee sells to the hilt. Fair prospects. Reverse is in a flavorsome blues and rhythm groove with good chances.

Bill Kenny: "Who's To Blame"-"I Keep Thinking of You" (Decca). Bill Kenny high-flown tenor pipes gets good material on this coupling. "Blame" is a good ballad tailored for his trademarked mannerisms. Flip is another fine tune, **Sy Oliver's** orch furnishing the backgrounds.

Five Bills: "Waiting, Wanting"-"Till Dawn and Tomorrow" (Brunswick). This is a promising vocal combo with the lead tenor having fine pipes which he uses somewhat in the **Bill Kenny** manner. "Waiting" is a neat ballad with pop potential. Flip is less effective with the tenor getting too flamboyant.

Jerry Gray Orch: "Tompkins Grove"-"And The Bull Walked Around Olay" (Decca). Jerry Gray's orch rides a smooth instrumental on "Grove," a danceable slice with a bright arrangement. It could be a sleeper. The slice of "Bull" is probably too late to mean anything, but it's an okay version of this climbing number.

Best Bets

DOLORES GRAY ..... **BIG MAMOU**
Decca ..... *Say You're Mine Again*

PERRY COMO ..... **SAY YOU'RE MINE AGAIN**
RCA Victor ..... *My One And Only Heart*

TONY MARTIN ..... **NOW HEAR THIS**
RCA Victor ..... *April In Portugal*

PATTI PAGE ..... **OO, WHAT YOU DO TO ME**
Mercury ..... *Now That I'm In Love*

TONY BENNETT ..... **NO ONE WILL EVER KNOW**
Columbia ..... *I'm the King of Broken Hearts*

Album Reviews

Rosalind Russell: "Wonderful Town" (Decca). Original-cast album of this latest Broadway musical comedy hit is a positive bet as merely a listenable platter and, of course, an absolute must for specialists who collect show records. As usual in such albums, some of the numbers have different values on wax than in visual stage performance. For example, Leonard Berstein's score seems even more versatile and the **Betty Comden-Adolph Green** lyrics are more intelligible on repeated listening at home than on the show's opening night, amid the laughter and applause of a responsive audience. Also Miss Russell is apparently able to concentrate on tone and enunciation, without worry about audibility, so her distinct brand of vocalizing is in some respects better on the disk, despite the absence of her visual antics and personality. Standout songs on the record include the already established pop, "Ohio," "One Hundred Easy Ways," "A Little Bit In Love" (a likely item for a name femme singer to wax), "Pass the Football," "A Quiet Girl," "My Darlin' Eileen" and "Swing." On the other hand, "Conversation Piece," a funny number in the show, doesn't come across without its visual element. As always, Decca's list of numbers on the jacket is admirably clear, but if the printed blurb capsuled the situation for each number it would be helpful for those who haven't seen the show. *Hobe.*

Doris Day: "By The Light of the Silvery Moon" (Columbia). This package of tunes from the Warner pic of the same title in which she stars, Doris Day exhibits that lucid, warm style which has made her a standout pop songstress. In this set, she does sock rendition of such tunes as "If You Were The Only Girl," "Ain't We Got Fun," "Baby Bumble Bee." "Just One Girl," "I'll Forget You" and the rousing "King Chanticleer" number. **Paul Weston's** orch backs up smartly with **Norman Luboff's** choir assisting on most of the tunes.

Platter Pointers

Leo Fuld bows on Mercury with some fair Yiddish-flavored items, "Zigany Melody" and "Yaass" . . . **Lily Ann Carol** has a fine side in "Rollin' Rollin' Stone" (Victor) . . . On the same label, **Damita Jo** again impresses on "The Widow Walk" and "Missing" . . . **Elton Britt** comes up with fine country slice of "Broken Wings," currently Britain's top hit (Victor) . . . **Charlie Spivak** orch has a good marching version of "The Army's Always There," the prize-winning U. S. Army number by **Sam H. Stept** (King) . . . **Louis Jordan** has a likely side in "It's Better To Wait For Love" (Decca) . . . **Bob Craig's** dramatic style has two okay sides in "Daniel In the Lion's Den" and "The Masquerade Is Over" (Decca) . . . "Little Red Monkey" gets an effective clavioline treatment by **Frank Chacksfield's** Tunesmiths, a British combo (Coral).

LAWRENCE WELK
and his
CHAMPAGNE MUSIC

85th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.

Exclusively for Coral Records
"OH HAPPY DAY" backed
by "Your Mother and Mine"

Band Reviews

LOUIS PRIMA ORCH (13)
With Keely Smith
Cafe Rouge, Hotel Statler, N.Y.

Louis Prima has come into this hotel band room for a six-week stand with a virtually new lineup of sidemen and the lack of integration is conspicuous. It's likely that the band will start pulling together before this date ends but that wasn't the case opening night (6).

Prima, as before, is the type of maestro who doesn't need more than a minimum of support. He clowns, muggs and dances on the podium and sells his crew by the sheer force of his showmanship. His freewheeling antics, incidentally, represents a switch from the usual staid behavior of other bandleaders in this room.

Prima's novelty vocalling is the standout musical feature of this organization. He has a bright, infectious style which makes the flimsiest tune into a likable comedy idea. His personal repertoire comprises such tunes as "Luigi," "Robin Hood," and a takeoff on an aria from "Barber of Seville."

His regular gal vocalist, Keely Smith, also is a definite plus. She's a looker with considerable savvy on the ballads and rhythm numbers. Both she and Prima set an informal tone by kidding each other on the bandstand and that helps to relax the customers.

The band itself is relatively small for this room, with only 12 men in addition to Prima. There are five brass, four reeds and three on rhythm and the arrangements will be okay in a simple, dansable groove once the sidemen get to know each other. *Herm*

RAY HERBECK ORCH (10)
With Dolores Crane
Hotel Muehlebach, Kansas City

Ray Herbeck's crew is a Coast outfit, but occasionally takes a cross-country jaunt of dates in hotels and ballrooms for several months. This is a repeat of its date in the Terrace Grill here about a year and a half ago.

Following his pet phrase, "music with romance," Herbeck goes in strongly for the proven standards, as well as the hit parade favorites, giving them a straightforward musical treatment with reed emphasis. What makes the Herbeck music good is the particular work which he gets from the sidemen, featuring Ralph Harden on trumpet, Charley McCamish on trumpet, Bill Groom on piano, and himself on the tenor sax. Throughout tempo is given priority to make dansability the keynote of the music. This has been the Herbeck format for 17 years.

In the vocal department, Dolores Crane has an unusually low register. She's adept on the novelties, handles a ballad satisfactorily and teams with Bill Steers, of the trumpet sections, on duets. Following this seventh visit to the Muehlebach, Herbeck crew goes to Phoenix and will return to the Coast in May. *Quin.*

CARL SANDS ORCH. (9)
With Rosemarie Larcon
Hotel Statler, Boston

This is Carl Sands' first Hub date in several seasons and the current aggregation is a well-rehearsed group dispensing a slick brand of rhythmical and listenable music. With this room operating Sands floorshows, customer terpology is of prime importance and the Sands' troupe fills that requirement in topnotch fashion.

Consisting of three brass, one trumpet man doubling on mellophone and the other on alto horn, two tenor saxes and a baritone, drums, bass and the maestro at the '88, group achieves a deep, mellow sound. Tempos are mostly of "society" type with book comprising standards and more popular current ballads played in medley fashion with a neat, danceable beat. Vocals by attractive thrush Rosemarie Larcon register nicely as do those by saxman Joe Davis and trumpetman Al Reeves, who specializes in Latino stuff. Arrangements are built around the suave pianoing of Sands who also adds to the general overall pleasing effect by occasionally tinkling the celeste. *Elie.*

JACK KERNS ORCH (4)
Hotel President, Kansas City

One of newer small combos to come into town is the Jack Kerns crew at the Drum Room of the Hotel President originally for two weeks but to stay several more. Outfit has been together about six years, most of it in hotels and lounges in the midwest.

Leader Jack Kerns concentrates on the dance beat and largely featuring the standards and old faves. They put in enough Latins, waltzes and novelties to give the proper variety to evening's output. Pattern is to take the up-tempo tunes with a near Dixie beat, and give ballads sweet styling with emphasis on dansability.

Aggregation is led by Kerns on trumpet, with Al Gaffney on tenor sax, Sammy Arnold on drums and Charley Lawyer on piano. Kerns takes his turns at vocalling a mild ballad, and rhythms are embellished at times with vocal from the group. *Quin.*

Longhair Disk Reviews

Beethoven: Sonata No. 23 in F Minor and No. 2 in A (Columbia, $5.45). Pianist Robert Casadesus in a sterling performance of the "Appassionata" (No. 23), full of power and drive as well as sensitivity. Sonata in A, gay and light, is sharp contrast, charmingly done. Ace disk.

Liszt: Concerto No. 1 and Mendelssohn: Concerto No. 1 (RCA Victor, $5.45). With Jose Iturbi doubling as pianist-conductor with the RCA Victor Symphony, the Liszt is played with skill and poetic feeling as if it weren't an old, hackneyed warhorse but the dashing, romantic piece it otherwise is. Melodic Mendelssohn work is played gracefully, crystal-clearly.

Schumann: Davidsbundlertanze (M-G-M, $4.85). Suite of 18 varied, colorful, descriptive pieces played warmly, zestfully by a gifted young American pianist, in Joseph Battista. Some surface noises detract.

Bartok: Dance Suite and Kodaly: Dances From Galanta (London, $5.95). Kodaly's lush Hungarian music, of gypsy origin and flavor, richly played by the London Philharmonic under Georg Solti. (Some passages are blurred). Orch is as polished with Bartok's engaging, strongly rhythmic suite.

Tchaikovsky: Quartet No. 1 and Borodin: Quartet No. 2 (Capitol, $5.72). Hollywood String Quartet in two appealing performances, an early Tchaikovsky work with its lovely, familiar Andante Cantabile, and the more sweeping, brooding Borodin with its fine third-movement Nocturne.

Beethoven: Overtures (Vox, $5.95). Vienna State Philharmonia under Jascha Horenstein plays the "Prometheus" dashingly the "Leonore No. 3" solidly, "Coriolan" somewhat sluggishly, and "Egmont" in lively fashion.

Rossini-Respighi: Rossiniana and Cimarosa-Malipiero: La Cimarosiana (M-G-M, $4.85). Pleasant old-Italian music from Cimarosa and Rossini attractively played by the Covent Garden Orchestra under Warwick Braithwaite. Charming disk.

Rachmaninoff: Concerto No. 1 and Rhapsody on Theme of Paganini (RCA Victor, $5.45). These repressings of fine performances played by the composer with his favorite symph (Philadelphia Orchestra) make a flavorsome, choice souvenir. There's poetry as well as nostalgia here. *Broll.*

VARIETY 10 Best Sellers on Coin-Machines

1.	**DOGGIE IN THE WINDOW** (9)	*Patti Page* ..... *Mercury*
2.	**TILL I WALTZ AGAIN WITH YOU** (14)	*Teresa Brewer* ..... *Coral*
3.	**PRETEND** (6)	*Nat (King) Cole* ..... *Capitol*
4.	**DON'T LET THE STARS GET IN YOUR EYES** (16)	*Perry Como* ..... *Victor*
5.	**TELL ME YOU'RE MINE** (12)	*Gaylords* ..... *Mercury*
6.	**SIDE BY SIDE** (10)	*Kay Starr* ..... *Capitol*
7.	**HAVE YOU HEARD** (12)	*Joni James* ..... *M-G-M*
8.	**TELL ME A STORY** (3)	*F. Laine-J. Boyd* ..... *Columbia*
9.	**KEEP IT A SECRET** (13)	*Jo Stafford* ..... *Columbia*
10.	**YOUR CHEATIN' HEART** (5)	*Joni James* ..... *M-G-M*

Second Group

CARAVAN	*Ralph Marterie* ..... *Mercury*
WILD HORSES	*Perry Como* ..... *Victor*
YOUR CHEATIN' HEART	*Frankie Laine* ..... *Columbia*
NO HELP WANTED	*Rusty Draper* ..... *Mercury*
MY JEALOUS EYES	*Patti Page* ..... *Mercury*
WHY DON'T YOU BELIEVE ME	*Joni James* ..... *M-G-M*
ANYWHERE I WANDER	*Julius LaRosa* ..... *Cadence*
TELL ME YOU'RE MINE	*Mindy Carson* ..... *Columbia*
I'M SITTING ON TOP OF THE WORLD	*Paul-Ford* ..... *Capitol*
WHY DON'T YOU BELIEVE ME	*Patti Page* ..... *Mercury*
SEVEN LONELY DAYS	*Georgia Gibbs* ..... *Mercury*
A FOOL SUCH AS I	*Jo Stafford* ..... *Columbia*
SAY IT WITH YOUR HEART	*Bob Carroll* ..... *Derby*
HOT TODDY	*Ralph Flanagan* ..... *Victor*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

RCA Maps All-Out Effort to Build Europe Disk Market; Big Italy Push

A multipronged sales, talent, repertoire and equipment program is being mapped by RCA Victor to help build the European disk market to its full potential. Disk sales in England and free Europe currently are under 55,000,000 annually with England accounting for about 28,000,000; France, 9,000,000; West Germany, 11,000,000, and Italy, 4,000,000. It's believed that Europe could absorb double this amount.

Victor's artists & repertoire chief, George Marek, and the company's international manager, Meade Brunet, believe that the key to more extensive sales can be found in (1), more turntables; (2), lower prices; (3), use of local repertoire, and (4), the release of more classical and standard pop repertoire.

Victor execs are particularly aiming at widening their impact in Italy. Currently that country is dominated by the Cetra label, which is a subsid of RIA, the Italian radio network. Tieup between the network and native talent has given the Cetra company a pronounced edge. The Italian market, however, is far from developed and Victor plans to work with homegrown talent in that country by way of developing an Italian following. An Arturo Toscanini or Perry Como on the Victor label also is figured to be of considerable help when the promotion starts rolling.

With the initial impetus from Italy, where its plant will be completed next month for fall operation, Victor will embark on similar talent and repertoire maneuvers in the other western European countries. France is one target for the buildup since U. S. pop disks at present have no impact there at all. Germany, on the other hand, is U.S. pop-conscious and at present, the tunes from the legit musical, "South Pacific," are getting wide play.

COLE'S ILLNESS FORCES CARNEGIE HALL REFUND

"The Record Show of 1953" got off to a bad start Sunday (5) at Carnegie Hall, N. Y., when the second of the two evening shows skedded was forced to cancel due to the illness of Nat (King) Cole, who was co-headlining with Sarah Vaughan and the Billy May orch. Both performances had been sellouts. Money for the cancelled performance was refunded.

Cole, who is suffering from an ulcer, currently is under observation at New York Hospital and it's undetermined whether he'll be able to continue with the tour, which has been booked solid through May 3. Package played its regular skedded date in Newark last night (Tues.) with Billy Eckstine, doubling from the Bandbox, N. Y., subbing for Cole.

Gale Agency, which is booking the unit, is waiting for word from Cole before lining up a flock of substitutions.

6,000 Tix for 1,500 Seats Adds Up to Riot

The Brunswick label's cuffo jazz concert at Pythian Temple, N. Y., Saturday (4), backfired into near-riot proportions before the police dispersed the shutout mob. Diskery, which is a Coral Records subsid, had distributed 5,000 cuffo tix via Al (Jazzbo) Collins, WNEW, N. Y., disk jockey. Pythian Temple holds about 1,500 and it's estimated that about 6,000 jazzophiles showed up for the cuffo bash.

Brunswick planned the affair to get a "live" concert atmosphere for a recording session featuring such jazz sidemen as Georgie Auld, Stuff Smith, Tony Scott and Terry Gibbs. The concert went on as planned—but 30 minutes after the scheduled starting time.

Miller, Faith Back to N.Y.

Mitch Miller, Columbia Records artists & repertoire chief, and Col's musical director, Percy Faith, are due back in N. Y. this week from the Coast after wrapping up a disking deal with Judy Garland.

Faith will precede Miller by a couple of days.

Kid Kick Waxes on Disks

The indie Jubilee label got on the juve kick last week with the pacting of 12-year old Andrew Wideman to a longterm waxing deal. Wideman currently is featured on NBC-TV's kid variety show, "Star Time."

His first sides will be released April 15.

GOV. DEWEY AGAIN VETOES PIRACY BILL

Albany, April 7.

Governor Thomas E. Dewey vetoed without comment a bill by Assemblyman Malcolm Wilson of Yonkers, aimed at preventing the bootlegging of phonograph records or radio broadcasts. It was the second consecutive year the Governor had disapproved such a measure.

The bill proposed to make it a misdemeanor to anyone to transfer sounds from a record or similar device, or from a broadcast, without the consent of the performer, record manufacturer or the person owning the performance rights. Recording companies supported the act, sponsored in the Upper House by Senator John D. Bennett, of Nassau County.

Best British Sheet Sellers

(Week ending March 28)

London, March 31.

Doggie in Window...Connelly
Broken Wings.....Fields
Wonderful Copenhagen..Morris
Red Feathers.....Dash
Outside of Heaven.....Wood
Don't Let the Stars....Morris
Now.....Dash
Golden Coach....Box & Cox
Don't Believe Me...F.D.&H.
Because You're Mine..Robbins
Oh Happy Day.....Chappell
Glow Worm.....Lafleur

Second 12

Little Red Monkey...Robbins
Make It Soon.....Connelly
Talk to the Trees....Chappell
'Till I Waltz.....F.D.&H.
You Belong to Me...Chappell
That's A-Why.....Connelly
Comes Along a Love..Kassner
Fall Asleep.....Reine
Love of My Life.....Reine
I Will Never Change.....Yale
Got You on My Mind..Feldman
Keep It a Secret...Cinephonic

'Curtain Call' Series Expanded by Decca

Dipping into its back catalog, Decca Records is enlarging its "Curtain Call" series of reissues with four more single disks.

Releases include George Jessel's two-part "Hello, Momma," platter; Ben Bernie's "Au Revoir, Pleasant Dreams" and "It's a Lonesome Old Town"; Marlene Dietrich's "The Boys In the Backroom" and "Falling In Love Again" and Libby Holman's "Love For Sale" and "Moanin' Low."

Cleffers Beef Over ASCAP Logging System, Claim They're Underrated

With the ASCAP payoff system no longer a factor for rank-and-filer contention, an undercurrent of cleffer criticism is now being directed against the so-called inadequate logging methods used by the American Society of Composers, Authors & Publishers in figuring performance ratings. These beefs, however, are being brushed off by ASCAP execs as stemming from ignorance of the new techniques used by the Society.

At present, ASCAP is reportedly paying Dr. John Gray Peatman, head of the Audience Research Institute, over $50,000 annually to handle the logging operation. Every day, 10 independent stations are covered in 10 key cities for a total of over 300 monthly. In addition, ASCAP regularly covers all the networks.

ASCAP's current coverage, which is a result of the antitrust consent decree, is held by ASCAP execs to give an accurate picture as possible under a sampling system. It's pointed out, however, that the networks have to get the major accent since they shell out the greatest share of the Society's revenue.

Some ASCAP writers believe they are being underrated because most of their plugs are heard on disk jockey shows over indie stations which rarely, if ever, get logged. That's particularly true of those ASCAP writers who have been turning out country-styled material. ASCAP execs point out that most of the stations which accent hillbilly material pay little performance money and do not rate wide logging.

Some ASCAP toppers, moreover, argue that more extensive logging would not increase the payoff for the average writer. More logging would show that the Irving Berlins, Cole Porters, etc., are getting even more performances than they are presently rated at and hence they would earn more money. That would mean paying more to the U. S. Government, a reference to the steep tax cut on the earnings of the top ASCAP writers who usually have other lucrative sources of income.

Tarr's RCA Sales Post

Irwin Tarr, who handled promotion for RCA Victor's Red Seal line, has been upped to sales manager for coin machines and syndicate stores. He replaces Jim Lennon who took over the direction of Victor's company-owned stores for its employees at the eight plants located around the U. S.

Dick Weddell moves into Tarr's Red Seal spot.

WOODY IN ROSELAND DATE, ANNI HOOPLA

Marking his 15 anni as a bandleader and 40th birthday, Woody Herman has been booked into the Roseland, N. Y., May 15, where he made his first public appearance with his original cooperatively-owned band.

There's a possibility that the original musicians in the cooperative band, which was composed of ex-Isham Jones sidemen, will reassembly for the Roseland date. Leading jazzmen of the late 1930s are also being invited to participate with the band on that date.

NIPPON VICTOR'S NEW SETUP IN COIN CRISIS

Tokyo, March 31.

Former Japanese ambassador to the United States, Kichisaburo Nomura, was elected to the presidency of the Victor Gramaphone Company in a shakeup in Japan's phonograph industry. Nomura replaces Kosaku Tachibana, who resigned early this month along with veepee Rikichi Yamaguchi after they failed to tide over a financial pinch brought about by b..nk loans amounting to about $1,400,000.

Nomura represents the Matsushita Kosan Co., which received 64% of Victor's $70,000 capital from the Industrial Bank in the form of 300,000 shares of Victor stocks held by the bank as security for the unpaid loan.

The loan had been obtained for purposes of rehabilitation of war damage to Victor factories and offices which were about 80% destroyed. At one time Japan Victor tried to forestall the collapse by offering half their share holdings to RCA Victor, a cooperating company in the U.S., but were rebuffed by the U.S. firm because of unpaid royalties accumulated during the war years amounting to about $840,000.

The new controlling company is one of the country's top manufacturers of electrical appliances. President is Konosuke Matsushita.

Lorber to Col As Legal Aide to Adler

Alfred Lorber has been named assistant to Norman Adler, general attorney for Columbia Records.

Lorber was with the law firm of Rosenman, Goldmark, Colin & Kaye and recently was assistant general attorney for the Celanese Corp. of America.

Alex Alstone, bandleader-composer, moved over from General Artists Corp. to Music Corp. of America.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**PATTI PAGE** (Mercury)	Doggie in the Window
2	2	**TERESA BREWER** (Coral)	Till I Waltz Again
3	5	**FRANKIE LAINE** (Columbia)	I Believe / Your Cheatin' Heart
4	8	**F. LAINE-J. BOYD** (Columbia)	Tell Me a Story
5	6	**NAT (KING) COLE** (Capitol)	Pretend
6	7	**PERRY COMO** (Victor)	Don't Let the Stars / Wild Horses
7	3	**JONI JAMES** (MGM)	Have You Heard / Your Cheatin' Heart
8	4	**GAYLORDS** (Mercury)	Tell Me You're Mine
9	..	**PERCY FAITH** (Columbia)	Song from Moulin Rouge / Swedish Rhapsody
10	9	**KAY STARR** (Capitol)	Side by Side

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*DOGGIE IN THE WINDOW	Santly-Joy
2	2	†TILL I WALTZ AGAIN	Village
3	4	*I BELIEVE	Cromwell
4	3	*PRETEND	Brandom
5	6	†DON'T LET THE STARS GET IN YOUR EYES	Four Star
6	5	†TELL ME YOU'RE MINE	Capri
7	10	†YOUR CHEATIN' HEART	Acuff-R
8	8	*SIDE BY SIDE	Shapiro-B
9	9	†TELL ME A STORY	Montclare
10	7	*KEEP IT A SECRET	Shapiro-B

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP. †BMI.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: New York — Bob Haymes—WCBS	New York — Jack Lacy—WINS	Rochester — Mort Nusbaum—WHAM	Phil. — Larry Brown—WPEN	Hartford — Jack Downey—WONS	Boston — Alan Dary—WORL	Manch'ter — Don Tibbets—WFEA	D.C. — Eddie Gallaher—WTOP	SOUTH: Baltimore — Mitch Reed—WITH	Tampa — Pat Chambers—WFLA	Richmond — Harvey Hudson—WLEE	Norfolk — Roger Clark—WNOR	Savan'h — John Wrisley—WSAV	Atlanta — Herb Harris—WQXI	Dallas — Jimmy Lowe—WRR	N.O. — Harry Nigodis—WJBW	MIDWEST: Chi. — Ernie Simon—WGN	Det. — Don McLeod—WJBK	St. Cloud — Art Blaske—KFAM	Mpls. — Johnny Morris—WLOL	Des M'nes — Don Bell—KRNT	Cincy — Bill Dawes—WCPO	St. L. — Hal Fredericks—KXOK	Cleve — Bill Randle—WERE	Mil-w'kee — Paul Bartell—WFOX	FAR WEST: Holly-wood — Bill Anson—KFWB	Fres-no — Bob Harris—KFRE	Holly-wood — Irv Cook—KMPC-KECA	Den-ver — Ray Perkins—KFEL	Phoe-nix — Dick Gilbert—KTYL	TOTAL POINTS
1	2	10	Patti Page	Mercury	*Doggie in the Window	1	..	7	1	..	..	10	1	..	..	6	..	..	..	3	1	4	..	2	3	1	2	..	..	1	5	1	6	1	..	142
2	1	9	Nat (King) Cole	Capitol	*Pretend	..	5	10	..	..	9	9	3	2	1	..	..	..	7	9	2	..	..	6	2	4	3	..	..	..	..	3	7	2	..	103
3	6	7	Frankie Laine	Columbia	*I Believe	..	4	..	..	6	2	..	..	6	7	..	..	..	..	..	3	2	9	..	4	5	9	1	6	10	..	5	1	..	..	96
4	5	9	Joni James	M-G-M	†Your Cheatin' Heart	..	1	..	3	..	..	..	..	3	2	5	..	..	..	1	..	..	..	4	1	..	1	..	9	..	3	..	..	..	..	88
5	4	19	Teresa Brewer	Coral	†Till I Waltz Again	..	3	..	..	..	..	2	..	..	..	2	..	4	5	..	..	..	..	..	..	3	..	..	..	..	..	8	2	3	2	76
6	8	10	Perry Como	Victor	*Wild Horses	..	6	..	..	..	..	5	4	..	..	..	5	..	..	8	1	..	..	..	..	7	..	..	..	..	4	6	3	..	5	67
7	3	10	Kay Starr	Capitol	*Side by Side	..	..	..	..	..	..	7	5	..	..	..	1	1	7	9	..	..	..	5	..	..	..	..	..	..	6	2	..	6	..	61
8	26	3	Paul-Ford	Capitol	*Sitting on Top of World	4	..	9	..	4	..	5	9	..	8	..	..	..	..	..	..	..	..	7	..	..	..	2	..	6	..	..	..	5	..	51
9	9	4	F. Laine-J. Boyd	Columbia	†Tell Me a Story	..	..	..	2	..	3	..	..	..	9	..	..	..	..	..	..	6	..	..	..	2	..	..	..	2	..	..	..	..	..	42
10	22	10	Eddie Fisher	Victor	*How Do You Speak	2	..	4	5	..	..	..	..	10	..	..	..	..	2	6	..	10	..	..	..	..	5	..	..	..	..	..	..	..	..	44
11	..	3	Les Baxter	Capitol	*April in Portugal	..	..	1	..	..	..	6	..	..	..	..	..	4	..	..	..	..	1	..	..	..	..	..	..	5	..	10	..	..	9	41
12	14	13	Ralph Flanagan	Victor	*Hot Toddy	..	7	..	..	..	..	8	..	..	4	4	..	..	..	5	..	..	..	..	..	9	..	5	..	..	..	..	..	9	..	10	38
13A	11	3	Percy Faith	Columbia	†Song From Moulin Rouge	3	..	..	..	..	..	..	10	..	..	..	9	..	..	..	..	7	8	..	..	..	..	8	4	..	..	..	..	..	..	36
13B	19	5	Mills Bros.	Decca	†Twice as Much	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	5	3	8	..	..	..	..	..	..	..	..	..	..	3	36
13C	28	4	Russ Morgan	Decca	†I'll Be Hangin' Around	..	..	..	..	..	..	2	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	2	..	8	..	..	36
16	..	2	Bob Manning	Capitol	*The Nearness of You	..	..	4	7	..	..	..	..	7	..	..	10	..	9	..	..	..	4	..	..	..	..	..	10	..	..	..	4	..	1	36
17	..	1	Richard Hayman	Mercury	*Ruby	..	8	..	..	1	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	32
18A	29	7	Rusty Draper	Mercury	†No Help Wanted	..	..	8	..	..	..	3	..	..	..	..	..	3	8	..	..	..	..	..	..	..	..	..	1	9	..	..	..	..	..	30
18B	50	6	Georgia Gibbs	Mercury	*Seven Lonely Days	..	..	..	..	..	..	..	..	1	..	..	1	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	26
20	7	17	Gaylords	Mercury	†Tell Me You're Mine	2	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	26
21	..	1	Hilltoppers	Dot	*If I Were King	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	4	3	..	3	..	4	..	10	..	25
22	12	5	Ralph Marterie	Mercury	*Caravan	..	..	..	..	..	..	..	..	8	..	..	4	..	..	..	..	..	..	..	..	8	..	..	..	4	..	9	..	..	..	23
23	..	5	Four Aces	Decca	†You Fooled Me	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	9	..	..	..	..	..	..	..	..	..	..	22
24	23	2	Johnnie Ray	Columbia	*Somebody Stole My Gal	..	..	..	2	..	..	..	..	..	..	..	6	..	..	..	..	3	..	10	..	..	..	..	..	..	..	..	..	..	..	21
25A	26	3	Eddy Howard	Mercury	*Gomen-Nasai	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	20
25B	..	5	Jane Froman	Capitol	*I Believe	..	..	..	..	..	..	4	4	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	19
27	19	3	Hugo Winterhalter	Victor	*Magic Touch	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
28	..	1	Pete Hanley	Okeh	†Big Mamou	9	..	..	9	..	..	..	..	..	..	3	..	..	..	..	..	..	6	..	10	..	..	..	7	..	..	..	..	..	..	18
29	..	2	Jo Stafford	Columbia	*Without My Lover	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	7	..	..	..	..	17
30	..	5	Norman Brooks	Zodiac	*Hello Sunshine	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	15
31A	16	9	Julius LaRosa	Cadence	*Anywhere I Wander	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	14
31B	51	3	Florian Zabach	Decca	*Red Canary	..	..	..	..	3	..	..	6	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	6	13
33A	..	1	Four Lads	Columbia	*He Who Has Love	9	6	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	13
33B	40	10	Mindy Carson	Columbia	†Tell Me You're Mine	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
33C	19	3	Nat (King) Cole	Capitol	†Can't I	..	5	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	12
36A	10	18	Karen Chandler	Coral	*Hold Me, Thrill Me, Kiss Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	12
36B	16	9	Patti Page	Mercury	*My Jealous Eyes	..	..	..	..	7	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	11
38A	15	11	Eddie Fisher	Victor	*Downhearted	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
38B	34	3	Gordon MacRae	Capitol	*Congratulations to Someone	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
38C	..	1	Tommy Prisco	King	*Love for Love	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	10
41A	25	14	Joni James	M-G-M	*Have You Heard	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
41B	..	1	Hamish Menzies	Decca	*Less Than Tomorrow	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	7	..	8	..	9	9
41C	40	8	Jo Stafford	Columbia	*A Fool Such As I	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	9
44A	34	11	Bob Carroll	Derby	*Say It With Your Heart	..	..	..	7	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
44B	..	4	Dolores Gray	Decca	*Kaw-Liga	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
46	..	2	B. Williams Quartet	Mercury	*Pour Glass of Teardrops	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
47A	18	2	Freddy Martin	Victor	*April in Portugal	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	7
47B	..	1	Rosemary Clooney	Columbia	†I Laughed Until I Cried	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	8	..	..	..	..	..	10	..	..	..	5
47C	13	18	Perry Como	Victor	†Don't Let the Stars	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	5
47D	..	1	Richard Hayman	Mercury	*April in Portugal	..	..	..	..	8	..	..	8	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
51	..	1	F. Laine-J. Boyd	Columbia	*Little Boy & Old Man	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	5
																										10				8					4

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Arthur Fields, Fla. Fire Victim, Was Click Disker-Cleffer of '20s

By JIM WALSH

Arthur Fields, vet songwriter-singer who was burned to death in the March 29 fire that destroyed the Littlefield Nursing Home at Largo, Fla., was one of the colorful performers of his time. Thirty to 35 years ago his name as a recording artist carried as much weight as any of the socko sellers today. And he was probably the only Broadway cleffer who made the complete circuit from ragtime and other pop stuff to hymn writing, with a hillbilly detour along the way.

Born in Philadelphia, Aug. 6, 1888, Fields was one of many early platter-makers hailing from the Quaker City. Fields became a professional at the age of 11, and after a couple of years in minstrels teamed up with Harry Carroll in vaude. The pair collaborated on pop tunes, and in 1912 had a hit in "On the Mississippi." (Carroll, half a dozen years later, had a bigger one when he lifted part of the melody of Chopin's "Fantasie Impromptu" for "I'm Always Chasing Rainbows.") In 1914, Fields teamed up with Walter Donovan (not Donaldson, with whom Donovan is often confused) to write "Aba Daba Honeymoon," which got a big revival a couple of years ago on both the screen and platters. A year or so later the Fields-Donovan pair switched from monkey courtship to the love life of frogs and did "Gila Gala Galoo."

He got his start as a record maker late in 1914, when he sang an Irving Berlin number, "Along Came Ruth," for both Victor and Columbia. Many Fields fans consider these early waxings among his best. He continued to record steadily for Columbia, but wasn't called on again by Victor until summer of 1918, when he sang a World War I number, "When I Send You a Picture of Berlin."

Fields, Morse & Carroll

Meanwhile, Fields was cementing a career as a songwriter: He and Carroll teamed up with late Teddy Morse, in "Auntie Skinner's Chicken Dinner," a fine example of the now frowned-on type of ditty formerly known as "coon songs." This was followed by "Mammy Blossom's 'Possum Party." Morse was the king of "jungle song" writers, cleffing "Down in Jungle Town," and probably a hundred others, so Fields did the lyric for the Morse music of "Doodle-Oodle-Dee (Means Won't You Marry Me?)" Pair also did "Alice, I'm in Wonderland," said to have sold 1,500,000 copies.

Although he worked regularly, Fields' career as recording artist was more or less under wraps until U. S. entered the war in 1917, and he went into uniform as probably the most effective recruiter on the Main Stem.

Fields had a strong, vigorous voice and an enthusiastic, infectious personality, that made his records of pop war tunes best sellers. Cashing in on his popularity, he sang as a freelance for every American platter purveyor. However, he quit freelancing late in 1919 to join Irving and Jack Kaufman in signing up exclusively with Emerson. Fields and the Kaufman brothers made solos and teamed up in duet combinations. When all sang together they were known as "The Three Kaufields." Emerson had financial troubles, so the boys reverted after two years to their freelance status. They remained freelancers, under many different names, as long as their recording careers lasted—about a decade. Fields was known as Donald Baker, Arthur Baldwin, Andy Britt, Harry Crane, Walter H. Dale, George French, Arthur Mack, Vel Veteran and "Mr. X," and probably had other nom de disks.

Odd Assignments

Although he was best known as a strictly pop man, Fields occasionally drew some odd recording assignments. In 1922 he made a Columbia record of "Hail Chicago," which had been chosen as the official song of Chicago in a contest sponsored by the Chicago Examiner. In 1925 he began to get onto the hillbilly kick, which had been set off by Vernon Dalhart's terrific hit of "The Prisoner's Song" and "The Wreck of the Old 97," and one of the oddities of this period is a Paramount record sung by Fields and issued as a country-style tribute to William Jennings Bryan, who had died suddenly while carrying on his anti-evolution activities in Dayton. Sung with apparent gusto, its title is "Bryan Believed in Heaven (That's Why He's in Heaven Tonight)." For Grey Gull, which issued a cheap record sold largely by mail and, under label changes, such as Radiex, Van Dyke and Madison, in five-and-tens, Fields sang other hillbilly tunes and even did standard Christian hymns. Sometimes he used his own name; at other times he was Vel Veteran or "Mr. X."

In the late 1920's Fields formed a partnership with another comedian-song writer, Fred Hall, and they were popular on radio as well as records. Sometimes they wrote special material, such as a series of minstrel and medicine show records for Okeh. They were among the pioneers to perceive the gold in the hillbilly vogue and came through with some numbers, more or less classics of their kind. One was "11 More Months and 10 More Days (I'll Be in the Calaboose.)" They also wrote a comedy number that deserves a classic rating, "I Got a Code in My Doze," as sung on a long out-of-print Victor platter by Rosetta Duncan of the Duncan Sisters.

After several years together, Fields and Hall dissolved partnership, and Fields began to devote himself chiefly to religious numbers. He and George Graff, Jr., collaborated in "And the Angels Sang" (which perhaps deserves a semi-religious rating because of its title) and also wrote "48 Hymns of Happiness," issued by Arthur Fields Publications. They likewise joined forces in "Who Else But God" and "There Shall Be No More Tears."

One of the more unusual angles of Fields' recording career came during World War II, when he supposedly was out of the recording picture. After James Petrillo declared a recording ban and AFM members were ordered not to play for the wax workers, some platter companies were charged with having "sneak" sessions of union personnel or having recording done in Mexico or abroad, with fictitious names used for artists. Eli Oberstein's Hit label was a center of controversy. One of the Hit records contained "Der Fuehrer's Face" and "Gee, But It's Great to Meet a Friend From Your Home Town," and the name of the artist was given as Arthur Fields. Fields denied making the record and was said to have threatened suit because of his name being used. On playing the record some hearers got the impression the "Fuehrer" opus didn't sound like Fields, but the other side did.

During his last years Fields was seldom seen around the Brill Building, but alternated between Florida and California. For a time in 1949 he gave "The Arthur Fields Program" over WKAT at Miami. He and another vet songsmith, Ray Walker, teamed up at the same station as "The Tavernaires." A year or so later, while the talkies were showing an interest in his old tunes, he lived in North Hollywood, but returned last year to Florida because he found the California climate unkind to the arthritis from which he was beginning to suffer severely. He apparently was under treatment for this condition when the fire occurred which took his life and that of more than 30 other men and women in the convalescent home.

On the Upbeat

New York

Jimmy McPartland's Dixieland band moves into Child's Paramount, N. Y., Friday (10) . . . **Doles Dickens** & **Jimmy Butts**, Negro singing team, pacted by McConkey Artists Corp. . . . **Jan August** into the Clover Club, Lansing, Mich., April 12 . . . M-G-M Records' distributors, **Len Smith** (Albany) and **Sam Clark** (Boston) in town for sales huddles . . . personal manager **Milt Ebbins** planed into New York from the Coast for **Billy Eckstine's** Bandbox opening . . . **Vic Jarmel** to manage **Artie Shaw's** six-week one-niter trek through Texas, which kicks off in a couple of weeks . . . **Roy Kohn**, Santly-Joy plugger, heading out on a disk jockey trek through New England next week . . . **Dorothy Miller** handling eastern promotion for Raymor-McCollister, Wichita, Kansas, music firm . . . **Stan Cooper**, Jefferson Music contactman, on a disk jockey tour through the midwest.

Chicago

Bert Miller is building the Beau Coup Club here which will open May 1 and feature progressive jazz units . . . **Eddy Howard** cut eight sides here last week before going on six weeks of one-nighters . . . **Al Donahue** has a nine-day stand at the Wichita Falls Air Base, Texas, May 19 . . . **Ted Lewis** goes in for a month at the Beverly Hills Club, Covington, Ky., May 15 . . . **Lee Gillette** flew in to cut eight sides of **Ray Anthony** for Capitol last week with several etchings featuring **Georgia Carr**, new discovery of **Fred Benson**, Anthony's personal manager . . . Muehlebach Hotel's Terrace Grill, Kansas City, shutters May 13 for remodling.

Henry King set for the Claridge, Memphis, May 18 through June 5 . . . **Clyde McCoy** has a two-weeker at the Lakeside, Denver, May 22 . . . **Oscar Petersen** at the Blue Note April 24 for two frames and then **George Shearing's** group comes in May 29 for a like period . . . **Dick Jurgens** set for a month of one-nighters coming out of the Aragon, Chicago, May 3 . . . **Eddy Howard** does 14 days at Elitches, Denver, beginning May 27.

London

Billy Daniels arriving in England May 13 for a provincial tour leading to two weeks at Palladium, July 6 . . . BBC variety producer **John Hooper** was attacked by thugs in Hyde Park, London, on way back from a rehearsal . . . Film star **James Mason** will do a disk-jock stint over BBC here . . . Mills Music London chief **Harry Ralton** is seriously ill in hospital.

Pittsburgh

Nat (King) Cole-Sarah Vaughan-Billy May package booked into Johnstown's War Memorial Auditorium for one-nighter Friday (10). **Gil Lamb, Stuffy Bryant & Harrison, & Patricia Mueller** are also in the line-up . . . **Gail Young** left the **Lee Perry** combo to do a singing single . . . **Lee Kelton, Bobby Dale** and **Bob Scott** bands set for the remaining Saturday nights in April at **Jimmy Sundrey's** William Penn Tavern . . . **Jack Mahon** foursome has had its option picked up at the Four Mile Inn through the end of May . . . **Baron Elliott**, local bandleader, to assemble the 18-piece outfit which Don McNeil will use on his "Breakfast Club" broadcast from Syria Mosque April 23 . . . **Billy Arnold's Manhattanites**, with **Vicki Leigh**, opened at Colonial Manor Saturday (4) for indefinite stay.

Omaha

Mike Riley orch opened stand at Fremont's American Legion club . . . Set for Peony Park this month are **Tony Bradley** (11-12), **Lambert Bartak** (18-19) and **Mal Dunn** (25-26) . . . **Buddy Morrow** orch to play at Scottsbluff's Terrytown Monday (18) . . . **Ernie Owens** orch on trek through west Nebraska.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 9 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Philadelphia—(A. Williams Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	Detroit—(Grinnell Bros.)	Kansas City—(Jenkins Music)	St. Louis—(Ludwig Music House)	Minneapolis—(Don Leary)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	PATTI PAGE (Mercury) "Doggie in the Window"	1	1	1	1	1	1	1	1	1	90
2	2	FRANKIE LAINE (Columbia) "I Believe"	2	2	7	..	2	2	3	3	..	56
3	3	TERESA BREWER (Coral) "Till I Waltz Again"	3	6	2	8	..	4	7	..	5	42
4	5	F. LAINE-J. BOYD (Columbia) "Tell Me a Story"	4	8	..	3	9	..	2	4	9	38
5	4	GAYLORDS (Mercury) "Tell Me You're Mine"	10	3	3	..	..	3	..	..	2	34
6	6	NAT (KING) COLE (Capitol) "Pretend"	8	..	5	..	6	5	5	..	4	33
7	11	PERCY FAITH (Columbia) "Song From Moulin Rouge"	5	..	..	2	5	..	..	..	3	29
8	7	JONI JAMES (M-G-M) "Your Cheatin' Heart"	6	5	6	..	8	6	8	..	..	27
9	15	EDDIE FISHER (Victor) "Downhearted"	9	..	..	5	..	..	9	6	..	15
10	9	PERRY COMO (Victor) "Don't Let Stars in Your Eyes"	7	..	4	..	..	..	..	..	8	14
11	11	KAY STARR (Capitol) "Side by Side"	..	..	8	6	..	7	..	..	10	13
12A	..	LES BAXTER (Capitol) "April in Portugal"	..	..	..	..	3	..	..	8	..	11
12B	8	RALPH FLANAGAN (Victor) "Hot Toddy"	..	..	..	..	..	..	4	..	7	11
14	13	PERRY COMO (Victor) "Wild Horses"	..	7	9	..	..	8	10	..	..	10
15	10	PERCY FAITH (Columbia) "Swedish Rhapsody"	..	..	..	..	..	..	..	2	..	9
16A	14	RUSTY DRAPER (Mercury) "No Help Wanted"	..	10	..	4	..	..	..	..	..	8
16B	..	GEORGIA GIBBS (Mercury) "Seven Lonely Days"	..	9	..	..	..	..	..	5	..	8
16C	19	SYLVANA MANGANO (M-G-M) "Anna"	..	..	..	..	7	..	..	7	..	8
19A	18	EILEEN BARTON (Coral) "Pretend"	..	4	..	..	..	..	..	..	..	7
19B	..	HAMISH MENZIES (Decca) "Less Than Tomorrow"	..	..	..	..	4	..	..	..	..	7

FIVE TOP ALBUMS

1	2	3	4	5
SWEETHEARTS Marlon Marlowe Frank Parker Columbia B 331	HANS CHRISTIAN ANDERSEN DANNY KAYE Decca DL 5433 A 919 9-364	TV CALENDAR SHOW Arthur Godfrey Columbia CL 6241 B 331 C 331	PETER PAN Hugo Winterhalter Victor EP A407	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H 352

Lee Sullivan, Cleve. D.J., Uncovers Lotsa Amateur Cleffers in Song Contest

Cleveland, April 7.

A plethora of songwriting talent is being uncovered in northern Ohio by WERE's Lee Sullivan through his Monday-Wednesday-Friday 10-minute "Sullivan Song Search." Now in its ninth week, the quest for talent has brought in over 1,000 offerings. Sullivan picks and sings one winner for each day. Listeners then ballot for the best-of-week which is sung again on Friday. Average weekly mail count on vote tabulation borders the 1,000 mark.

Sullivan, one-time "Date in Manhattan" and "Brigadoon" legit star, said at least four record companies have a standing order to take "any song worthy of recording." Several selections have been made, with one writer, Anthony Casale, a bricklayer, having scored with two winners.

Sullivan noted that in this heavy polka community, 90% of submitted entries are in a schmaltz beat, with novelties and waltzes also favored. Polkas and hillbilly tunes are far and few between. Contest has stimulated much interest with WERE being forced to add extra help to keep apace of entries. Sullivan, who offers personal aid to writers, gives winners recording of song and retains no rights to the selections.

Besides his daily disk stint, the sweet-voiced warbler does four weekly TV shows.

Eckstine Ends Wax Layoff With 16 Sides

After a three-month layoff on wax, Billy Eckstine is lining a hefty waxing schedule for M-G-M Records before taking off on a sixmonth European trek.

Eckstine expects to wax 16 sides during his stay in New York, where he's co-headlining with Count Basie at the Bandbox.

RCA VICTOR
FIRST IN RECORDED MUSIC

RCA
"HIS MASTER'S VOICE"

WELCOMES

EDDIE FISHER

and

HUGO WINTERHALTER

to the

PARAMOUNT THEATRE

New York

STARTING FRIDAY

The Song from "MOULIN ROUGE"

henri rene and his orchestra play STREET OF SHADOWS

from the motion picture of the same name

20/47—5264

two top film tunes get outstanding Rene instrumental treatments

THE THIRD HIT in a ROW

perry como sings MY ONE AND ONLY HEART

and SAY YOU'RE MINE AGAIN

20/47—5277

by America's number one male vocalist

This Week's BEST SELLING RCA Victor Records

	78 rpm/45 rpm	Playing Time
POPULAR		
DON'T LET THE STARS GET IN YOUR EYES/LIES *Perry Como*	#20/47—5064	2:37/2:30
WILD HORSES/I CONFESS *Perry Como*	#20/47—5152	2:45/3:05
HOT TODDY/SERENADE *Ralph Flanagan*	#20/47—5095	2:22/3:00
HOW DO YOU SPEAK TO AN ANGEL/DOWNHEARTED *Eddie Fisher*	#20/47—5137	2:22/2:24
SWEET THING/WHY COME CRYING TO ME *Dinah Shore*	#20/47—5247	1:40/2:29
APRIL IN PORTUGAL/PENNY WHISTLE BLUES *Freddy Martin*	#20/47—5052	3:15/2:25
A-L-B-U-Q-U-E-R-Q-U-E/MOON *Ralph Flanagan*	#20/47—5237	2:56/3:02
I HAD THE CRAZIEST DREAM/HOME IN PASADENA *The Skylarks*	#20/47—5257	1:51/3:09
NOW THAT I'M IN LOVE/YANKEE DOODLETOWN *Sauter-Finegan Orchestra*	#20/47—5248	2:35/2:28
THE SONG FROM MOULIN ROUGE/STREET OF SHADOWS *Henri Rene*	#20/47—5264	3:02/2:50
LULU HAD A BABY/THE BOYS IN THE BACK ROOM *Spike Jones*	#20/47—5239	2:12/2:21
I FEEL LIKE I'M GONNA LIVE FOREVER/HOW COULD YOU *Sunny Gale*	#20/47—5216	2:30/2:45
TRAIN, TRAIN, TRAIN/I CAN'T GET STARTED *Buddy Morrow*	#20/47—5212	2:58/2:58
LITTLE RED MONKEY/ANNA *The Three Suns*	#20/47—5246	2:40/2:52
CO-ED/DON'T BUILD YOUR DREAMS TOO HIGH *Vaughn Monroe*	#20/47—5236	2:55/3:08
COUNTRY–WESTERN		
MOONLIGHT & ROSES/THE MISSOURI WALTZ *Eddy Arnold*	#20/47—5192	2:25/3:05
YOU ALWAYS HURT THE ONE YOU LOVE/I'M GONNA LOCK MY HEART *Eddy Arnold*	#20/47—5193	2:38/2:25
THE GLORY LAND MARCH/IN DADDY'S FOOTSTEPS *Hank Snow-The Jordanaires*	#20/47—5249	2:28/2:47
DON'T LET THE STARS GET IN YOUR EYEBALLS/UNHAPPY DAY *Homer and Jethro*	#20/47—5214	2:20/2:32
A FOOL SUCH AS I/THE GAL WHO INVENTED KISSIN' *Hank Snow*	#20/47—5034	2:30/2:35
RHYTHM & BLUES		
I WANNA KNOW/LAUGHING BLUES *The Du Droppers*	#20/47—5229	2:15/2:48
SHE'S DYNAMITE/I'M GONNA TELL EVERYBODY *Piano Red*	#20/47—5224	2:31/2:25
HE'S THE BEST IN THE BUSINESS/EVIL EYED WOMAN *Terry Timmons*	#20/47—5227	2:40/2:35

RCA VICTOR
FIRST IN RECORDED MUSIC

RCA ®

"HIS MASTER'S VOICE"

TIPS TO DEEJAYS:
THESE ARE THE HITS THAT MAKE A GOOD PROGRAM GREAT!

Diamonds As Cleffers Best Friend

Continued from page 1

is one of the songs included in the album, "Take Me Out to the Ball Game," put out by Decca about 12 years ago. Other titles, which will be considered in their chronological order, are the name song, "Gee, But It's Great at the Baseball Game," "Home Run Bill," "Take Your Girl to the Ball Game," "Let's Get the Umpire's Goat," "I Can't Miss That Ball Game," "Oh, Didn't It Rain," "That Baseball Glide," "He's a Fan, Fan, Fan," and "I Want to Go to the Ball Game." These are sung by Frank Luther, Zora Layman and the Century Quartet. As an extra, Taylor Holmes recites "Casey at the Bat" and Joe Laurie, Jr., "Casey's Revenge."

Although Ernest L. Thayer's classic "Casey at the Bat" was published in 1883, the first record of it seems to be the one by De Wolf Hopper which Victor issued in September, 1906. Hopper declaimed the saga of Casey so many thousands of times on the stage he at length became able to do it mechanically without realizing what he was saying but always finishing on the split second.

A few years later the comic re-recorded "Casey" in what was described as a "greatly improved" version, and in 1926, after electrical recording was introduced, he did it all over again, coupled with a football recitation, "O'Toole's Touchdown." And only a few weeks ago Hopper's "Casey" was again resurrected as part of a set called "The Old Curiosity Shop."

First Casey Record

Victor's first Casey record was single-faced, but it was afterwards combined with the well-remembered Digby Bell's "reply," "The Man Who Fanned Casey." Bell, who died in 1917, was a torrid New York Giant rooter. He also recorded "The Tough Kid on the Right Field Fence" for a 1909 Edison cylinder. Probably most 1953 listeners would consider that Hopper hams up "Casey at the Bat," but it was one of the biggest sellers of Victor's pioneer period.

Who today remembers a 1906 George M. Cohan song, "Mr. Bingham"? Just who Bingham was isn't clear to this agent, but the context makes it appear he was a reformer of the Dr. Parkhurst variety.

Songs about baseball really got their big pushoff and started nearly all the leading Alley tunesmiths of the period on a "national pastime" binge when Jack Norworth and Al Von Tilzer—both living nowadays in California — came through in 1908 with "Take Me Out to the Ball Game," which is today virtually the national anthem of baseball. (The eminent bandmaster, John Philip Sousa, years later wrote "The National Game March," but it didn't click.)

Hard to say just what has made "Ball Game" stand out above all competition. The words are typical pop stuff, about a girl who was baseball crazy, but the swinging waltz tune is one that sticks in the memory. Anyway, "Take Me Out to the Ball Game" is the baseball song. A Tin Pan Alley legend, which may be true, is that neither Norworth nor Von Tilzer had even seen a baseball game before writing the song, and Norworth is quoted as saying he didn't get around to attending one until 1940.

Figuring he had struck on a good thing, Von Tilzer introduced a baseball theme into an unusually clever comic song, "Did He Run?," with words by the late Junie McCree. The third verse refers to the most famous play in baseball history, when Fred Merkle of the Giants neglected to touch second in a game between the Giants and Cubs that would have decided the National League's 1908 pennant race. A playoff resulted and the Cubs took the flag. The song describes the game, and delicately says "Mr. Giant's brain was blurred" as an explanation of the oversight that unjustly won Merkle the designation of "Bonehead Merkle."

Femme Cleffers In Act

From 1908 to 1913 there was a procession of baseball songs. Florence Holbrook became one of the few women to write a baseball number when she did the music to Cecil Lane's words of "He's a Fan, Fan, Fan." Anne Caldwell wrote the music and James O'Dea the words of "Stars of the National Game," which mentioned such heroes of the time as Mike Donlin, Hans Wagner, Larry Lajoie, Ty Cobb, Hal Chase, "foxy Mr. (Frank) Chance," Cy Young and Fielder Jones. The second verse told of "the Giants from Manhattan, the Cubs as smooth as satin, the Pirates, Boston Doves (!) or Cincinnati Reds, Brooklyn bunch of Willies, the Tigers or the Phillies," and summed up: "American or National, both Leagues are all the same; it's not the Leagues we root for—it's the boys who play the game."

Jack Norworth, partnered by Nora Bayes, tried again with "Let's Get the Umpire's Goat," and Billy Jerome, Jean Schwartz and George M. Cohan had a time at bat with "Take Your Girl to the Ball Game." Al Von Tilzer set music to Harry Breen's words of "Back to the Bleachers for Mine" by no means another "Take Me Out to the Ball Game." Ed Madden and Gus Edwards were responsible for "Come On, Play Ball With Me, Dearie," and an American League player (later an umpire), George Moriarity, wrote the lyrics of "I Can't Miss That Ball Game," to a tune by Joe Cooper.

Harry Von Tilzer, the undisputed king of Tin Pan Alley in the pre-Berlin days, was a little slow taking his cut at the plate, but in 1910 he did the music and Edward Clark the words of a flop, "My Old Man Is Baseball Mad"—the complaint of a wife whose husband spent his time watching the ball tossers instead of supporting the family. In 1911 he and the still active Andrew B. Sterling did "The Baseball Glide"—again not a hit.

Meanwhile, Billy Jerome and Jean Schwartz came through in 1911 with a clever comic song, "They're All Good American Names." It followed the idea of "Stars of the National Game" by naming outstanding players in the chorus, such as "Hanlon, Scanlon, Kirk and Donlin, Devlin, Keeler, Walsh and Conlin" — all with a touch of Irish. The third stanza praised the Americanism of Jewish citizens—an idea Jerome and Schwartz worked out still more successfully a little later in "If It Wasn't for the Irish and the Jews."

Also in 1911, Elsie Janis recorded for Victor her own composition, "The Fascinating Baseball Slide," telling of a femme fan's love affair with "Spitball Mike." A Seymour Brown and Nat D. Ayer, who were to score a little later with "Oh, You Beautiful Doll," popped out to the catcher with "Make a Noise Like a Fan." It made no noise whatever.

Now we come to perhaps Irving Berlin's only baseball song—one which he probably would just as soon forget. In 1913 he wrote the tune of "Jake, Jake, the Yiddishe Ball Player" to words by Blanche Merrill. Both Merrill and Berlin struck out on three straight pitches. Neither did Ned Nye and Charles G. Richel get to first base with "I Want to Go to the Ball Game"—another plaint of the doll who preferred baseball to dancing or other diversions.

A rather amusing effort was the 1912 number, "The Marquard Glide," produced by the genius of four collaborators—"Rube" Marquard and his then wife, Blossom Seeley, Thomas Gray and Ray Walker. Marquard was known as "the $11,000 lemon" when he proved ineffective on his first appearances with the Giants, but he later became a peach, and the song modestly describes him as "the King of Pitchers." But it is kind enough to mention other Giants—"Matty, Meyers and McGraw, Murray, Snodgrass and Devore, Herzog, Fitch and Doyle." "The Marquard Glide" also promised the Giants would "hang it on those Red Sox" (presumably in the 1912 World's Series), but it was the Sox who did the hanging.

The inevitable "Baseball Rag" came along in 1913. The Victor record lists the writers as "Wolff and Jones." It is sung by Arthur Collins, with realistic crowd effects, including the high tenor voice of Collins' recording partner, Byron G. Harlan, accusing a man on bases of "running like an ice wagon."

After 1913, baseball songs are relatively rare, although in fairly recent years there have been "Joltin' Joe DiMaggio," "Did You See Jackie Robinson Hit That Ball?" and "Leave Us Go Root for the Dodgers, Rodgers." In 1926, the Happiness Boys (Billy Jones and Ernie Hare) made records of "That's My Hap-Hap-Happiness," in which Jones asserted his idea of happiness was to be at a ball game. The Victor record mentioned "When Babe Ruth walks to the plate," but Edison toned it down to "The Home Run King walks—."

"The Babe himself made a couple of records. In 1920 he clowned amateurishly through a Pathe Actuelle disk of "Babe Ruth's Home Run Story," purporting to tell how he had hit 47 round-trippers that season. In 1928, for the same company he and Lou Gehrig did a two-part skit, "Babe and Lou." The Babe seems self-possessed, but Lou sounds scared to death. Another mention of Ruth occurs in Eddie Leonard's 1924 ditty, "Oh, Didn't It Rain?," in which he achieves a monstrosity of a rhyme, even for Tin Pan Alley, with: "We went to the Yankee Stadium to see Babe Ruth hitt-i-um . . . Oh, didn't it rain!"

Old Comedy Numbers

Platter makers through the years have turned out a number of comic skits and specialties dealing with baseball—nearly all in the remote past because humorous records no longer sell. One of the best was a 1909 Edison cylinder, "The Baseball Girl," by a vaude luminary, Ray Cox. This was the only record the comedienne ever made, but her specialty was one of the funniest things ever cut into wax. She is irresistible as the femme chatterbox who admonishes a hesitating runner to quit "praying on second—you're not going to Heaven this year!" and to "run home, you rummy, run home!" Even in 1909 there were women, it seems, who knew something about the game.

Cal Stewart naturally got into the act with "Uncle Josh Playing Baseball." An Irish dialect comic, Steve Porter, did "Flanagan and the O'Reilleys at a Ball Game" (featuring the dumb woman fan who couldn't understand what was going on), and the Chicago ragtime playing specialist, Axel Christensen, showed change of pace in 1928 by making a Broadway record, "Axel at the Baseball Game." Speaking in a thick Swedish accent, he tells of playing baseball for the first time. When he hit a home run, 20,000 fans yelled, "Run home, Axel, run home!" and he retorted: "Why in hal should I run home? I got money to pay for the ball!"

A Virginia-born comedian, the late Ralph Bingham, who specialized in Negro dialect comedy, recorded "Home Run Bill's Defense" for Victor—the story of a colored catcher who shot a runner going to second to keep a gambler from plugging him for letting a passed ball get by. Ringham also did a "tough kid" impersonation, "The Boy in the Bleachers." "Home Run Bill's Defense" had nothing to do with the song, "Home Run Bill," by Jerome Shay and Alfred Bryan.

Unusual Record

One of the most unusual records with just an incidental reference to baseball is "Fourth of July, 1920," arranged by Robert Hood Bowers and played on a Columbia record by Charles A. Prince's Band. The other side shows how the Fourth was observed in 1880—speechmaking in the groove, shooting fireworks, etc. On the 1920 side an airplane is heard droning overhead, and then the voice of Henry Burr announces: "Batteries for today's game—for New York, Barnes and McCarthy; for Chicago, Alexander and Killefer."

It's well known of course, that show biz and baseball feel closely related—as witness Tallulah Bankhead's crusading zeal for the Giants and Helen Traubel's interest in the St. Louis Browns. Farther back, Billy Murray, who recorded many of the songs mentioned here, was such a devout fan of the New York Highlanders (forerunner of the Yankees), he often slipped away with them on spring training trips and occasionally played right field in exhibition games. Murray also played for years on the Lights, a team composed of members of the Long Island Good Hearted Thespian Society. Georgie Cohan was a baseball nut, and Gus Van & Joe Schenck were so wild about the game they not only had their own ball club but billed themselves in vaude as "the Pennant Winning Battery of Song Land." A billing, however, which Jack Lait in a VARIETY review wished on them.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 10 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Rochester, Neisner Bros.	Philadelphia, Charles Dumont	San Antonio, Alamo Piano Co.	Chicago, Carl Fischer	St. Louis, St. Louis Music Supply	Minneapolis, Schmitt Mus. Co.	Kansas City, Jenkins Music Co.	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	TOTAL POINTS
1	1	†**Doggie in the Window** (Santly-J)	1	1	1	1	1	1	2	1	2	1	98
2	2	†**Till I Waltz Again** (Village)	3	2	4	2	2	3	3	2	4	2	83
3	7	***I Believe** (Cromwell)	2	4	3	3	9	7	1	5	3	..	62
4	4	†**Don't Let the Stars** (Four Star)	9	7	..	5	3	2	..	3	..	6	42
5	5	***Pretend** (Brandom)	5	..	9	7	4	8	4	4	8	9	41
6	3	***Keep It a Secret** (Shapiro-B)	8	8	5	4	5	5	7	..	..	7	39
7	8	***Side by Side** (Shapiro-B)	7	..	..	6	7	6	..	6	9	4	32
8	12	†**Your Cheatin' Heart** (Acuff-R)	6	5	8	..	6	4	..	..	6	..	31
9	6	***Anywhere I Wander** (Frank)	..	..	2	10	..	..	8	9	1	..	25
10	9	†**Tell Me You're Mine** (Capri)	10	..	..	..	..	9	..	8	..	3	14
11A	11	***Hold Me, Thrill Me, Kiss Me** (Mills)	..	..	..	8	8	..	..	7	..	..	10
11B	..	***Easter Parade** (Berlin)	..	..	6	..	..	..	6	..	..	..	10
13A	13	†**Tell Me a Story** (Montclare)	4	9	..	..	..	..	..	..	..	..	9
13B	..	***Wild Horses** (Simon)	..	3	..	..	..	..	..	..	..	10	9
15	10	***Oh Happy Day** (BVC)	..	..	..	9	10	..	..	10	..	8	7

5G for Rights To 'Mine Again'

Latching onto an indie label tune click which is getting wide coverage by the majors, Buddy Morris, E. H. Morris Music topper, has bought the rights to "Say You're Mine Again" from the Coast publisher, Harry Bluestone. Morris reportedly paid $5,000 for the tune in a deal by which Bluestone will also participate in the tune's revenues.

Number, written by Charles Nathan and David Heisler, was kicked off on the Allied label with a version by the Three Dons and Ginny Greer a couple of weeks ago. Since then, RCA Victor climbed aboard with a Perry Como slice, Decca with one by Dolores Gray and Capitol with June Hutton & Axel Stordahl's orch.

Morris came up with the recent Como click on "Don't Let the Stars Get In Your Eyes" in a similar deal. On the latter tune, Morris tried to buy the number from the Four-Star publishing-disk firm but couldn't come to terms. Morris, however, acted as selling agent for "Star." On the Como backing to "Mine Again," the singer, incidentally, debuts with the multiple-voicetrack gimmick on "My One and Only Heart," written by Al Stillman and Robert Allen and published by Como's own publishing firm, Roncom Music. Victor shipped 350,000 copies of this disk to its distribs last week following exec hunches that the company had a big hit on its hands.

Bluestone is a Coast violinist who entered the publishing business about four years ago with his Blue River Songs firm. He still is an active AFMer and plays many studio dates in Hollywood. "Say You're Mine Again" is his first pop hit.

MAX LIEBMAN SETS UP OWN FIRM, SAVOY MUSIC

Max Liebman, producer-director of NBC-TV's "Your Show of Shows," set up his own music publishing firm, Savoy Music, this week. Pubbery will be an ASCAP affiliate. Liebman expects to place special material written for the tele series as well as pop tunes into the Savoy catalog.

The firm is kicking off its activities with the theme song of "Shows," which is tagged "Stars Over Broadway." Tune was written by Mel Tolkin, Liebman and Clay Warnick. Also teeing off the catalog are "Shivaree," by Warnick and Mel Pahl, and "Show Me the Way to Love You," by Liebman and Dick Rogers.

Even Dutch Red Flips For U.S. Jazz Troupe

Amsterdam, March 31.

"Jazz at the Philharmonic," playing at Amsterdam's staid Concertgebouw, was a click for 2,000 wild-eyed enthusiasts and couple of normally misanthropic critics. Concertgebouw is used to rich diet of classics from the world-famed classic orch of same name. If any of Concertgebouw's regulars chanced by they must have rubbed their eyes when they saw the wild scene. During drum duel between Gene Krupa and J. C. Heard, one fellow in audience did a solo unrehearsed dance turn in front of podium. Ella Fitzgerald proved to be favorite of critics, though audience fell harder for the flashier items on program.

Even the music critic from the Communist daily, De Waarheid (The Truth), fell for the Americans. Worst he could say was that applause was almost automatic and that warmth wasn't spontaneous. But he felt compelled to admit that what he called the "noise" of the Krupa-Heard duel was "technically perfect."

RCA Signs Sonny Howard

Vaude-nitery singer Sonny Howard has been inked to a term pact by RCA Victor.

Although his in-person turn is comprised mostly of takeoffs on other singers, Howard will cut tunes for Victor in his own style.

Milt Gabler, Coral Records artists & repertoire chief, heading to Hollywood this week for waxing sessions with the Les Brown orch.

S. KAYE DICKERS FOR MAYPOLE CATALOG

In a move to build up his music firms, World (ASCAP) and Republic (BMI), orch leader Sammy Kaye is dickering for the buyout of the Maypole Music catalog. Latter firm, which has been inactive for the past eight months, was operated by composer Ruth Pole.

Kaye's interest in Maypole follows the pattern set several years ago when he established his firms with purchases of the Isham Jones and Harry Tierney catalogs.

Instrumentals

Continued from page 37

rish lyric version for Lew Douglas' orch and chorus is hitting the market this week via M-G-M. Tune is the Big Three's No. 1 plug. Same publishing firm is also riding with "Little Red Monkey," a BBC TV theme, which was kicked off by the Harry Grove Trio for London and now has eight instrumental covers in the U. S.

"The Song From Moulin Rouge," a Broadcast Music, Inc., publication from the "Moulin Rouge" pic, is also getting solid reaction via the Faith slice for Columbia, with Howie Richmond's tune, "Swedish Rhapsody," on the flip. Rene also has cut "Moulin Rouge," with Leeds' "Street of Shadows" instrumental, another British import, on the backing.

Also from Britain currently are "The Ecstasy Tango" and "The Marching Strings," both cut by Ros for London. As hatching ground for instrumentals, Europe has come up in recent years with such additional numbers as "Meet Mr. Callaghan," "Petite Waltz" and "Blue Violins," while South America produced last year's "Delicado" click.

Anderson, Wayne Prolific

Among U. S. composers, Bernie Wayne has been prolific in the instrumental field, although Anderson is the most successful cleffer in this genre, also batoning his numbers under the Decca banner. Wayne was responsible for the "Vanessa" click with Winterhalter and the latter recently sliced another Wayne instrumental, "The Magic Touch." Camarata is also having a Wayne followup in "Rendezvous," having hit initially with "Veradero."

The instrumental click is a flexible one and has been exploited in the pop field with full-sized symph orch through dance bands down to one-man instrumentals. In the latter category, Les Paul has been tops with his multiple-sounding guitar sides for Capitol Records.

During the war years in the early 1940s, Freddy Martin's orch launched a series of instrumental clicks for RCA Victor which stemmed from longhair themes. Standout were Chopin's "Warsaw Concerto" (also a hit for Carmen Cavallaro on Decca) and piano concertos by Grieg and Tchaikovsky. One of the most ambitious original compositions since the war was "Manhattan Tower," written and recorded by Gordon Jenkins for Decca with over 500,000 albums sold to date.

Disk Companies' Best Sellers

CAPITOL — ARTIST

1. I'M SITTING ON TOP OF THE WORLD / SLEEP — L. Paul-M. Ford
2. PRETEND / DON'T LET EYES SHOP FOR HEART — Nat (King) Cole
3. BLUE GARDENIA / CAN'T I — Nat (King) Cole
4. YES SIR, THAT'S MY BABY / YOKAHAMA MAMA — Hari Kari
5. SIDE BY SIDE / NOAH — Kay Starr

COLUMBIA

1. SOMEBODY STOLE MY GAL / GLAD RAG DOLL — Johnnie Ray
2. SONG FROM MOULIN ROUGE / SWEDISH RHAPSODY — Percy Faith
3. TELL ME A STORY / LITTLE BOY AND OLD MAN — F. Laine-J. Boyd
4. I BELIEVE / YOUR CHEATIN' HEART — Frankie Laine
5. WHEN THE RED, RED ROBBIN / BEAUTIFUL MUSIC TO LOVE BY — Doris Day

CORAL

1. DANCIN' WITH SOMEONE / BREAKIN' IN THE BLUES — Teresa Brewer
2. CANDY BAR BOOGIE / AT THE END OF THE RAINBOW — Ames Bros.
3. MANY ARE THE TIMES / THERE'S NO ESCAPE — Don Cornell
4. TILL I WALTZ AGAIN WITH YOU / HELLO BLUE BIRD — Teresa Brewer
5. GOODBYE CHARLIE, GOODBYE / I'D LOVE TO FALL ASLEEP — Karen Chandler

DECCA

1. YOU CAN BE IN LOVE / LESS THAN TOMORROW — Hamish Menzies
2. TWICE AS MUCH / SOMEONE TO CARE FOR — Mills Bros.
3. YOU FOOLED ME / IF YOU TAKE MY HEART AWAY — Four Aces
4. KAW-LIGA / MY HEART IS A KINGDOM — Dolores Gray
5. YOUR CHEATIN' HEART / CONGRATULATIONS TO SOMEONE — Louis Armstrong

MERCURY

1. DOGGIE IN THE WINDOW / MY JEALOUS EYES — Patti Page
2. CARAVAN / WHILE YOU DREAM — Ralph Marterie
3. SEVEN LONELY DAYS / IF YOU TAKE MY HEART — Georgia Gibbs
4. NO HELP WANTED / TEXARKANA BABY — Rusty Draper
5. RUBY / LOVE MOOD — Richard Hayman

M-G-M

1. YOUR CHEATIN' HEART / I'LL BE WAITING FOR YOU — Joni James
2. ANNA / I LOVED YOU — Silvano Mangano
3. MY FLAMING HEART / RUBY — Lew Douglas
4. KAW-LIGA / YOUR CHEATIN' HEART — Hank Williams
5. COQUETTE / A FOOL IN LOVE — Billy Eckstine

RCA VICTOR

1. DON'T LET THE STARS GET IN YOUR EYES / LIES — Perry Como
2. WILD HORSES / I CONFESS — Perry Como
3. HOT TODDY / SERENADE — Ralph Flanagan
4. HOW DO YOU SPEAK TO AN ANGEL / DOWNHEARTED — Eddie Fisher
5. SWEET THING / WHY COME CRYING TO ME — Dinah Shore

PITT INDIE PROJECTS SMALL DISKERS' ASSN.

Pittsburgh, April 7.

Don Hall, who runs Steel City Studios here and records a lot of local talent for his own Pitt Co., is trying to organize the small, indie label waxeries all over the country in a nation-wide organization. Idea would be to have them combine for distribution as well as production.

Hall figures there's plenty of revenue around for the little fellows who sell to the major platter companies because they haven't the distrib facilities. He points out that the majors have had plenty of clicks lately that they picked up from little-known outfits throughout the country.

Questionnaires were sent out by Hall last month to more than a hundred of the independent groups, and he's already had answers from a majority of them who seem interested in the idea and want to know more about its possibilities. So far, Hall says, the organization's still in the embryo, but he hopes to get it in working shape just as soon as the owners of the small labels can get together and work out their problem.

Sam Braverman's Son Victim of Murder Spree

The five-murder spree of Marine Fred E. McManus last week touched the music biz when it was revealed that the first of the victims was William Braverman, 19-year-old son of Sam Braverman, w.k. in Tin Pan Alley circles.

Braverman, pere, is a vet sheet music and record buyer for Neisner Bros., Rochester, N. Y., department store.

Seven Lonely States

Spike Jones was on a bicycle last week to cover seven states in seven consecutive one-niters on his current swing through the midwest.

The inter-state jaunt began Sunday (29) in Cincinnati, Ohio, and was followed with dates in Evansville, Ind., Nashville, Tenn., Vicksburg, Miss., Little Rock, Ark., Shreveport, La., and Houston, Tex.

Plug-Shy British Dim 'Mazda' in 'Glow-Worm'; Other Marks' Tunes Hit

British idiosyncrasy as to what tunes or parts of tunes should be censored once again hit a Marks Music copyright. Most recent rhubarb was over the new Johnny Mercer lyric to "Glow-Worm". Since the British object to the use of trade names in a lyric, they switched the couplets in which "mazda" and "neon" appear. Latter objection was later reversed, but the "mazda" ban still holds which bars the airing of the Mills Bros. click Decca waxing from being aired via BBC.

The Mercer lyric which was changed to meet British standards originally read "You've got a cute vest-pocket mazda—which you can make both slow or fazda." In the British version, it's now "You got a cute vestpocket lighter—which you can make both dim and lighter." Other changeover, which was later reversed, was "Glow little glow-worm in the dark night—You are equipped with such a bright light" from the original, "Glow little glow-worm turn the key on—You are equipped with taillight neon."

Sidebar to the "Glow Worm" fracas is that Leslie Boosey, of Boosey & Hawkes, British publisher of the tune, also is a BBC topper.

Another Marks' run-in with the British was over "Paper Doll," which was said to be an insult to womanhood. Tune also was waxed by the Mills Bros. Jimmy Phillips of Peter Maurice Music, who published the tune in England, was forced to hold back its release for a couple of months until squawks from GIs stationed there at the time got the ban lifted. "God Bless' The Child," a Negro spiritual cut by Billie Holiday for Decca and Frankie Laine for Columbia, also was banned on the grounds that it was sacreligious. It's also a Marks' copyright.

Songstress Doris Day and her husband, Marty Melcher, are due in N. Y. next week from the Coast for huddles with Columbia Records execs.

Cleve. Symph to Pitch Classics to Ball Fans In Night Game Warmups

Cleveland, April 7.

The Cleveland Orchestra, without a summer home because of the air conditioning of the Public Auditorium, will play 12 concerts in the Cleveland Stadium as a preview to night home games of the Indians. Agreement was reached through a deal whereby Indians put up $15,000; the Musical Arts Assn. put up $8,000; the Cleveland Federation of Musicians, $5,000, and the Cleveland News, which proposed the idea, $2,000.

Louis Lane will conduct the concerts that'll be played an hour and a half before game time, with the price of admission to the game covering the "pops." Seventy musicians will be used, most of whom are regular members of the orchestra under George Szell. Orchestra will be seated behind the center field home-run fence.

Rehearsals of the orchestra will be open to the public through a contribution for the concerts from the Music Performance Trust Fund.

Ziggy Talent Makes Like Monroe as Single

Ziggy Talent, featured vocalist and sideman with Vaughn Monroe's orch for more than 10 years, will follow the maestro's steps when the orch folds next month and go out as a single. Willard Alexander, who's handling Monroe's solo bookings, also will book Talent.

Talent's first move sans the Monroe affiliation occurred several months ago when he signed a pact with Decca Records. Although he continued to work with the band, he waxed a couple of Decca sides as a vocalist. Alexander currently is lining up solo dates for Talent.

The Monroe orch's farewell date in the New York area will be at a weekend engagement (April 10-11) at Frank Dailey's Meadowbrook, Cedar Grove, N. J.

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Inside Stuff—Music

Jim Walsh, VARIETY musicologist of Vinton, Va., frequently gets requests to supply information about old songs or disks. A recent example was Eddie Cantor's seeking to identify ditty he heard Al Jolson sing in 1917. Cantor asked help from ASCAP's New York office. Failing to identify tune, ASCAP turned to Walsh, who spotted it as "Down Where the Swanee River Flows," written by Charles McCarron and Al Von Tilzer and published by Broadway Music in 1916. Jolson sang number in "Robinson Crusoe, Junior," and waxed it for Columbia.

Walsh has also supplied Disk Jock Jack Garrett of WQBC, Vicksburg, Miss., with 1911 Victor platter of tune by Ballard Macdonald and Ray Walker, "Mississippi Dippy Dip." Garrett figures he may be able to set number off on another popularity kick in State for which it was named and perhaps make it a sort of unofficial Mississippi "national anthem."

Trade speculation as to whether Julius LaRosa "can do it again" has been aroused by the crooner's decision to cut "The Lady Wants To Dance" for his next indie Cadence label release. LaRosa broke into the bigtime several months ago with his preem disk, "Anywhere I Wander." Swift takeoff of the LaRosa version surprised the music biz hepsters since the tune never got off the ground with a previous slicing by such a potent disker as Tony Bennett on the Columbia label. LaRosa's "Wander" platter passed the 500,000 mark, a phenomenal sales score for an indie first.

The "can LaRosa do it again" query is sparked by the fact that "Lady Wants To Dance" was cut by Perry Como for RCA Victor last year and didn't attract much attention.

"An Onion And You," tune written by Greenwich Village, N. Y., grocery clerk Alex James in 1947, is getting a second chance to break through via a Betty Clooney etching on the indie Round label. The disk, incidentally, was etched before Miss Clooney became a Coral Records' pactee. Initial waxing of the tune was made independently by James in 1949 but it never got off the ground. At the time the song received an extensive plugging campaign via the chalking of its title on midtown street corners and subway stairways.

Tune has since been rewritten and is being published by Adventure Music, a BMI affiliate, operated by Bill Buchanan. Buchanan also owns the Round label.

Vet Cleffer Henry I. Marshall has always had a flair for personal promotion. Marshall recently moved into a new home at Scotch Plains, New Jersey, and got permission from the post office to give his address as 515 Bumble Bee Lane, thus capitalizing on the titles of two of his biggest song hits—"On the 5:15" (written in 1915) and "Be My Little Baby Bumble Bee" (1912). Marshall did music to both with words by late Stanley Murphy. "Bumble Bee" ditty appears headed for revival, sung in Warner Brothers' film, "By the Light of the Silvery Moon," by Doris Day, Gordon MacRae and Leon Ames. Piece has also been plattered by Miss Day for Columbia and MacRae for Capitol.

Eddie Fisher, who makes initial appearance since coming out of the Army at the Paramount, N. Y., Friday (10), is getting the benefits of a four-way publicity spread via his video-disk affiliations. Steve Hannagan Associates is handling him for the Coca-Cola show along with NBC-TV's press department. On disks, RCA Victor is doing a big Fisher promotion along with indie publicist Gene Weber.

Fisher is already set for coverage by several national mags, including Newsweek, Red Book and American Weekly.

The recent one-day cuffo appearance in London of Norman Granz's "Jazz at the Philharmonic show" has had friendly repercussions with Ted Heath, Britain's leading bandleader, offering the services of his 16-piece band to play free of charge in New York for any charity the American Federation of Musicians care to name. Problem that will confront the band, if the AFM okays the project, is the cost of transporting it, with three vocalists, back and forth.

VARIETY's recent detailing of the coin received by top writers from the American Society of Composers, Authors & Publishers in 1952 inadvertently omitted the income of Harry Warren. Warren, a Coast cleffer whose credits include numerous film score hits, is in the same ASCAP bracket with Oscar Hammerstein 2d, Richard Rodgers, and Ira Gershwin and received between $40,000 and $44,000 last year from the Society.

Video's impact on disk sales is now clearly reflected in the sharp pickup of Burl Ives' "The Riddle Song" after a couple of plugs recently on the NBC-TV juve show, "Ding Dong School." Tune was released about four months ago by Decca with little action. The video plugs, however, stirred an immediate reaction on the dealer level via kiddie purchases.

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Joe Martin Exits Disk Industry Assn.

Joe Martin has exited the public relations post of the Record Industry Assn. of America. Martin joined the RIAA last year and helped promote such RIAA sponsored events as the Hartford Music Festival. According to John W. Griffin, org's exec secretary, promotion men will be hired now only for RIAA's special events.

Martin had a one-year deal with RIAA.

Another BMI "Pin Up" Hit
ANNA
Published by Hollis
RECORDS
Silvana Mangano ..... (MGM)
Paul Weston ..... (Columbia)
The Three Suns ..... (Victor)
Dick Hayman ..... (Mercury)
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Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of March 27-April 2, 1953

A Fool Such As I	Robbins-M
Anywhere I Wander—†"Hans Christian Andersen"	Frank
April In Portugal	Chappell
Caravan	American
Doggie In The Window	Santly-J
Downhearted	Paxton
Even Now	Pickwick
Golden Years—†"Houdini"	Paramount
Have You Heard	Brandom
Hold Me, Thrill Me, Kiss Me	Mills
Hot Toddy	Coachella
How Do You Speak To An Angel—*"Hazel Flagg"	Chappell
I Believe	Cromwell
I Confess	Witmark
Kaw-Liga	Milene
Keep It A Secret	Shapiro-B
My Jealous Eyes	Famous
Ohio—*"Wonderful Town"	Chappell
Open Up Your Heart	Longridge
Peter Cottontail	Hill & R
Pretend	Brandom
Say It With Your Heart	Feist
Say Si Si	Marks
Side By Side	Shapiro-B
Tell Me You're Mine	Capri
Till I Waltz Again With You	Village
Why Don't You Believe Me	Brandom
Wild Horses	Simon
Will-O'-The-Wisp Romance	Triangle
Your Cheatin' Heart	Acuff-R

Second Group

Because You're Mine—†"Because You're Mine"	Feist
Don't Let The Stars Get In Your Eyes	Four-Star
Ecstasy Tango	Jefferson
Gomen Nasai	Disney
Hush-A-Bye—†"The Jazz Singer"	Remick
I'll Be Hangin' Around	Broadcast
Lady Of Spain	Fox
Life Was Beautiful	Pops
Mister Tap Toe	Montclare
Nearness Of You	Famous
No Help Wanted	Acuff-R
Oh Happy Day	BVC
Ruby—†"Ruby Gentry"	Miller
Say It Isn't So	Berlin
Second Star To The Right—†"Peter Pan"	Disney
Small World	Harman
Song From Moulin Rouge—†"Moulin Rouge"	Broadcast
Sweet Thing	Hill & R
This Is A Very Special Day—†"The Jazz Singer"	Remick
Thumbelina—†"Hans Christion Andersen"	Frank
Wish You Were Here—*"Wish You Were Here"	Chappell
You Belong To Me	Ridgeway

Top 10 Songs On TV

(More in Case of Ties)

Doggie In The Window	Santly-J
Easter In Waikiki	Duet
How Do You Speak To An Angel	Chappell
I Believe	Cromwell
It's Love	Chappell
Lady Of Spain	Fox
Peter Cottontail	Hill & R
Pretend	Brandom
Side By Side	Shapiro-B
Wish You Were Here	Chappell

Five Top Standards

(More In Case of Ties)

April Showers	Harms
Blue Skies	Berlin
Easter Parade	Berlin
Getting To Know You	Williamson
Life Is A Beautiful Thing	Famous

† *Filmusical.* * *Legit musical.*

Bob Weiss Tours Cap Film in O'seas Bally

London, April 7.

Robert B. Weiss, European representative of Capitol Records, flew in from his Paris base last week to launch a sales promotion drive, having as its focus a 16m Kodachrome sound-movie, "Wanna Buy A Record?," produced by Cap execs. First showing of the 40-minute opus was to members of the national and trade press last week, followed by another shop to 1,000 record-dealers.

Similar promotion screenings are scheduled for Birmingham, Manchester, Leeds, Glasgow, Newcastle, etc., with an Irish tour in the summer. Pic has already played round Europe, and is being given French and German subtitles to enable it to be publicly shown in the newsreel-theatres in Germany, Switzerland and elsewhere.

The Stuttgart Chamber Orchestra, consisting of 16 musicians, is due in New York today (Wed.) on the S.S. America, for a concert tour of Puerto Rico and South America.

Mills Inks Sherrell As Disker-Cleffer

Hollywood, April 7.

Pony Sherrell, former member of the team of the Sherrell Sisters & Gene Austin, inked an exclusive writing pact with Irving Mills of the Coast office of Mills Music. Miss Sherrell, who has been writing in collaboration with Phil Moody, arranger-conductor who has done picture work in England, was also signed to a record deal by Mills for its American Records label.

Mills plans to cut eight sides, all original material, by the singer-writer, and first coupling will be released sometime next month.

SULLIVAN, JESSEL FETED BY ASCAP

Ed Sullivan and George Jessel were the honor guests at the annual dinner of the American Society of Composers, Authors & Publishers at the Hotel Astor last night (Tues.). Sullivan, whose CBS-TV "Toast of the Town" show presented a two-part toast to ASCAP last fall, was presented with a clock while Jessel was given a plaque by L. Wolfe Gilbert in behalf of the Coast writers.

Jessel emceed the ASCAP show with Red Buttons, Jarmila Novotna and Cecil & Blake on the after-dinner bill.

ASCAP's Peak

Continued from page 1

gives the latter a quasi-official status.

Hoffman disclosed that ASCAP distributed last November $390,000 in royalties from broadcasting in England and Canada during 1951. Last month the Society mailed checks to members totaling $776,300, representing foreign royalties from Argentina, Australia, Belgium, France, Italy, Norway, Sweden, Uruguay and England.

Prexy Otto A. Harbach's address to the membership underlined the "beautiful calm" in ASCAP operations since the new payoff plans for writers and publishers went into effect last year. The rank-and-file dissidents have virtually disappeared. Harbach also spotlighted ASCAP's support of various legislative efforts to amend the Copyright Act to permit licensing of jukeboxes for performance fees.

(Another story in music might tend to refute this alleged "calm"; certain writers deprecate the present logging technique).

A Dull Fastie

Pinky Herman, perennial dissident ASCAP rank-and-filer, didn't speak at org's annual conclave yesterday (Tues.). Hence the meet was dull but fast.

Big laugh at the sesh was nabbed by a new writer-member who advocated that the members assume a family-like attitude and "get to know everybody." He said in all seriousness, "I'd like to know any publisher better." Composer-conductor Lazare Saminsky got his pitch in with, "A good symphony is worth lots more than 'Yes, We Have No Bananas.'" P. S.—Saminsky is a longhair.

Hal Cook to Coast

Hal B. Cook, Capitol Records' veepee national sales manager, headed for the Coast last week (3) for a series of confabs with the diskery brass there.

En route, Cook will huddle with Cap managers in branch office cities.

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NITERIES ON CLIMB IN SUBURBIA

Philly Ops Appeal to Bob Hope To Call Parley of All Principals

Bob Corson, chairman of the negotiations committee of the Cafe Owners Assn. of Greater Philadelphia, has appealed to Bob Hope, prexy of American Guild of Variety Artists, to discuss the serious nitery situation in Quakertown. Corson wired Hope in Hollywood as follows:

"No doubt you have heard that 22 of our nightclubs in Philadelphia were forced to eliminate the use of variety acts because of the uncalled-for tactics and abuses by AGVA's local representatives, with the aid of Dick Jones. Fifteen nightclubs in Baltimore, for the same reasons, discontinued using acts. Detroit, Chicago and other localities are also seriously affected. Our parent organization, Theatre Restaurant Owners of America, has made several sincere efforts and attended many meetings with the AGVA board, but so far has been unable to arrive at any solution.

"Therefore, we are addressing this telegram to you as president of the American Guild of Variety Artists and request that a meeting be called between yourself personally, your national director, and not more than two additional responsible directors of your organization, to meet with our president, our executive director, and two responsible operators, with no attorneys to be present, so as to sincerely discuss our differences and arrive at a solution that will be mutual and honorable, for the protection of our business and the future of your members. Unless such a solution can be arrived at and if this matter is left to hot-headed directors and selfish attorneys, your organization as well as ours will suffer irreparable damage from which we may never recover.

"We urge an immediate reply and stand ready to meet you halfway in hopes of arriving at the proper settlement."

Meantime, Lou Walters, TROA prez, said in a wire to Dave Fox, the org's executive secretary who was standing by in Philly to await developments:

"AGVA striking against our Philadelphia members shows evidence of their intention to enforce their demands by every legal and illegal method. We cannot remain in business under a continual strike threat. We must do all we can to aid to the fullest extent all members who are forced out of business by this horrible method of enforcing AGVA's wishes.

"Recommend TROA stand back of its members and fight to the finish for a fair American way of doing business without violence, threat or coercion, for arbitration and for a right to discuss our problems with labor leaders without this continual strike threat held over our heads."

Moneyapolis

Minneapolis, April 7.

Even after revocation of its liquor license necessitated shuttering, the Fun House nitery here was still trying to live up to its title.

Sign on front door after the spot's demise read, "If closed, shove your money under the door," indicating the owners hadn't lost their sense of humor along with their permits.

Ottawa Recipe: A Dish of Wax Salts Up Vaude

Ottawa, April 7.

Name recording vocalists are a must for every bill in Ottawa, indie Glebe Theatre manager Hy Bessin has learned after several weeks of vaudfilm in his 858-seater nabe.

House's top-billers so far drew this way: Four Aces, smash; Gisele MacKenzie, excellent; Deep River Boys (full-bill opener), good; Jan August, break-even; Billy Gilbert, loss. Bessin attributes the disappointments to failure to costar cheaper but w.k. singers. Disk names bring excellent cooperation from local deejays, whose advice Bessin takes on booking them. They plug the artist frequently, mentioning theatre name. One of the local dailies reviews the shows.

At first Bessin was scared of high-priced headliners and turned down Louis Armstrong, who went to the Gatineau Club, across the river in Hull, Que. Four Aces convinced him he was wrong, and he's booking big within limits of his capacity.

House dropped vaude just before Holy Week, put in Laurence Olivier's "Hamlet" to keep semi-stage touch, and reopens April 16 with Al Martino and Larry Adler co-headlined; then Don Cornell, followed by a Four Aces repeat. Roy Cooper of Montreal books the house, along with Toronto Casino and Montreal Seville.

Since Bob Maynard's pioneering vaude experiment, now defunct, at the Francais, two houses have put in once-a-week stageshows. Rideau, 20th-Fox chain's downtown haunt of thrillers, westerns and nervous A's, has an amateur hour-broadcast there, with professional orch led by Cammieu Howard, CBC network broadcaster (Western Five), who played for Canadian and U. S. troops in Korea last year. National Theatres' Elmdale, large outlying nabe which cleaned up for three days with two of the Bowery Boys before the Glebe went vaude, has an amateur nite in charge of pro musicians Wilf Steubner and Val LeBeau. Both are doing well.

CHI CHEZ'S TORPEDOES AS SUMMER INSURANCE

Chicago, April 7.

Chez Paree here has lined up most of its summer headliners. Tony Martin tops the show May 12 for three weeks, with Jimmy Durante coming in for three or four frames immediately after.

Jane Froman comes back for a month, the starting date depending on the length of the Durante stay. Ritz Bros. have been tentatively inked for August.

Carl LeBow Associates, Inc., chartered to conduct a general entertainment business in New York. Capital stock is 200 shares, no par value. Directors are Mina L. Flax, Jay M. Marcus, Reubin Marcus, N.Y.

Lotsa Live Vaude For Omaha '54 Fair

Omaha, April 7.

Plenty of live acts will take part in Omaha's Centennial next year, managing director Alfred Stern said last week. He promised free entertainment at Turner Park in near-downtown Omaha every night during peak summer period, with huge birthday cake there, historic spectacle at Ak-Sar-Ben field with "cast of 1,000" and many parades.

While Omahans will furnish considerable talent to these productions, Stern promised plenty of pros would be hired. Overall budget is $250,000, with biz firms underwriting.

Ron Fletcher, who'll stage the 1954 "Ice Capades," left N.Y. yesterday (Tues.) to spend six weeks with the current edition of the blader, now in Chicago, before hitting the Coast for confabs with show's producer, John Harris.

NUT IS KERNEL TO NAT'L UPBEAT

By JOE COHEN

The decentralization of cafes is becoming more marked in the ever-growing national trend toward establishment of niteries far from midtown areas. The factor contributing most to this pattern now is the rising cost of operation. However, the vast growth of suburban areas after the war, increasingly snafued traffic on roads leading into major cities, plus the increased willingness of representative acts to play the outland stops are spurring the process.

In the New York area the offbeat criteria are the Boulevard, Elmhurst, L. I.; Ben Maksik's Town & Country Club, Brooklyn, located in a deserted section of that borough and accessible mostly by car (native guides are helpful), and Gene Seville's Casa Seville, Franklin Square, L. I. In addition, there are myriad nabe spots that are becoming bold enough to bid for names on a weekend basis.

Paving the way for the suburban growth has been the vast number of cocktail lounges and spots formerly termed roadhouses. The emergence of the jukebox as an entertainment entity caused the vertical disappearance of the roadhouses because of their reliance on bands.

Another factor that is making offbeat operation more attractive is that niteries in many areas have become a weekend business. To do business Fridays and Saturdays, an operator has come to feel that he doesn't need an expensive location and upped union band scales. In many cases the normal take over

(Continued on page 50)

Hiked Rehearsal Coin for Tooters Draws LQ Fire

Squawk by Lou Walters, Latin Quarter, N. Y., operator, against hiked rehearsal fees set by Local 802, American Federation of Musicians, may lead to a reopening of the whole contract between the musicians and N. Y. niteries. Local 802 execs are calling in Walters for a hearing this week and if the rehearsal fee question is not solved the musicians will ask for a new pact and new tooter scales.

Dispute broke out as a result of Local 802's imposition of a two-hour rehearsal minimum for nitery musicians, in place of the previous one-hour period. Local 802 execs stated the increase in the minimum was made to cover the expenses of the musicians coming to town for rehearsals. Walters said the union's move represented "a dictatorial attitude" which is "un-American, unfair, illegal and unethical." He declared he "must insist that whenever there is any change in an existing contract we have the right to sit down with you and discuss it before the demand is made."

The hassle between Walters and Local 802 was aggravated last week when the musicians' room at the Latin Quarter was rifled by burglars. The union immediately demanded a special room for musicians and threatened to walk out over the weekend if Walters did not meet the union's demands. Walters subsequently ironed out this detail with the musicians.

Slapsie Maxie's 'H'wood' Relites Upstate N.Y. Cafe

Albany, April 7.

Dinty's Terrace Garden, in nearby Latham, reopened Easter Sunday (5) with a show headed by Slapsie Maxie Rosenbloom's "Hollywood Revue," Madelyn Russell, Kaye Gorham Dancers, and a band and trio.

The spot had been closed since New Year's.

AGVA Supported by Other Unions In Clampdown On Philly Niteries; 'Sign Contract or Else'- Dick Jones

Philadelphia, April 7.

The American Guild of Variety Artists, with the solid support of the service unions and the musicians, threw picket lines around four midtown cafes Friday and Saturday nights (3-4) and threatened to pull out four more this week. (For details on the picketing ban by a local court, see separate story).

The spots first struck were the Kaliner Bros.' Little Rathskeller, the Celebrity Room, Big Bill's and Ciro's. The cafes were shut down completely, except where the owners and relatives tended bars for such customers as came through the picket lines.

Taking part in the picketing, along with the nitery actors, were the members of Local 301, waiters and waitresses; Local 115, bartenders union; Local 111, kitchen staffs, and representatives of the powerful maritime unions (stevedores, longshoremen, etc.) on hand to lend physical aid, if necessary, to the picketing chorines and comedians.

The complete clampdown on the places struck made good the promise of Dick Jones, AGVA's eastern regional rep, who stated Thursday night, "All club owners will be told point-black to sign the contract or else." Jones' statement followed an all-day series of meetings between AGVA and the seamen's unions, the American Federation of Labor's Central Labor Union, the service locals and a futile attempt at mediation with the cafe owners before the Rev. Dennis Co-

(Continued on page 54)

Geo. White's Musicalette

The George White nitery production for the Versailles, N. Y., is slated to tee off there the last week of this month, with April 22 as the tentative date. Rehearsals began Monday (6). Show's present title is "Nice To See You," and is tagged a musicalette.

Present talent lineup is made up primarily of newcomers.

Philly Court Bars Nitery Pickets In Temporary Relief

Philadelphia, April 7.

Closed niteries got temporary relief when Judge L. Stauffer Oliver in Common Pleas Court issued an order effective today (Tues.) barring union pickets. The order holds until a hearing Friday morning (10), when jurist will decide if injunction is to be continued. Doubtful whether removal of pickets will return either acts or staffs to struck spots.

Dave Fox, executive secretary of Theatre Restaurant Owners of America, called a meeting of Philly cafemen for 3 p.m. today at Bellevue-Stratford Hotel. Telegrams pledging 100% support to the Philly group came from TROA heads in Dallas, Buffalo and Cleveland. TROA president Lou Walters urged "a fight to the finish for a fair American way of doing business."

Bob Corson, Philly cafe associations executive secretary, wired Bob Hope, AGVA president, to intervene personally in the dispute. Nitery men also made a lengthy presentation of their case to the AFL Central Labor Council asking reconsideration of its stand on AGVA.

CLEVE. SKY-WAY GOES BACK TO FLOORSHOWS

Cleveland, April 7.

Eddie Sindelar's Sky-Way Club restores floorshows to its new stage and kicks off its season Thursday (9) with Four Ames Bros. topping first bill for two weeks. Frankie Strasek, who formerly had a band at downtown Alpine Village, organized a new orch for the suburban spot, one of the smartest in decor here. Stage was raised and floor's side rail eliminated to increase visibility.

Ames Bros. will compete against Kay Thompson & Williams Bros., now pulling standee trade at Hotel Hollenden's Vogue Room, and Dorothy Shay, current at Statler's Terrace Room.

For the spring and summer season, Sindelar also inked Jerry Lester on a four-day deal beginning April 23; Harry Belafonte, week of April 30; Connee Boswell, May 7; Guy Mitchell, May 14, and Three Suns for June. Ted Lewis is tentatively set for a third return.

Dorothy Sarnoff's 1st N.Y. Nitery Since 'King' Stint

Singer Dorothy Sarnoff, who opens at the Cotillion Room of the Hotel Pierre, N. Y., next Tuesday (14), will be making her first appearance at a Gotham nitery since she was seen in "The King and I" and doubled into a cafe.

Rounding out the spot's new bill will be Lucille & Eddie Roberts, Stanley Melba's orch and Chico-Relli's rhumba band.

Palace's 8-Act Grind Post-Kaye

The Palace Theatre, N. Y., will revert back to a grind eight-act vaude bill and first-run pic policy following Danny Kaye's exit April 26. Initial show, not set as yet, goes in April 27 for 11 days so as to enable house to work into a Friday opening pattern. Kaye teed off his stand at the house Jan. 18 and has been averaging $52,000 weekly.

Incidentally, Darvas & Julia, who appear on the bill with Kaye, began their long-distance doubling between the Palace and the Shoreham Hotel, Washington, yesterday (Tues.). Shuttling act, being done via an airlift setup, has resulted in the Shoreham's management taking out a $1,000-a-night insurance policy on act's plane travel. Dancers are booked into the hotel until April 20.

Hutton's Chicago Stand To Delegitimatize Shubert

Betty Hutton has been set for a two-week vaude stint at the Shubert Theatre, Chicago, starting May 4. Engagement marks the first time the Shubert has deviated from showcasing a legit attraction. Show will run two hours with Miss Hutton taking over the last 60 minutes. She'll be backed in her song and comedy act by the Skylarks, vocal quartet. Initial half of the bill hasn't been set yet.

Date is being sandwiched between the current "Call Me Madam" and the incoming "Pal Joey."

U.S. VS. PEORIA CAFE, 116G

Peoria, Ill., April 7.

The Government last week filed suit against the Frolics nitery here for $116,019.

Brief charges that bistro violated Office of Price Stabilization regulations with over-ceiling prices for liquors.

Night Club Reviews

Copacabana, N. Y.

Jack Carter, Jimmy McHugh's "Song Stars of Tomorrow," with Dorothy Coulter, Eve Marley, Beverly Richards, Darla Hood; Cabot & Dresden, Helen Dimone, Ted Martin, Ramona Lang & Jack Purcell, Copa Girls, Michael Durso and Frank Marti Orchs; $5 minimum.

It's tough to follow a Danny Thomas, but Copa op Jack Podell has come up with another solid layout which holds the line on this spot's standing as the top talent showcase in the New York nitery picture. Jack Carter, in the topline comedy slot, is a repeat booking, but all the necessary fresh angles for this show are supplied by the Jimmy McHugh troupe, whose N. Y. bow can be rated as an unqualified click.

McHugh originally broke in his act with five songstresses but currently is using only four girls and it's difficult to figure how this turn could be improved over its present setup. McHugh stays in the background for the most part accomping on the piano with Matty Malneck batoning the orch and introing some of McHugh's tunes in this personal song cavalcade. It's an "and then I wrote" script, of course, but McHugh handles it with an ingratiating modesty, always giving the credits to the collaborating lyricist—in most instances, Dorothy Fields.

The four thrushes are standout, singly and together. Each of them has a distinctive vocal style and personality and all are lookers, to lend considerable eye-appeal to the act. The gals bow in with an ensemble medley of McHugh standards and then come on for solo assignments.

Blonde Dorothy Coulter is a well-trained coloratura and her trills score on "I Can't Give You Anything But Love" and "It's A Most Unusual Day." Beverly Richards is a statuesque brunet with fine musicomedy pipes with which she vigorously works over "South American Way" and "I Feel A Song Coming On." Eve Marley, for a sexy change of pace with her clinging, deeply-cleavaged gowns and her low-pitched voice, is standout on her handling of "Porgy" and "I'm In The Mood For Love."

Pert, diminutive Darla Hood comes on as last of the quartet on the first run-through of tunes and delivers a brace of them in a jump novelty style which sells all the way. She bounces through "Sunny Side of the Street," "You're A Sweetheart," "Bermuda," "Hinky-Dinky Parley-Vous," "A Touch of Texas," and "Don't Blame Me." Midway, she duets with McHugh on "When You And I Were Young Maggie Blues" with the tunesmith doing the harmony part in a warm gravel voice.

Each of the gals come on twice with gown changes. For the finale, the quartet joins in a reverential interpretation of "On A Wing and A Prayer," which earns this 40-minute turn a begoff hand.

Carter, who's chiefly a video product but now on a temporary TV layoff, has an uneven routine. On opening night (2) he couldn't seem to find the handle for a long time and his gags were far from exploding. That's not the fault of his delivery, which is okay, but the material. Too many lines are moveovers from other scripts and Carter frequently falls into bad taste even for hep spot like the Copa.

The comic, however, scores with his impressions. He hits hard in this sector of his turn and warms up the audience with his takeoffs on Billy Daniels, Cab Calloway, Louis Armstrong and a full Jolson medley to get him off on a peak.

In the opening spot, Cabot & Dresden flash their fancy hoofing exhibition with ace results. Duo has a tricky adagio stunt in which the male twirls his femme partner above his head with one hand with dangerous-looking speed. Pair also click neatly in a light folk dance breather.

As usual, the Copa production numbers with the line supply a money framework. Opening "For Love Or Money" item is a spicy tune handled in okay fashion by Helen Dimone. Ramona Lang & Jack Purcell handle the featured terping stints brightly, while Ted Martin gives okay assists on the vocals along with Miss Dimone.

Vet maestro Mike Durso cuts the show, aside from the McHugh routine, snappily with Frank Marti's crew alternating for the customer dansapation rhythms.

Herm.

Thunderbird, Las Vegas

Las Vegas, April 2.

Robert Q. Lewis (with Fred Elton), Irving Fields Trio, Betty Clooney, Johnny Conrad Dancers (5), Christina Carson, Barney Rawlings, Kathryn Duffy Dansations (7), Al Jahns Orch (12); no cover or minimum.

Heading into the spot that launched him on a nitery career in addition to commitments in another media, Robert Q. Lewis again looks like a sure bet to captivate Vegas revelers. Forced to curtail from usual two-frame booking to a 10-day stand because of video contracts, the bespectacled humorist will be a decided boon for Easter family trade.

His light banter, self-kidding of owlish appearance, and special tunes win over roomfuls with no trouble and keep yocks rolling in plentifully.

Irving Fields Trio counts this room as "home," proceeds to wrap up a sparkling sesh filled with musical verve. Fields keeps action moving from his seat at the Steinway from a Latin opener to Latin closer sliced with Americana for boffo reception and begoff.

Betty Clooney makes a good impression in her Vegas debut. Her song expressions are warm and delivered in solid style. Bearing a marked facial resemblance to sister Rosemary (big clicko at the Thunderbird two years ago prior to pic contract), she also has the muted timbre in ballads and good sense of the best in rhythm tunes.

Johnny Conrad Dancers were placed in bad position at show caught, having to follow the Lewisian antics, thus forming a sort of anti-climactic display. Since opening however, the lithe tapster and his four sleek femmes have been slotted in forepart of show for better effect. Conrad adds to his cleating with several good tricks, during single rounds, and in followup Afro-Cuban boundings with gals shows moderne patterns.

Kathryn Duffy Dansations put on their best flash for opening "April Showers," integrating the fine toeterps of Christine Carson, the friendly chanting of Barney Rawlings. Later, gals return to help Lewis in his "Pair of Horn-Rimmed Spectacles" routine and other fillips. Al Jahns takes his batoning course easily, aided by Fred Elton at the 88. Elton not only provides Lewis with smooth pianistic help but lends his pipes in a nostalgic flashback to old vaude tunes.

Will.

Plaza Hotel, N. Y.

Lisa Kirk (with Buddy Pepper), Wally Boag, Dick La Salle Orch, Mark Monte Continentals; $2.50 cover.

Lisa Kirk is in there with chi-chi charm in her regular Persian Room booking. A snazzy black chiffon curled in tiers around her slim frame adds a touch of elegance. Right off the bat she personalizes the deal via "I Want to Know More About You." This one is a special cleffed by her husband, Bob Wells, with topical punctuations. She had the preem crowd with her before her entry, by means of carnations for all males present, "with the compliments of Lisa Kirk." How could such a courtesy miss? Smart showmanship, that.

In "Side by Side," piano accomp Buddy Pepper pitches in with pointed lyrics. Her "Got You Under My Skin" shows off her mood piping, helped by savvy lighting. She brings cheers in her Vincent Youmans medley of "More Than You Know," "Want to Be Happy," "Great Day" and "Tea for Two." Back after a bow, she roves the mike, converted to a telephone, with a flirty "Too Marvelous" as springboard. Harlem-styled and plenty peppy is "If I Could Be With You." Encore would have to be her trademarked "Always True to You in My Fashion," and after that another stanza of same for a snap-happy finale.

Wally Boag is good for chuckles in his triple play of balloon designs, bagpipe shenanigans and hoofing. His patter is sometimes too swift, but the visual inventions stand out. Boag's "movie" characterizations are a nifty tour de farce. His acroterps and jitterbugging give him a solid finish. More of them would give size to his brief (10-minute) turn.

Some of the best show and dansapation music around is fronted by Dick La Salle and Mark Monte. Arthur & Kathryn Murray did a rhumba as mere ringsiders and reflected both their grace and the nifty beat of the tooters.

Trau.

Latin Quarter, N. Y.

Borrah Minevitch's Harmonica Rascals (5) with Johnny Puleo; Dominique; Andre, Andree & Bonnie (4), Mons. Choppy, Betty George, Dagenham Girl Pipers (10), Murphy Sisters (3), Fleetwoods (4), Midge Miner, Carl Conway, Art Waner Orch, Buddy Harlow Orch, Buddy Harlowe Trio; $5 minimum.

Only trouble with the new bill at the Latin Quarter is simply that it's too much of a good thing. Show opening night ran nearly an hour and a half, despite fact that three performances were scheduled, and at that the acts were cut short, with Borrah Minevitch crew on only for about five minutes. A couple of turns could well be dropped; customers still will get their money's worth.

Minevitch group, though on briefly, showed enough to score. Johnny Puleo, as usual, is sparkplug of the act. Little guy's antics vs. the bullies in the group convulse the ringsiders. On the straight musical side, unit scores with "Peg O' My Heart." Turn could run quite a bit longer.

Dominique, the magician-pickpocket imported from France last fall to play at the demised French Casino, shows up strongly in this room. His use of members of the audience as foils goes over with the out-of-towners. He hustles through the crowd picking up watches as he goes, but all without offending. As a closer, he gets some men onstage and proceeds to strip them of jewelry, ties and even undershirt. It's a clicko turn here.

Mannequin act of Andre, Andree & Bonnie is as effective as ever. Addition of a third girl enhances the turn. Foursome uses the mannequin bit as an opener, then goes into a couple of straight terping.

(Continued on page 52)

TEDDY and PHYLLIS
RODRIGUEZ
Appearing
FLAME ROOM RADISSON HOTEL, Minneapolis

"Teddy and Phyllis Rodriguez, making their local bow, faced a difficult task. First, they must satisfy a smart clientele which recently was regaled here by the great DeMarcos. Second, like the DeMarcos they're required to shoulder the entire floorshow assignment. That they emerge clicko, arousing enthusiasm and finishing to begoffs, is considerable of an accomplishment and attests to their ability. Initially booked for a fortnight, they've been held over an additional three weeks. Couple buttress superior terp technique and classy appearance with a high degree of entertainment. They whip up much fun and engender a party atmosphere while demonstrating eye-filling dances. This enables them to do 40 minutes easily and leave the guests clamoring for more. During one number they distribute claves and maracas to ringsiders and the folks shake them with apparent relish while helping to furnish the dancers' accompaniment. Passing up fantasy, they devote themselves to straight-out performances in a wide variety of mostly familiar dances garnished with distinctive twists and novel, original steps. Numbers run the gamut from the poetic "Dream of Love" to a lightning fast "That's My Baby" Charleston. Their South American contributions are standouts." *Rees.*
VARIETY 3/18/53

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GAC GENERAL ARTISTS CORPORATION

A.C. Gets a B.O. in Its Bonnet As Easter Sun Joins Parade

Atlantic City, April 7.

This resort had one of its best Easter Sundays in years as 300,000 joined the Easter parade on the long Boardwalk under a beaming sun which kept the thermometer in the high 60s. Lone fly in the ointment was the Saturday night rain, which sent business below expected figures.

All operations gained by this, the first holiday to bring a great influx of visitors. Steel Pier brought in Vaughn Monroe for its huge Marine ballroom, while the Four Aces headed its vaudeville. Most hotels reported capacity weekend bookings, and their cafes offered added attractions, while most nightclubs augmented their shows for the Saturday evening crowds.

Feature of the afternoon was the selection of the best 1953 Easter bonnets with 10 women in the parade chosen by Magda Gabor, here to open out-of-season theatre, and her mother, Jolie.

Another feature, cuffo to the public and well attended, was a concert made possible through the cooperation of the resort's musicians' union and staged in the afternoon in the ballroom of Convention Hal. Roger Kay conducted the concert, directing the 52 men in a program picked for popular consumption. Dennis McMahon was featured soloist.

Sunrise services conducted at the end of Steel Pier Sunday morning drew a crowd of approximately 5,000. This is an annual fixture on the resort's Easter program.

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3 'Exotics,' Miami Op Fined on 'Lewd' Charge; AGVA Seeks New Trial

Miami, April 7.

Three "exotic" dancers and the owner of the Rainbow Inn were found guilty in Court of Crimes here on charges of allowing and performing "lewd" dances. The performers were fined $100 each with the owner, Lou Brooks, taking a $150 rap.

Quartet were brought up on the charge under the recently passed ordinance which reform elements had pushed through in campaign to crack down on stripperies and femme impersonator spots. Though the dancers, Loretta Day, Debbie Reese and Lynn Marlin, insisted that their costumes conformed with regulations posted in dressing room, sheriff's deputies who made the arrest insisted their performances were lewd.

Representatives of American Guild of Variety Artists are asking for a new trial.

London Ciro's 'Mourning'

London, April 7.

Ciro's club shuttered its main room during the period of court mournings. Decision was taken because of the many cancellations received after the death of Queen Mary.

The nitery closed its main room earlier in the year for redecoration and reopened a few weeks ago.

San Antone's Top Orchs

San Antonio, April 7.

Col. B. F. Chadwick, owner and operator of Club Sevenoaks here, has lined up several name bands for the spots.

Artie Shaw will appear April 21-25, Harry James, May 1-2, and Billy May, May 15.

Niteries on Climb

Continued from page 47

weekends is sufficient to get the spot off the nut and operation the rest of the week is just that much to the good.

Extensive Potential

Besides, the suburban operator is able to draw from an extremely wide area. The current building boom in the outlying districts is adding to the bonifaces' potential audiences. Feeling by customers is that it's better to drive a few miles than to brave midcity traffic; get free parking as against charges as high as $2.50 for storing the car for a few hours; and at the same time, get entertainment on the same scale as it available in midtown. What's more, unless advance reservations are made in the top midtowneries, it's virtually impossible to get in on a weekend. Thus, it's safer to take a chance on getting a table at a spot nearer home.

Another item in favor of the outlying areas is the diminishing number of big midcity niteries. Along Broadway, during the past few years, the Havana-Madrid (later the 500), Diamond Horseshoe (later the French Casino); and the Gilded Cage, which had a succession of names, have disappeared. This has created a severe underseating problem, especially on weekends. Yet, it's hazardous to attempt to reopen these places at this time because of the shortage of sufficient names.

Aping Emporiums

Thus the cafes are following in a groove already traveled by the major department stores, which have found decentralization to be successful.

As far as talent is concerned, the acts feel that they can get their price in the hinterlands and use that opportunity to break in new material. It's been found that a date in the suburbs doesn't interfere with a stand in the midcity spot, where they must land in order to maintain their reputations.

Growth of suburbia is generally a healthy sign for the cafe biz. It's a challenge to create new audiences, provide spots where acts can develop and yet offer entertainment on a high metropolitan level.

AGVA Tightens Rules in Midwest To Beat Chi Bookers' Loopholes

Chicago, April 7.

American Guild of Variety Artists here is girding for a last-ditch showdown with Chicago Entertainment Managers' Assn. and the Chicago Cafe Owners Assn. Last week the local board of the union, with several members of the national board in attendance, passed several strong resolutions to try and prevent circumvention of the "unfair" agent and act listings. It's an open secret that many turns are doing club date and location dates for those agents.

Most powerful suggestion approved calls for acts, when entering Chi territory, to report to branch AGVA headquarters with respect to work here, or with a contract that they may have obtained when working out-of-town, and shall notify branch manager in any midwest area of their presence and intentions within 36 hours of their arrival. Failure to do will subject the act to disciplinary board action.

In other words, contracts issued by an "unfair" agent in Chicago to, say, a date in Indianapolis, will be caught by the AGVA rep in that town if the act reports when he arrives. If the affair is policed, as it has been in out-of-town dates, acts might be caught there. However, in most cases these contracts are being issued through an agent on the approved list or the contracts are being made direct with the employer and promoter of the affair.

Direct Negotiations

Other resolution approved asked that principals engage in direct negotiation with operators, lodge or benevolent committeemen, or an AGVA franchised agent. Ernie Fast, midwest regional head, is sending out a list of approved agents to all branch offices this week. Fast also called in all franchised agents last week, asking for cooperation in trying to curb the "outcast" bookers. It's reported that he has also added several reps to police club dates and cafe bookings, but mainly in the out-of-town areas.

In retaliation, the new agents group gained seven new members last week, who promised to work with the club bookers and also help set the acts for the Chicago Cafe Owners Assn. New joiners are: Bert Peck, Jack Black, Pat De Carlo, Jack Montgomery, Mort Schiff, Caeser Aragoni and Hal Cowles. Most of them are either in the casual field or pact acts for strip spots.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., April 7.

"We the Patients" thank Kroger Babb, prexy of Hallmark Productions, for sending us the feature film, "Prince of Peace."

Birthday greetings to William Joyner, Patricia Pritchard and Morris Dennison, all doing extra well.

Theresa (IATSE) Coppersmith came here a year ago a worried little girl and leaves for Gotham with a definite all-clear.

Norma Lattimore (Warner Bros., Indianapolis) all agog over first good clinic that upped her for meals in main hall. Ditto for Louie (& Pops) Williams, Jesus (Gracia) Dominguez and John (IATSE) Streeper.

Carnations to Joe McCarthy, John J. Garvey and John C. McDowell, executives of IATSE, for making the Easter holiday a merrier and happier one for many of the less fortunates here.

Eddie (& Hurst) Vogt, columnist, back from Manhattan overjoyed with "The Seven Year Itch" and "Guys & Dolls," lauding both as a sure cure for the blues.

Allie Hansen, theatre manager from Chicago, registered for the general observation routine.

An extra boost goes to Alice (M-G) Farley, Franklin (IATSE) Frady, Thurman (RKO) Sims, Ruth Cockrill and Sam (RKO) Kelly for their progress.

Eva Wecker in from Manhattan for the church holiday season to bedside her husband, Morris, whose progress is tops.

Write to those who are ill.

TERRI STEVENS

"I was sorry to see Terri Stevens close her engagement at our Carousel Club because she won so many friends by her fine performance. I hope we can have her back before long."—Bill Heller, Carousel, Pittsburgh, Pennsylvania.

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Just Concluded
3 SMASH WEEKS

Gogi's LA RUE
New York

VARIETY

Gogi's LaRue, N. Y.

Bernice Parks, Ted Straeter Orch, Pepito Lopez Band; $5 minimum.

Gogi's LaRue has its best chance to crack into the eastside's class nitery belt with its current attraction, thrush Bernice Parks. Miss Parks is the third headliner here (preceding were Joanne Gilbert and Celia Lipton) since room added acts to its already established plush eatery policy and she's sure to help Gogi's in its new effort.

Miss Parks is a savvy songstress whose pro qualities project throughout the repertoire. She knows how to peddle a tune for top impact and gets ditto results from rhythm numbers as well as ballads. Although the room, which is wide and broad, impresses as a cold spot for a performer, Miss Parks purveys plenty of warmth in her songalog and emerges with hefty palming. Her red tresses and costume, designed for s.a. values, help.

Her show knowhow is evident not only in her song-selling mannerisms but in the effective production values that go into her 25-minute turn. She gets plenty of power into her big songs via an etched vocal choral backing which comes out over the mikes. It's disconcerting at first but grows on the listener for socko effect.

Miss Parks opens with a standout arrangement of "And The Angels Sing," then switches to a Latino-grooved "Just A Lot of Love." Changes pace again for a rousing rendition of the current faith tune click, "I Believe." Such followup songs as "Do It Again," "House of The Rising Sun," "Tenderly," "September Song" and "It Takes a Good Man To Do That" show her off in an assortment of piping moods that range from warm ballad readings to hot rhythm shouting. Encores strong with "Padam-Padam" in French and anglais.

New York Journal-American
★ Thurs., Mar. 26, 1953

The Knight Watch:

Bernice Wows 'Em

By GENE KNIGHT

OH, TO BE in Gogi's—now that Bernice is there! Meaning personable Bernice Parks, the sophisticated singer, who is registering success with a capital S at Gogi's plush Larue. She's something special. At midnight, there wasn't a table vacant.

No wonder the gracious Gogi, at long last, smiled!

Bernice is living it up a lot at Larue. She packs emotion in melody. Sings in a finger-snapping style. She's as refreshing as a Spring breeze.

Miss Parks is an experienced entertainer; a professional who possesses the know-how of show business. Her choice of numbers is pleasing. She knows how to sell them as well as sing them.

Her gowns are chic. She's well-endowed with nature's charms, which she displays discreetly but attractively.

She has a keen sense of audience reaction and a well-developed knack of timing and pacing. That's why Bernice Parks is a star!

Bernice sings joyously—in French as well as English.

Last night she scored with "And the Angels Sing;" "The Most Wonderful Guy in the World;" "I Believe;" "Do It Again;" "The House of the Rising Sun" (an old favorite); "When the Autumn Leaves Begin to Fall;" "Takes a Good Man to Do That;" "Tenderly;" "Bim Bam Baby;" "Padam-Padam." That's a lot of singing!

That 'Padam'!

Best of all, on my card, was "Padam-Padam." The way Bernice does this number is, well—great!

As I left the Larue at an early hour this morning, the patrons were still applauding.

DAILY MIRROR

Chic Chick Stars At Gogi's La Rue

By FRANK QUINN

The classy Gogi's La Rue stars Bernice Parks in its bid to make the famed restaurant a popular East Side entertainment spa. The singer is a real pro who has a following among Manhattan's cafe society and should help make it a leading fun spot.

The singer is a stunning redhead who has a sexy voice and knows how to put a song across. She is a chic chick who has an abundance of natural charm, a sleek torso in smart gowns.

Miss Parks is one of the singers who knows the pulse of the audience. She sings the kind of tunes they like to hear and serves up a tasteful group of selections. "And the Angels Sing," "Bim Bam Baby," "September Song" and "Do It Again" are a few of her delightful renditions. "Padam-Padam" is the encore in both French and English which the patrons and we applauded loudly.

As we conclude this nitery note a message arrives that Miss Parks is held over That's proof of the gal's drawing power

VARIETY

Jocks, Jukes and Disks

By MIKE GROSS

Bernice Parks: "Your Game of Let's Pretend"-"Two Kinds of Love" (Mercury). Pair of expertly tailored ballad entries give Bernice Parks a fast start as a Mercury label pactee. Her vibrant wax projection makes each tune a class slice. It's a tossup as to which will nab top spins.

THE BILLBOARD

BERNICE PARKS

Two Kinds of Love. ..... .80
MERCURY 70104 — Bernice Parks starts off her disk career with the label with an outstanding performance on a touching new balllad. The thrush sings up a storm on this powerful effort, pouring her heart into the tune, and with the ork's backing her in the same emotional style. If the side can get enough exposure it could bust thru.

THE CASH BOX
DISK OF THE WEEK

"TWO KINDS OF LOVE"
"YOUR GAME OF LET'S PRETEND"

BERNICE PARKS

● One of the most sultry and striking voices in the business, the voice of Bernice Parks, makes its debut on the Mercury label with two tailor fit sides that could establish her as a top artist. She gives a heart felt and emotional reading to a ballad called "Two Kinds Of Love" and puts her soul into the other lilting love song labeled "Your Game Of Let's Pretend." Both ends are vocal masterpieces and are perfect sets for the thrush to show her talent.

***Latest* MERCURY RECORD**

"TWO KINDS OF LOVE"
and
"YOUR GAME OF LET'S PRETEND"
#70104

Accompanist, Conductor
JOE SHERMAN

GAC GENERAL ARTISTS CORPORATION

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Record Promotion—**JOE McCARTHY**

Night Club Reviews

Continued from page 48

Latin Quarter, N. Y.

chores that are highlighted by Andre's lift and spins of two of the girls simultaneously.

Mons. Choppy's act is also abbreviated to the Brittany Wedding scene, and with two of the participants already painted backstage and the whole affair having a rushed air, much of its effectiveness is diminished. Girls used in his current turn could stand some more practice in wiggling their backs, producing the winks and muggings on faces painted there. That's always been a high spot of this turn, and it's largely neglected here.

Songstress Betty George comes on without an intro—a mistake. Her stint is confined to three songs, one a special material bit, another a Greek love song and the third a barrelhouse type. Gal, who's strong on looks but only so-so on projection, ought to change her material to include one ballad and one number from "Kiss Me Kate," in road company of which she appeared. Latter would lend some audience-identification, currently lacking.

Production numbers are loud and brassy as ever, and girls as goodlooking. Dagenham Girl Pipers score with bagpipe and drums and Scotch terping. Murphy Sisters lend comedy values with their heavyweight can-cans. Carl Conway does nicely by production songs and Midge Miner is on briefly with some ballet spins. Fleetwoods dress up a production dance. Backing by Art Waner orch is good, ditto the dansapation. Buddy Harlowe Trio alternates for the Latino steppers. *Chan.*

Sans Souci, Montreal

Montreal, April 5.

Mouloudji, Eric Victor, Rollo & Cressy, Claire LeClerc, Jack Styka Orch (5), *Peter Barry Quartet*; $1 *cover.*

The ever-changing show formula at the Sans Souci has finally come up with a combo that should recoup recent losses. Besides current layout and to cinch future shows, the management solidifies its position naming Carol Grauer, longtime local showman, to emcee and produce the entertainment side of this operation. Grauer operated the old Samovar Club for more than 20 years and has a solid rep in Montreal for finding and presenting some of the best talent ever to play this town.

Headliner in present offering is a 19-year-old from Paris called simply in typical Gallic fashion, Mouloudji. Apparent nervousness on his first appearance here didn't help youngster to register as strongly as anticipated and his song selection left something to be desired even for those familiar with his work in France. There is a great deal of the Charles Trenet song approach in Mouloudji, but an inherent show savvy and experience should soon boost him out of the carbon class. All material is French and the occasional English intro, though brief and halting, sets him up nicely with locallites. Songs, for the most part, are predominately on the lively, comedy side and the idea of wearing a V-neck sweater and open shirt points up overall youth and freshness.

Hoofer Eric Victor plays Montreal again for the first time in several years and hep tapster still clicks with his offbeat choreography and routines. Best on show caught was his interp of an investigation via TV to the music of "Where or When."

Claire LeClerc, an attractive chantootsie, is effective. She handles both French and English standards with equal facility, maintaining a neat pace and having the good sense to get off when ahead.

Rollo & Cressy round out a solid showcase with their East Indian dancing, exhibiting much improvement over last Montreal showing. The Styka band cuts show music with Peter Barry's combo doing interlude sets. *Newt.*

Chez Paree, Chi

Chicago, April 3.

Lena Horne, Alan King, Lou Wills, Jr., Johnny Martin, Chez Adorables (8), *Brian Farnon Orch* (12); $3.50 *minimum*, $1.10 *cover.*

This three-week bill stacks up as one of the best in Chez Paree recent history. Not only graced by the presence of Lena Horne, it also features an up and coming young comedian, who is aware of the foibles of bistro customers, and a musical comedy dancing star, who is the best opening act this midwest showcase has had in many moons.

Chorus has taken on several new members and the numbers should be okay after more rehearsal. Orch has been augmented from eighted to 12 pieces for Miss Horne's stay, in addition to which chirper also has a terrific three-man rhythm group.

Miss Horne hasn't played a Chi nitery in three years, and this room in more than five. With a packed room on Good Friday night, it's obvious that she's been away too long. In this silent and emotionally charged room she projects an aura of sex that is carefully and skillfully developed. She wraps her voice around "It's All of It Yours" for a starter and does several others of the same genre. Songstress really moves in with "Beale Street Blues" and the impact grows with surcharged "Papa, Dont Preach to Me." She couldn't get off the floor after her first set of five numbers and had to do three more, topping it off with a torrid "Stormy Weather."

Alan King, young comic, has the recent returnees from the Florida climes in stitches with his topical stuff. However, it's not too localized for the unfortunates that couldn't make the winter vacation grade. While he reaches once in a while for a tinged quickie, on the whole he keeps them pretty clean, relying on the material, which is fairly sharp, and punchy delivery. He covers the field from marital problems, parents, children and the effects of teevee. The subjects are familiar, but the clean-cut quipster-weaves them well. He tears apart "Babalu" for a finish, but this is a little overlong. Had to beg off.

Lou Wills, Jr., a recruit from musicomedy, is also a new entry in this nitery and takes over what is usually the throwaway spot; not in this case, however. After a fast tap opener and a takeoff on Ray Bolger, the terper starts some applause-catching back flips and cartwheels. He cinches a begoff with four full-twist butterflies that awe the crowd.

Johnny Martin vocally paces the production numbers and Brian Farnon's larger group helps to add to the lustre of Miss Horne's stint besides filling the dance requests. *Zabe.*

Sands, Las Vegas

Las Vegas, April 2.

Anne Jeffreys, & Robert Sterling, Jimmy Boyd, Senor Wences, Dolores Gay, Dick Beavers, Copa Girls (10), *Jay Calkins, Ray Sinatra Orch* (12); *no cover or minimum.*

The latest of Mr. & Mrs. nitery teams—Anne Jeffreys & Robert Sterling—although not exciting in the electric, vibrant sense, nevertheless impart good showmanly values during their 30-minute turn. Pair look good for drawing, okay biz the fortnight.

The Sterlings have a smart act, bordering sometimes on the overly-effusive while stressing mutual affection. Miss Jeffreys holds the main musical load, with her vis-a-vis coming in for good accounting vocalistically during rides along the harmony. Best pairing is "Kiss Me Kate" medley, Sterling's solo, "Girls Will Be Girls," and the amusing hoke bleating of "Back in the Hills of Beverly." Jay Calkins is the helpmate on the 88.

Jimmy Boyd presents something of an incongruity in his placement between class acts of the Sterlings and Senor Wences. Freckle-faced, carrot-topped moppet, clad in western style and strumming a guitar, makes off with big mitts while exercising soprano tonsils on disk faves. Has good stage presence for a youngster, and receives his best plaudits for carbon of "Mommy Kissing Santa Claus."

Senor Wences' cleverness in his ventro chatter grabs high praise. Especially outstanding are his five-way gab and trick plate-spinning, meanwhile chattering various voices to make for closing ovation.

Copa Girls, in holdovers, look fetching. Ray Sinatra orch performs expertly. *Will.*

Bandbox, N. Y.

Billy Eckstine, Count Basie Orch (with Bixie Crawford), Brubeck Quartet; $3.50-4 *cover.*

Billy Eckstine hasn't played a Broadway nitery since Bop City in 1949, and on opening night (3) of his two-weeker at the Bandbox, friends of Mr. B. welcomed him home warmly to the tune of an overflow house. It was sensational biz considering Good Friday.

Fresh from a 126-city tour starting last September, Eckstine is in fine form, offering a wide assortment of songs from strong rhythm numbers like "If You Feel Like Singing" and "Mardi Gras" to ballads ("Because You're Mine") and his own special compositions, "I Like the Rhythm of the Riff" and "Jelly, Jelly."

That Eckstine's been missed was evidenced by fervent audience requests for old faves, the singer obliging pleasingly with "Body and Soul," "Tell Me," and "I'm Sorry," as well as his originals. Dressed in cerise corduroy jacket, he pulls the vocal stops, from shaded whisperings to full-bodied tones, in rendition of "Caravan," with strong beat of Count Basie's band providing solid backing, and softly dusts through "One For the Road."

Big spotlight outside the Bandbox gave a Hollywood opening touch to the preem with customers responding by bulging the waiting line.

The Basie orch with the maestro at the ivories, thumps out a deep, bouncing beat, and the Brubeck group gives a change of pace on the mellower side. Basie singer, Bixie Crawford, has a nice turn at "It's Almost Like Being in Love."

Waldorf-Astoria, N. Y.

Mary Meade (with Ted Grouya) Nat Brandwynne and Mischa Borr Orchs; $1-$2.50 *cover.*

Following the engagement of Patachou, an authentic Gallic importation, the Empire Room continues the French influence, at least by association. It features Mary Meade, an Oklahoma gal who has spent the last three and half years in Europe, mostly in Paris where she was a headliner at the Casino de Paris. This is the chirper's Gotham debut.

A blonde looker sporting a Grecian hairdo and elegantly gowned in white, including a white fur cape, Miss Meade is as American as they come despite her European sojourn. Because of her cafe experience on the Continent, one might have expected a concentration on foreign songs. However, singer's songalong is weighted on the Yankee side, built heavily around the theme of "It's Great To Be Home Again," which incidentally is her opening and closing number. Chanteuse largely sidetracks standard and pop tunes and relies mainly on specialty material dealing with Parisian influence on Americans.

Despite comments on her opening night nervousness, Miss Meade belted out the tunes with authority. It's obvious that Miss Meade has worked on "getting up an act," since she does not rely solely on her voice to sell her songs. On one occasion she dons a 10-galion hat and six-shooters for an item dealing with a Texas gal in Paris where "the Eiffel tower is just an oil tower with no oil." On another she picks up a hand mike, flits around the floor and talks to ringsiders in French and English about swap-

(Continued on page 54)

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Abel, Variety, Mar. 25, 1953
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R. Dana, N. Y. World Telegram, Mar. 24, 1953
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Palisades Park's Heavy TV Sked

Palisades Amusement Park—that hardy perennial among open-air fun emporiums—reopened in Cliffside Park, N. J., Saturday (4) for its 19th season under the management of Jack & Irving Rosenthal. A warm April sun brought out a large crowd Easter Sunday (5), but heavy showers dampened the press unveiling the previous evening.

Spot is primed in fresh paint and sports thousands of feet of colorful neon tubing. Existing facilities have been augmented by several new rides in what's billed as the "world's largest kiddie park." The widely balked opening attraction for the first two weeks is the 1953 Hot Rod and Sports Car Show.

But the season's real new twist, veteran park publicist Bert Nevins points out, will be a greater emphasis on use of TV and radio names as b.o. lures. Policy calls for air personalities to appear on Wednesday and Saturday afternoons. For the Saturday spots the pitch will be aimed at the juvenile trade while the midweek matinee guest will have "femme appeal."

In line with this policy, Capt. Video (Al Hodge) and his Video Ranger (Don Hastings) were on hand opening afternoon. Coming up for the hausfraus on the Wednesday daylight sessions are such radio-video stalwarts as Renzo Cesana (The Continental) and WMGM's Carlton Fredericks.

Park also has good results from a live DuMont TV show which last season originated from the midway Wednesday nights. Program is scheduled to resume in the same time slot again via DuMont shortly after Memorial Day.

In general, admission prices remain the same as last year. There's a 25c. gate tariff but parking is free, as are several entertainment packages. Latter, for the opening fortnight, comprise the Buddy Williams and Johnny Reo bands plus The Gonzales Sisters with their "educated canines."

New rides include the Rodeo, a combination merry-go-round and shooting gallery; the Turtle, the Tank and the Wildcat. Highlights of the Hot Rod and Sports Car Show are exhibits of Hitler's armored chariot along with one which Stalin reportedly used.

Gilb.

Jean Goldkette Charts Nat'l Artists Foundation As Talent-Hunt Setup

Detroit, April 7.

Jean Goldkette has announced plans for a national talent-finding and development project for all creative arts and applied crafts to be called National Artists Foundation. Goldkette, a former orchestra leader, has been credited with giving Tommy and Jimmy Dorsey, Russ Morgan, Glen Gray, Hoagy Carmichael and the late Bix Beiderbecke a lift up the ladder, will serve as national director of the foundation.

Directors besides Goldkette are Burt E. Wolf, Florence J. DeCoursey and Luke C. Leonard, all of Detroit, and Norman Beasley, of New York. Leonard will be public relations director with offices in Detroit.

ERNIE-MOSTEL-DURANT CLICK AT PALLADIUM

London, April 7.

Tennessee Ernie opened to a warm reception yesterday (Mon.) in his debut at the Palladium here. Hillbilly singer capitalized on his disclicks but half-hour stint was weighted down with excess gab. Zero Mostel, also making his preem at the house, scored a smash with his comedics, as did Jack Durant, who registered successfully here several years ago.

Remainder of the bill, which is in for two weeks, comprises impressionist Florence Desmond and the Beverley Sisters, vocal trio, both returnees; Annell & Brask, trick cyclists; Morecambe & Wise, comedy duo, and Louise with her dogs and ponies.

Henry Tobias to Repeat As Prod. of Totem Lodge

Henry Tobias will repeat as entertainment producer-director of Totem Lodge, Averill Park, N. Y., this summer. The songwriter, in Hollywood for the past three months working on TV, arrived in N. Y. Sunday (5). He's handled the Totem assignment for a number of years.

Music Corp. of America, Tobias' rep, and his personal manager, Abner Greshler, are currently negotiating for him to join the ABC-TV production staff on the Coast following his Totem stint.

Henny Youngman opened yesterday (Tues.) at the Monteleone Hotel, New Orleans, for two weeks.

JOE LOUIS' VAUDEBUT IN HARLEM PACKAGE

Joe Louis, former heavyweight champ, makes his vaude debut at the Apollo Theatre, N. Y., Friday (10), heading a bill which he is packaging under a guarantee and percentage deal. Louis will team with Leonard Reed in a song-dance-comedy act. Reed was associated with Louis in various capacities when the latter was fighting.

The rest of the layout consists of the Nicholas Bros., the Five Keys, Hal Singer's band, Barbara De Costa and Vera Davis. Lew & Leslie Grade Agency is booking the package.

Pearson's 5 Units For Nat'l Tours

Hollywood, April 7.

Ben Pearson has packaged five units for national tours getting underway within the next few months.

Units are Cesar Romero's "International Revue," previously announced; Reginald Gardiner's "Night Club Revue"; "An Evening In London," featuring Constance Moore; a Judy Canova parcel and a George Fisher "Hollywood Revue" package.

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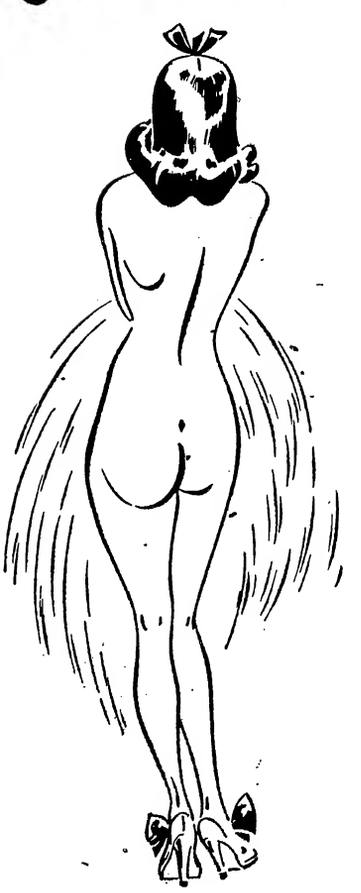

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Night Club Reviews

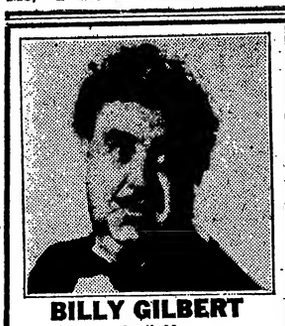
Continued from page 52

Waldorf-Astoria, N. Y. ping an apartment in New York for one in Paris.

Latter serves for intro of "I'm Looking for a Flat." At show caught this number went over big, for Miss Meade was fortunate in plucking ringsider Ed Fitzgerald (Ed & Pegeen) from the audience and bringing him up to the mike. The radio vet cooperated fully, swinging and swaying with the music and rendering an effective "a Paris" at the appropriate time. Fitzgerald did so well that Miss Meade had to assure the customers that he was not a plant.

On the ballady side, Miss Meade works over "You Do Something to Me," a trio of Italian tunes, and "Flamingo," penned by her accompanist-husband, Ted Grouya. "Flamingo" follows modest introduction of Grouya with couple of bars from his other song hits such as "In My Arms," "I Heard You Cry Last Night" and "When Are You Going to Kiss Me Good Morning?" Flanking the Italo ballads, chirper shifts style with a bouncy specialty, "The Customer Is Always Right," and a blues beat creation returning to the U.S. after being away for a number of years. Also in the American-French motif is a dual language offering, "If I Were Parisian," about an American girl who dreams she's in Paris.

Nat Brandwynne and Mischa Borr orchs alternate to provide neat dansapation. *Holl.*



BILLY GILBERT
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For Night Clubs — Mercury Artists

Black Orchid, Chi

Chicago, April 3.

Josephine Premice (with Luis Martinez), Stan Fisher, Lola Ameche; $4 minimum.

In Josephine Premice, bistro operator Al Greenfield has come up with a natural follow to his first two attractions, Josh White and Harry Belafonte, who have packed this intime room since it opened last December. Former Katherine Dunham dancer and concert star has been traveling the Continent for the past two years and fits easily in the slot of the European chanteuses. But she's much more than that; she's a combination gamin, terper and dramatic artist who scores equally well in the ballad, folk, and special material department.

Of all of these she does best in the field of calypso, which lends itself to the foibles of sex. Piquant redhead even ventures into the field of hillbilly with a treatise on "Fancy Living" that relates the facts of life, but not for the kiddies.

Her versatility is demonstrated with her ace rendition of the torch, "How Did He Look," which she does mainly seated and in a darkened room. However, her topper shows still another facet of her talent—a chant of "The Earth Trembles" with less gyrating to an exciting climax of the Afro-Cuban song that might have been a ritual of her forefathers. Forced back, she decorates "C'est Si Bon" with a sexy veneer, but done in humorous vein that gets laughs.

Luis Martinez is an extremely important adjunct to Miss Premice's stint. His frantic pounding of the congadrum heightens her selections and his vocal breaks add to the frenzy in certain numbers. His comic rejoinders on the Calypsos garner chuckles.

Unfortunately, the rest of the bill doesn't measure up. Stan Fisher is an able and earnest harmonica player who gets a fine hand for his serious tunes, but detracts from his efforts by attempted comedy when he asks for request numbers. He manages to fill all the demands but it's a weak closer that doesn't hold attention here.

Lola Ameche is a bright young rhythm singer who is not in her metier here. She does a collection of her records, most of them in the pop field, which gets her a nice mitt. Unbilled trio, about the fifth or sixth in more than three months, fills in for the acts. *Zabe.*

Chateau Madrid, N. Y.

Teresiya de Triana & Cesar el Maleguena, Linda Lombard, Marian Callahan, Freddie Alonso Orch with Sarita Herrera, Al Castellanos Rhumba Band; $3.50-5 minimum.

Hour-long show at this spot is grooved primarily along musical lines with vocalizing getting the biggest play. Presentation is targeted at both the Spanish-speaking clientele and those who don't savvy the lingo. It's a satisfactory entertainment bill but not too much of a lure for those not interested in padding out the viewing stanza with some Latino-type hoofing.

Last half of the bill, spotlighting Teresiya de Triana and Cesar el Malaguena, sells well rhythmically and goes over solidly with tableholders who dig the language, as lyrics and chatter are all delivered in Spanish. Duo are reviewed under New Acts as is chirp Linda Lombard, who precedes the Latino team with a quartet of American tunes and one Spanish-flavored entry.

Opening slot is held down by tapstress Marian Callahan, who makes a nice appearance and registers with some sprightly footwork. Her closer, a reverse strip from briefies into an outer garment, done while terping, is a strong attention-getter.

Freddie Alsonso's orch backs show and alternates with the Al Castellanos rhumba band in dishing out the dance beat. *Jess.*

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Reading May Ax City Tax On Charity Entertainment; Heidt Benefit Cues Move

Reading, April 7.

The possibility of exempting fund-raising entertainment programs sponsored by charities from the local admissions tax is being considered by city council, Mayor James B. Bamford said.

A request for exemption had been made by representatives of Community General Hospital, who had the Horace Heidt "American Way" show here in March.

More than 2,000 persons attended the hospital benefit, which was scaled to $3.60. At present a 10% city tax is levied on all types of entertainment programs.

"Too frequently entertainers who come to Reading to raise money for charity keep a large part of the revenue collected," Bamford commented. There is a possibility, he said, the tax law would be amended so that only the sums actually received by the charities from benefit performances would be tax exempt.

Chi Theatre's New Sked

Chicago, April 7.

Chicago Theatre has been revising its stageshow schedule with the booking of Kay Starr falling out. Miss Starr had been pacted to headline two-weeker starting Friday (10), John Carroll, Connie Haines and Jack Miles take over the stage fare. Patti Page comes in for one week April 24.

Accent will be on 3-D pic, "House of Wax" (WB), for the next two frames. Van Johnson headlines for one week May 22 and Johnnie Ray comes in for a stanza the following week.

A.C. Nitery Op Williams Gets 3 Years, Fined 5G For Income Tax Evasion

Atlantic City, April 7.

Leroy B. Williams, for several years one of the operators of Club Harlem, top sepia nitery here, was sentenced to a three-year term in Federal prison following an income tax evasion conviction and fined $5,000 as he appeared before U. S. District Court Judge Thomas M. Madden in Camden last Thursday (2).

Williams, acquitted in an income tax evasion case in 1939 but later found guilty of perjury, was convicted by a Federal jury March 13 after a two-week trial of evading about $10,000 in income taxes for 1950 and 1951.

Sentence and fine were imposed on the first count of an indictment, while imposition of sentence on the next count of the two-count indictment was suspended and he was placed on three years' probation, to begin after his sentence is completed.

Judge Madden postponed the start of Williams' sentence until April 20 to give his attorney, H. Albert Hyett, an opportunity to file an appeal.

AGVA Supported

Continued from page 47

mey, S.J., w.k. labor conciliator and arbitrator.

Philadelphia labor lined up solidly behind the performers and Ray Turchi, head of the waiters and waitresses union, said the nitery owners had only themselves to blame. Earlier in the week several of the cafemen announced that they would hire non-AGVA acts and bring them in from out-of-town to maintain the "lockout" the clubs had declared.

Local 77 (musicians union) members didn't picket, but refused to cross lines. The labor solidarity was unexpected here. In recent union disputes at cafes, there was no such unity. When the bartenders union struck Sciolla's cafe last year, both actors and musicians went through lines. Similarly, the other unions ignored picketing waiters and waitresses in Local 301's four-year-old strike against the Anchorage cafe.

The nightclub owners announced (31) that they had agreed to sign no contracts with AGVA and would refuse to permit agents of the union to enter their places. They said they would hire "former AGVA acts," but only on a "non-AGVA basis." In a move to encourage AGVA members to work under these conditions, George A. Hamid, Sr., a member of the executive committee of Theatre Restaurant Owners of America, stated the organization would pay any fines levied on entertainers by AGVA.

Both Sides Confident

Conflicting claims found both sides still confident. The Philadelphia Cafe Owners Assn. said 24 spots were standing pat in their refusal to play AGVA acts. Dick Jones, with the labor backing, was exultant. "Only 11 rooms have been affected by this lockout and it has failed completely. Philadelphia is no Chicago, a home for striptease dancers that can't work elsewhere. This city is still AGVA's 'Rock of Gibraltar.'"

Cuba Arrests

Continued from page 2

the Casino Nacional, is closed at this time of the year).

Havana's nitery gambling is largely dominated by Americans. Sans Souci is run entirely by Americans. Tropicana is Cuban, but the gambling room is run by an American. Montmartre's dice table is American-run.

The Military Intelligence Service identified those deported as Georgina Marsch, James Davis, Morris Weinberg, Thomas Graven, Michael Bliss, Joseph Tamburro, Robert Ayoub, Charles White, Patrick Smith, Charles Glick and Vernon Windham.

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Ringling Circus 'Merely Colossal'; Big Deal a Little Xylophonist

By LEONARD TRAUBE

In most other years the Ringling circus has been stupendous and gigantic, but this year it is merely colossal. The teeoff last Wednesday (1) was a combination of the orthodox features of "The Greatest" and an audacious stunt by impresario John Ringling North in which he has made a vigorous bid for immortality as a showman.

The jury will probably be deliberating all season on the merit, appropriateness and impact of Mister Mistin, Jr., a Belgian moppet whose age is given as five but who may be a year or two older. This Brussels sprout, who operates in an electrifying way upon a xylophone, is given the kind of staging and buildup that only the big bertha of the circuses could fabricate with any degree of credibility. Under other auspices the act would be considered the acme of corniness, but at N.Y.'s Madison Square Garden, amid a vast expanse with its multifarious trappings, it comes off before a hushed audience—jampacked to its 15,000 capacity—as one of the biggest tricks in modern circusiana.

The wunderkind's billing has all the stops pulled out. "Prodigiously proclaimed phenomenon—John Ringling North's latest and greatest importation, the tiny musical prodigy who has astounded millions in Europe, Asia and Africa—the Child Wonder of the World." That the Fauntleroy-garbed and elaborately blond-curled youngster plays the xylo is nowhere mentioned, and the program cover, devoted wholly to him, merely shows him on a small platform with hands raised as if leading a chorus.

Obviously the ballyhoo is, and will be, in the teaser class, first because that's considered the proper circus approach, but foremost perhaps because a tipoff on the instrument would tend to be anti-climactic. The sight of a small lad playing the warhorse "Poet & Peasant" overture on a slowly-revolving high platform in the centre ring is a spectacle of sorts, and the preem crowd responded with a characteristic ovation at the finish of the piece.

The Junior-tagged hammer worker, yclept Roland d'Haeveloose, then goes into a medley in which he dares to have the crowd work up a community sing. This is deliberately too fast, so he makes with "Shine On, Harvest Moon," which sets a few throats into motion.

The kid is in full command; he has been coached to milk the audience, boxing the compass extensively while so doing and probably going beyond the script in this regard. He speaks English well, for the few words he has to say.

The little Mister, put on before the intermission, is preceded in his stint by two men, presumably his father and grandfather who make with the hammers in a conventional number, and this intro is a bust that's almost embarrassing in a circus setting. The older man also engages in some comedy byplay with the youth, such as covering the instrument to indicate that the moppet has done enough. The kid proceeds to play while the xylo is shrouded.

Junior's performance compels attention in its physical aspect, while the musical values themselves are moot. The showmanship is astute, perhaps too much so, but J. R. North has gone all-out in the newspaper advertising and billing, with faith in the attraction's pull. How this treatment may affect the regular troupes, who have spent years in perfecting their routines, will no doubt be evidenced as the season progresses.

Glam Charity Pitch

The opener stretched over four hours, to 12:30 a.m., due to preem ceremonies resulting from the benefit staged for the United Cerebral Palsy Assn. of N. Y. and the usual rawness attendant upon a first night. It was a star-studded hippodrome track from the start, when Lauritz Melchior, in clown dress, relieved Merle Evans to lead the band, as sports gabber Bill Stern announced the array of guests. These included, in costume, such names as Sam Levenson, Jan Murray, Dennis James, Morey Amsterdam, Herb Sheldon, Garry Moore, Herb Shriner, Sid Caesar & Imogene Coca, Al Schacht, Bob & Ray, Jack Carter, Bob Smith & Clarabell, Perry Como, Gabby Hayes.

In later stanzas, on floats, elephants and otherwise, came Lola Montez, Jane Wyatt, Yvonne Adair, Jinx Falkenberg (McCrary), Mercedes McCambridge, June Havoc, Nancy Guild, Betty Furness, Viveca Lindfors, Jane Pickens, Sally Forrest, Gypsy Rose Lee, Phyllis Kirk, Arlene Francis, Mary Sinclair and, in special spots, Danny Thomas, Dagmar and Marlene Dietrich.

Miss Dietrich took over the second half as ringmistress and occasional announcer, being cued by general director Pat Valdo and equestrian director Angelo Nicholas. She looked sleek in opera hose that showed off her plus perfect gams, and a red hunting coat. Thomas made a slow circuit of the track and Dagmar, in a revealing gold lame gown, did a bit with Gabby Hayes in which the bearded oldster went into a series of fainting spells upon discovering the big blonde's surefires.

North's '53 edition is interlarded with the customary pomp and circumstance and theatrical flavor. An overdose of acts, some of them repetitive, tend to square the $6.50 top. A good many of these will be lopped off when the sawduster gets under canvas, and after the eastern dates most of the menagerie will be sent back to Sarasota winter quarters to lighten the show's burden.

Extravaganzes

On the eye and ear end, the big wallop is contained in the four production extravaganzas. With music by North and lyrics by E. Ray Goetz, most of these elaborations are familiar and inspired by the themes, with musical interpolations from other cleffers. First of these is "Minnehaha," given an Injun motif in the w.k. Antoinette Concello-devised aerial ballet display of 40 girls with graceful and intrepid Pinito del Oro starring above centre. Femmes do a terp as an intro, complete with huge headdress which they doff as they make the climb up the webs for their lofty exercises. In addition to the aerial maneuvers, there's a holdover in their hammering of miniature xylos, which seems out of place against the later hoopla by Junior Mistin. As in the other musical numbers, the vocals are belted out in a big, dramatic voice by Harold Ronk.

"Candy Land" seems an admixture of previous specs, notably a nursery rhyme layout of some seasons ago, but it's an eye-catcher. The spotted original tune is "Gone Are the Days" and finale is a shower of multi-hued bubbles descending from the upper reaches of the Garden, as per last year's proceedings in "The Good Old Times." On opening night, the four horses pulling the Annie Oakley coach acted up fiercely and had to be escorted from the arena. Guest stars gave the display added strength, particularly Jane Pickens in an elongated dress and Gyp Lee, Viveca Lindfors and Sally Forrest on another float.

"Derby Day Honeymoon" (with theme song of same name) carries out an equestrian layout fronting the familiar expert horsemanship of Roberto de Vasconcellos, flanked in outer rings by Marion Seifert and Erika de Vasconcellos in an expansion of the dressage inning. The chorines appear with prop banjos for a colorful stanza of terp and song. As in the other displays, Miles White has designed sparkling costumes, Richard Barstow has staged with snap, and Edith Barstow had done the choreography with precision. Here again, guest show bizzers, all femmes, supplied the fillips.

Fourth musical sequence (down one from '52), "Americana, U.S.A.," is put on as the finale. It's a patriotic rouser complete with huge Stars & Stripes that has been developed from a previous spec around the war years.

'Firsts'

Of the acts with "first time in America" labels, the most circusy and undoubtedly the rarest are seven baby elephants of varying sizes down to a frisky smallie. They are in the centre ring in routines presented by Eugene Stott that attempt to set up harmony with the big bulls working the outer rings under Jeanne Sleeter and Rose Alexander. The pachyderms are rigged in cute sailor hats. For the preemer, guest glamor pusses rode the elephants at entry.

Other debuters are the Maxims, three girls in a good contortion routine, and Harry & Long, another fine twisto act with comedy by a tall, skinny pretzeler. They are grouped in a display with roller-skating Heirolls and the Great Linares, with latter's big punch a corking forward somersault on tight wire. Tassi's Vagabond Canines is really one misfit pooch occupying centre. This is a tame act and the play should go to Hammerschmidt's two monkeys with their clever antics, featured last year. Other act is Angelo Bisbini's Ponies.

Dieter Tasso again has the deserved star spot with his cup-and-saucer tossing to his noggin on slack wire. New turn is the plate-spinning Alcettys, featuring a high spin, and in other ring is Helmuth Gunther in a teasing juggling to-do with candlesticks which are lit for the snapper. In the balancing stanza, centre is given to the Heltanos duo, with muscle stuff and juggling, and one of the boys (Hugo) does a one-hand downward slide (announced by Miss Dietrich) that's more difficult than it looks. In the other positions are the Six Frielanis, Cycling Ricoris and on trampoline, an extremely good Haslev troupe (4). Franklin & Astrid billed but ring unoccupied.

Solo preemer is Tell Teigen, who works on several chairs atop a high pole which the show bills as a "swaying" spar. It doesn't sway. This is a killer-diller act, though hard to see as it's too far up for the best of neck-craners. Another featured debuter is the Morlings, in a high perch held on forehead that is tops for skill. Flanking this act are the Riggettis and the Ricardos, on unsupported ladders; the Rassos, on elevated bikes, and the Fenis-Ferroni Duo, in sizzling rolling cylinder.

Next up is the acro display with stellar position to a troupe from Lapland called Sons of the Midnight Sun (Thorleif Isaaksen). They work on a staircase and are visually unique in their topheavy Caucasian attire. Panto tramp clown Emmett Kelly functions near the ring curb to give the idea of Arctic temperature by making a fire to warm his tootsies. In the other spots are the Fredonia Family, Freddi Troupe, Bokara Troupe, and the Dorvils & Abbott Girls (4), who tumble about the track after finishing their ring stint, giving life to the inning.

Aerials

Trapeze display bills the Pivotos and the Rennelys as firsters, with latter missing. Miss Mara hangs by the hocks of her heels, Greta Frisk does loops with her legs trapped, and the other acts are the Platos, Nine Karpowa and the Montons. Undoubtedly there are some doubling names here and throughout.

Opener is the wild animal salvo, with Oscar Konyot overpowering lions in the middle ring, Trevor Bale handling tigers and Albert Rix mastering the bears. It's a kinetic curtain-raiser. Also familiar and a peppy must are the three dozen Liberty horses precisioned by Czeslan Mroczkowski, Gena Lipowska, and Miss Marion (Seifert). Equally familiar are the three flying-return acts, the Concellos, Comets and Artonys, who took a number of unskedded falls to the net without mishap at opener.

In the bareback riding, missing is the Loyal-Repenski Troupe with Justino Loyal. He's been replaced by a good comedy rider, doing a neat tandem with the Riding Zoppis in the centre circle. In the other rings are the Riding Bostocks and Riding Parents.

In next to finale is the Camillo Mayer Troupe on high wire, a quartet reduced from the six working last year. The boss who made flapjacks up thataway last season is missing, but it's still a strong turn with its complicated pyramids.

The clowns get their innings in walkarounds and spottings. Paul Jung's "Misfit Army" (8) is always good for laughs, as are the veterans Felix Adler and Lou Jacobs in their inventions, plus Emmett Kelly and Otto Griebling in their panto work throughout the show. Griebling is also spotted in a boxing fracas with "Slugger" Freeman. Merle Evans batons the orch via his trumpet and rates the nod as the No. 1 maestro of spangletown.

Ringling Bros., B&B Circus

John Ringling North production of The Greatest Show on Earth, staged by Richard Barstow, designed by Miles White; general director, Pat Valdo; aerial director, Antoinette Concello; music, North; lyrics, E. Ray Goetz; choreography, Edith Barstow; production coordinator, Ralph Allan; musical director, Merle Evans; equestrian director, Angelo Nicholas; orchestration, Sammy Grossman; lighting, Doug Morris; assistant to White, Frank Spencer; assistant to Valdo, Duane Thorpe; announcer, Norman Carroll; vocalist, Harold Ronk. At Madison Square Garden, N. Y., April 1-May 10; $6.50 top.

Academy of Music's Vaude Comeback Try Costing Plenty, Getting Little

Announcement a couple of months back that the Academy of Music on East 14th St. was instituting vaudeville may have raised some hopes of a resurgence of the field in that neighborhood, but so far the innovation hasn't paid off and it's not likely that the practice will be followed by other nabes in N.Y.

Skouras house, playing a six-act bill with some good names, plus double features, all without a price boost, is far from meeting its $8,000 to $10,000 weekly stage nut. So far, biz has suffered because of the Lenten season, but just how much it will perk up remains to be seen. Management isn't too optimistic.

Key reason for the installation of vaude here wasn't to make money directly from the shows—there aren't enough transients on 14th St. to fill a house that size. Vaude was moved in (1) to restore some of the house's tattered prestige, and (2) to bring back some of the oldsters who've stopped going to the film houses. Latter has been successful to a limited extent; some of the old Gramercy Park and Stuyvesant Town patrons are returning to the house after a couple of years' absence. Restoration of prestige is more of a longterm proposition.

House is booked until April 19, with Smith & Dale and Ella Mae Morse following current bill and Jan Murray and Virginia O'Brien heading a layout on April 15. Things are uncertain beyond that date because house faces a film-booking complexity accruing from fact that it day-dates with rest of the Skouras chain and also with the RKO theatres, and also because it wants to see what business can be racked up in the post-Lenten weeks.

Current bill, with Sally Rand and Huntz Hall & Gabe Dell headlining, is in for five days. Usual bill comes in on Wednesday and closes Sunday; so that house doesn't take too much of a beating on Mondays and Tuesdays. In this case, it was felt that post-holiday biz would warrant booking of the bill on a Monday.

Show shapes up as satisfactory vaude. Hall & Dell, in next-to-closing, show lots of potentialities, but lack polish and pacing. Former Bowery Kids of picture fame have been making hay in the provinces and have a ready-made audience here via replaying of their films on TV, but they've got to come up with more than they've been showing to make any sizable dent.

Turn, fashioned after that of Martin & Lewis, has Dell as the straightman and vocalist, with Hall supplying slapstick. It starts off wildly enough, with Hall bounding onstage via a side aisle, but pace slackens considerably as they proceed. Among the better bits is Dell's demonstration of how a singer should move, using athletes' motions. And closer, with Hall in a combination hockey-football uniform, is a clever piece of business which could be built to a standard with insertion of some zanier material.

Miss Rand is disappointing. Her present stint would have received the blessings of the late Mayor LaGuardia. She's all dignity for this one, doing her fan dance to music by Debussy and Chopin, and coming on for a courtly curtain speech. There isn't much to the dance either, since she's bathed in a purple spot that blinds the audience to everything but the white fans. It's simply a stage walk with a brief pause to take off a negligee at the wings.

Richard Hayes has developed considerable warmth, and he closes on a begoff. Singer wisely uses some aud participation, once in a hillbilly number in which the audience claps and again in "The Bull Walked Around," in which the bobbysoxers shout a periodic "Ole!" For a good change of pace, he sings "High Noon," but he's predominantly in the rhythm groove in this turn.

Dolinoff & Ryaa Sisters contribute a top stint. Using a black backdrop and red front lighting, they create their gravitation-less effects and execute them smartly. They're a begoff.

Benny Meroff does a good emceeing job and is fairly entertaining with his musical instruments. In the comedy department, he's best when his foil, Kathleen McLaughlin, is on.

Ralph & Mary Carnivale are an okay opener, but they should do more terping and less chatter. Nick Francis orch does a razorlike showbacking job, one from which many an uptown pitman could take lessons. *Chan.*

Academy of Music, N. Y.

Benny Meroff (with Kathleen McLaughlin), Ralph & Mary Carnivale, Dolinoff & Raya Sisters (4), Richard Hayes, Huntz Hall & Gabe Dell, Sally Rand, Nick Francis Orch (14); "Honeychile" (Rep), "Cattle Town" (WB).

Olympia, Miami

Miami, April 4.

Sunny Gale, Ciro Rimac & Co., Myles Bell, Doyle & O'Donnell, Del Breece, Les Rhode House Orch; "Code Two" (M-G).

It's a mild bill on tap here this week with only stab at marquee lure being Sunny Gale, another of the recording clicks currently on the vaude route.

Thrush is an attractive lass and handles herself in easy manner to rate plaudits. Arrangements are bright and applied to the newer musicomedy hits and pops. Balances the mood ideas intelligently with the wind into her hit, "Wheel Of Fortune," making for healthy sendoff.

Balance of bill is an in-and-out affair. Ciro Rimac and his group play this area annually and purvey a lively assortment of Latino terps and tunes to win biggest returns among the supporting lineup. It's strictly from Cuba and impresses as authentically native.

Myles Bell emcees in amiable manner and in own spot spins out waggery which hits and misses. Needs new material to strengthen impact on aud risibilities; since too much of his routine is stale.

Del Breece is another localite who plays the cafe one-nighter route and smaller clubs. In this big house his quicker-than-the-eye attempts register in mild manner.

Doyle & O'Donnell tee off matters with their roller skating. It's standard stuff with the rhythmic ideas best of their stint. Les Rhode house orch set up an interesting musical overture with an Easter theme and back the show in top manner. *Lary.*

Apollo, N. Y.

The Ravens (4), Tip Tap & Toe, Lewis & Chisholm, Mary Louise, Kuda Bux, Willis Jackson Orch (9); "Stronghold" (Lippert).

Although short on marquee power, bill this week shapes up okay with the Ravens serving as the strongest magnet, and fairly balanced vaude fodder filling out the menu.

The Ravens bounce on to a hearty welcome with their harmonizing of "Old Man River," and build the mitt response from the pewholders. Quartet rock 'em with "Rock Me," a throbbing version of "Lookin' for My Baby," and "You Belong to Me." Standout is when the mellow, chanty-calling bass in the group solos the syrupy ballad, "Love Is the Thing."

Tip, Tap & Toe, in the teeoff spot, indulge in the usual glides, slides and breakaway tapdance steps, though at a frantic pace. The customers like them best when they depart from the orthodox floor-pounding routine and throw in a little acro work and minor comedy.

Willie Lewis & Joe Chisholm impresse as versatile low-farce comics, who twirl canes neatly, but who should launder their gags for family audiences. Some of their single-entendre is embarrassing, and they're too prone to stick to swish jokes. Typical specimen of their tomfoolery is when Chisholm poses the Joe Miller chestnut, "Who was that lady I seen you with last night?" Lewis, mincing wrist at waist, replies, "That was no lady—that was my landlord. He just walks that way."

Kuda Bux, ballyhooed as a magician from India, revives the ancient mysterioso trick of tieing a beautiful femme into a box and then piercing the coffin through and through with swords. The customers liked him best when, his head blindfolded and encased in bandages, the swami was able to duplicate on a blackboard whatever language or symbol any member of the audience scribbled. To add an atmosphere of exotic east to his act, the magician would be well advised to wear a rajah's garb rather than the ordinary blue trousers he sported onstage.

Mary Louise (New Acts) adds a fillip to the proceedings, and Willis (Buzz) Jackson's 12-man combo supply good backing, with Jackson himself on the sax stirring the clientele with his torrid riffs for "Wiggles" and "Sorrento." *Rask.*

VARIETY BILLS

WEEK ENDING APRIL 15

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (I) 9
Jacqueline Langee
Dancing Waters
Myrtill & Pacaud
3 Carsonys
George Sawtelle
Patricia Drylie
Audrie Wilson
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 13
Danny Kaye Rev
Peiro Bros
Marquis
Fran Warren
Darvas & Julia
Dunhills
Jo Lombardi Orc
Paramount (P) 10
Eddie Fisher
H Winterhalter Orc
Joey Forman
Beachcombers
Little Buck
Roxy (I) 6
Ice Colorama
ALEXANDRA (La)
Paramount (P) 11 only
Asylum of Horrors
CHICAGO
Chicago (P) 10
John Carroll
Jackie Miles
Goetchis
1 to fill
COLUMBUS
Princess (P) 14 only
Asylum of Horrors
HATTIESBURG
Saenger (P) 13 only
Asylum of Horrors
LOS ANGELES
Paramount (P) 10
Duke Ellington
Orc & Revue
Pearl Bailey
Bill Bailey
MIAMI
Olympia (P) 8
Mike Monroe
Al Robinson
Hank the Mule
Carol King
Goofers
MINNEAPOLIS
Radio City (P) 12 only
Big Show of 1953
Frankie Laine
Woody Herman Orc
Louis Jordon Gp
Ella Fitzgerald
Dusty Fletcher
Bobby Ephram
Frank Marlow
MONDOE
Paramount (P) 10 only
Asylum of Horrors
ROCHESTER
Loew (L) 10-12
Sugar Ray Rob'son
Louis Armstrong
Helen Forest
De Santos 3
SOUTH BEND
Palace (P) 13 only
Big Show of 1953
Frankie Laine
Woody Herman Orc
Louis Jordon Gp
Ella Fitzgerald
Dusty Fletcher
Bobby Ephram
Frank Marlow
WASHINGTON
Capitol (L) 9
Gloria De Haven
Ray Malone
Dave Barry
3 Kanazawas

AUSTRALIA

AUCKLAND (NZ)
St. James (T) 6
Farrar & Carter
Jimae & Junior
Diana Grafton
Pat Gregory
Terry Scanlon
Cissy Trenholm
Armand Perren
Marika Saary
Barbara Howe
Jimmy Elder
Wim De Jong
Chribi
Enid Wilson
Joe Whitehouse
Jacques Cartaux
Nellie Small
Netta Dunsmore
Netta Dunsmore
Betty Sullock
Tom Toby
Skating Boys
Skating Girls
CHRISTCHURCH
Royal (T) 6
Tommy Trinder
Botonds
Halama & Konarski
Professor Olgo
Carl Ames
6 De Paulls
Harry Moreny
Toni Lamond
Peter
Singing Girls
Dancing Boys
Adorables
MELBOURNE
Tivoli (T) 6
Trio Fayes
Trio Daresco
Lowe & Ladd
Bert Duke Trio
Guy Nelson
Frank Cook
Renita Kramer
Bouna
Norman Vaughan
Sonya Corbeau
Show Girls
Nudes (9)
Boy Dancers
Ballet
SYDNEY
Tivoli (T) 6
Edwin Styles
Loveday Hills
Mary Parker
June Jago
Walter Pym
John Lee
Collins Hilton
John Huson
WELLINGTON
Opera House (T) 6
Tommy Trinder
Botonds
Halama & Konarski
Prof Olgo
Carl Ames
6 De Paulls
Harry Moreny
Toni Lamond
Peter
Adorables

BRITAIN

ASTON
Hippodrome (I) 6
Barry Took
Moxham Bros
Swan & Leigh
Nixon & Dixon
Jothie & Joan
K Barnes & Jeanne
BIRMINGHAM
Hippodrome (M) 6
Valerie Moon
Shiela Hamilton
Ron Priestley
Jeanette Raphael
Patrick O'Donnell
Tony Somers
Jack Harnett
Hamilton Brown
L Stewart & B Carr
BLACKPOOL
Palace (I) 6
5 Smith Bros
S & M Harrison
T & J Ventura
Joe Black
Walthon & May
J & K Stuthard
Eva May Wong
BRIGHTON
Hippodrome (M) 6
Allan Jones
Les Valettos
Hackford & Doyle
4 Dernos
Walthon & Dorraine
E Eyo & Barbara
Len Marten
Cookes Pony Rev
BRISTOL
Empire (I) 6
Jimmy Bryant
Meller-Martin-Moe
Conrad Vince
Margo
H & Austin
Derek
Bert Dene
Jean Madden
Saucettes
CHISWICK
Empire (S) 6
David Hughes
Semprini
Max Bacon
Tommy Cooper
Iris Sadler
Rob Murray
Dashs Chimpanzees
Clayton & Ward
EAST HAM
Granada (I) 6
Tex James Animals
Sandow Sis
Kirby & Hayes
3 Buffoons
T Lowry & L Thomas
P & P Page
Metropolitan (I) 6
G H Elliot
Robert Marbin
Helga Barry
Leslie Welch
Hanley & Austin
Jack Tripp
Moreno & Joy
Arthur Scott
5 Fisher Girls
Palace (I) 6
Roy Walker
Louis Hayden
Melville Birley
Stan Ralph
Eric Lloyd
Danny Carroll
Eric Knight
Vicky Raymond
Max Carole
Lloyd Chappelle
George Clarke
Fred Sloan
Les Tonelys
EDINBURGH
Empire (M) 6
Richard Sis
Gladys Morgan
Bobby Collins
Gerry Brereton
Fred Watkins
Gaston Palmer
Eddie Arnold
V & J Crastonian
Leslie Randall
Max Geldray
ENSBURY PARK
Empire (M) 6
Max Miller
R & M Lamar
G Wood & D Harmer
Les Dounos
Richman & Jackson
M Crosbie & T
Tosca De Lac
3 Elliotts
GLASGOW
Empire (M) 6
Johnny Ray
R & I Gray
Desmond & Marks
Levanda & Van
Hylda Baker
Krista & Kristel
3 Harvards
GRIMSBY
Palace (I) 6
Terry Wilson
Seanor Dia
Mavis White
Barbara Quayle
Francois & Zandra
Charlie Parsons
A Rogers & A Dixon
HACKNEY
Empire (S) 6
4 Graham Bros.
Rita Page
Syd Jeffrey
Glen Arthur
Irene Dickerson
Tommy Grays
Joan Hall
Peggy French
Bertie Sellers
LEEDS
Empire (M) 6
Gwen Liddle
Merle & Marie
F Bamberger & Pam
Chris Sands.
D D & D Remy
Agnette & Sylvio
Jack Simpson
M Woodward & M Cooper
Alan Clive
LEICESTER
Palace (S) 6
Albert Burdan
Juan & Juanita
Frank Richards
Bryan Burdon
G Nelson Girls
Mellow Tones
MacKenzie Reid & D
LINCOLN
Royal (I) 6
Harry Neil
George Michel
Melomaniacs
Joy Pearse
Wendy Horner
Kee Sis
Coronation Belles
LIVERPOOL
Winifred Atwell
Jimmy Wheeler
Tommy Fields
Medlia
Harry Worth
Italo
George Menton
Conway & Day
LONDON
Palladium (M) 6
Tennessee Ernie
Annell & Brask
Florence Desmond
Mme Louise & Pets
Vero Mostel
Jerome & Wise
Beverley Sis
Jack Durant
Palladium Girls
Skyrockets Orc
MANCHESTER
Hippodrome (S) 6
Richard Hearne
Tanner Sis
George Martin
Boyer & Ravel
All Boy
Volants
Globe Girls
Warren Mitchell
NEWCASTLE
Empire (M) 6
Mary Small
K & A Alexis
Jack Radcliffe Co
Kazan & Katz
J Bergman & M Lorraine
Elizabeth & Collins
NORWICH
Hippodrome (I) 6
Western Bros
Leslie Sarony
Stannelli
Ken Wilson
Charmonty Taree
Westway Girls
NOTTINGHAM
Empire (M) 6
Al Read
O'Farrells T T
Haven Wilson
P Darban & W
E Gordon & N
Freddie Harris Co
A & B Black
Lizzett & Eddie
Allen & Lee
PORTSMOUTH
Royal (M) 6
J Jewel & B Warriss
G Grosetto & Gastn Nino
P Hatton & Peggy
P & P Page
Cooper Twins
Delmondi
SHEFFIELD
Empire (S) 6
Syd Seymour Orc
Janet Brown
Fe Jover & Jack
C Jones & E Foss
R Lenen & J Jayne
Valez
O'Farrells Starlets
SHEPHERDS BUSH
Empire (S) 6
Syd Seymour Orc
Ansons
W Keppel & B Mongadors
Eleanor 3
Gordon & Colville
Arthur Worsley
Musical Derricks
SOUTHSEA
Kings (M) 6
Max Adrian
Moyra Fraser
Sally Rogers
Betty Marsden
Jack Gray
SUNDERLAND
Empire (M) 6
Harry Secombe
Ansons
W Keppel & Betty Mongadoors
Gordon & Colville
Eleanor 3
Arthur Worsley
Musical Derricks
WOLVERHAMPTON
Hippodrome (I) 6
Phyllis Dixey
Varga Models
Jack Tracy
Findlay Bros
Fred Lovelle
Ed Morelle
Frank Wilson
Carozels
WOOD GREEN
Empire (S) 6
Rose Murphy
Scott Sanders
Linda & Lana
L Sharpe & Iris
2 Bills
Mumfords Puppets
Jackie N
Nat Hope
YORK
Empire (I) 6
Billy Whitaker
Mimi Law
Joe Poynton
Gregg Anders
Lee Brooklyn
Audrey Mann
Earl Darney
Irma Logan
Al Brandon
Eric V Marsh
Leonard & Chenley

Cabaret Bills

NEW YORK CITY

Bandbox
Billy Eckstine
Count Basie Orc
Birdland
Dizzy Gillespie
Blue Angel
Josh White
Kirkwood & Goodman
Helen Halpin
Felicia Sanders
Bart Howard
Jimmy Lyons 3
Blue Note
Nancy Steele
Vicki Carol
Herb Corey
Joe Benjamin
Ronnie Selby 3
Bon Soir
Jimmie Daniels
Madmoiselles
Three Riffs
Norene Tate
Garland Wilson
Mae Barnes
Copacabana
Jack Carter
Jimmy McHugh
Cabot & Dresden
Dolores Hawkins
Cerneys
Ramona Lang
Jack Purcell
Ted Martin
M Durso Orc
Frank Marti Orc
Chateau Madrid
Linda Lombard
Marian Callahan
Teresiya de Triana
Cesar el Malaguena
F Alonso Orc
Al Castellanos Orc
El Chico
Perla Marini
DeLeon & Graciella
C & G Galvan
Alvardo de la Cruz
Carlos Camacho
Enrique Vizcaina
Embers
Barbara Carroll
Bunty Pendleton
Hotel Ambassador
Jules Lande Orc
Hotel Astor
Three Suns
Hotel Biltmore
Michael Kent Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Teddy Powell Orc
Joan Walden
Sid Krofft
Bobby Blake
Collin Leemans
Adrian Rollini Trio
Hotel Pierre
Gisele Mackenzie
Cappella & Patricia
Stanley Melba Orc
Chico Reili Orc
Hotel Plaza
Lisa Kirk
Wally Boag
Dick La Salle Orc
Monte Continentals
Hotel Roosevelt
Jack Fina Orch
Hotel St. Regis
Rosalind Courcright
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Louis Prima Orc
Hotel Sherry Netherland
Beverly Allyson
Hugo Pecoll Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Elise Rhodes
Naomi Stevens
Lee Carroll
Larue
Jo Sullivan
Ted Straeter Orc
Cy Walters
Pepito Lopez Orc
Latin Quarter
Minevitch Rascals
Betty George
Dominique
A, Andree & Bonnie
Fleetwoods
Murphy Sisters
Piroska
Carl Conway
Dagenham Pipers
Bix Brent
Midge Minor
Art Waner Orc
La Vie en Rose
Peggy Lee
Beachcombers
Leo De Lyon
Van Smith 3
Leon & Eddie's
Eddie Davis
Arlyn Stuart
Art Waner Orc
Oliver Ders
Le Ruban Bleu
Cell Cabot
Susan Johnson
Jimmy Komack
Norman Paris
Julius Monk
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Sonny Sands
Carolyn Carpenter
Larry Marvin
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Milt Herth
Joan Bishop
Town & Country
Joyce Bryant
Ricky Valle
Mickey Manners
Vic Spavvy
Joan Rayne
Emilio Reyes Orc
Johnny Morris Orc
Two Guitars
LuBov Honshay
Sigi Ahern
Eli Spivak
Misha Usdanoff
Kostya Poliansky
Versailles
Carmen Torres
Larry Storch
Salvatore Gioe Orc
Panchito Orc
Village Barn
Ernest Sarracino
Ted Hinstock Orc
Clara Cedrone
Russell Peak
Mattie Sondi
Mavis Mims
Al Normon
Pluto Pete
Village Vanguard
Irwin Corey
Pat Carroll
Anita Ellis
Clarence Williams Trio
Waldorf-Astoria
Mary Meade
Nat Brandwynne
Mischa Borr Orc
Wivel
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Algiers Hotel
Buddy Walker
Joe Delilah
Tony & Renea
Mal Malkin Orc
Bar of Music
Bill Jordan
David Elliot
Guy Rennie
Beth Challis
Harvey Bell
Biltmore-Terrace
Jimmy Grippo
Frank Stanley Orc
Carib Club
Charlie Farrell
Continentals
Mickey Roselle
Deeva
Casablanca Hotel
Gene Bayles
Maya Orc
Sandra Karaly
Celebrity Club
Alan Gale
Larry Foster
The Haydocks (2)
Gloria Columbo
Teddy King Orc
Ciro's
Red Caps
Damita Jo
The Treniers (7)
Clover Club
Lenny Kent
Lillian Roth
Dolores Renay
Ted Lawrie
Tony Lopez Orc
Selma Marlowe Line
Colby's Cove
Cannon & Harmon
Nicholas Grymes
Cork Club
Alice Durr
Eugene Smith
Eddie Snyder
Delano Hotel
Tony Barie
Tommy Numez Orc
Zina Reyes Dancers
Willie Hollander
Delmonico
Jose & Aida
Carlos & Melisa Orc
El Mambo
David & Amorah
Carmen Falgas Hernandez
Cal Davis
Sam Gyson
Bobby Escoto Orc
Freddy Calo Orc
Five O'clock
Martha Raye
Paul Grey
Ted Wells 4
Len Dawson Orc
Frolic Club
Kathie McCoy
Don Charles Orc
Gaiety Club
Zorita
Honey Lee Walker
Flash Lane
Marie Stowe
Gaiety Girls
Harem Club
Bobby Barton
Princess Tara
Camile Stevens
Lee Taylor
Ginger Marsh
Johnnie Hotel
Myles Bell
Nellie Gollette
Tony Matas
Randum
Kenilworth
Jack Cavallaro Orc
Al Lozito
Ruth Palmer
George Chattrton
LaRue
Juan Cortez Orc
L'Aiglon
Chuy Reyes Orc
Emile Petti Orc
Leon & Eddie's
Babe Baker Revue
Sandra Barton
Kitty O'Reilly
Pat Clayton
Juan Luis & Eleanor
Perry Bruce
Aeres O'Reilly
Ralph Gilbert
Don Charles Orc
Lombardy Hotel
Babs Ware
Pedro Orc
Enrica & Novello
Henry Taylor
Lord Tarleton
Michael Selker Orc
Jeanne Moore
Lou Collins Club
Ann De Don
The Goofers
Malayan Lounge
The Calypsoans
Martinique Hotel
Manolo & Ethel
Danny Yates Orc
Monte Carlo
Leonard Young
Gallab Dancers
Rafael Rumberos
Music Box
Belle Barth
Don Ostro 3
Mac Fadden Deauville
Vocalions 3
Nautilus Hotel
Buddy Hackett
Harvey Grant
Gomez & Beatrice
Freddy Calo Orc
Joe Harnell
Paddock Club
Jimmy Day
Miss Memphis
Peggy Saunders
Ernie Bell Orc
Flo Parker
Patty Lee
Riviera
Larry Steele's Smart Affairs '53
Jimmy Tyler Orc
Olivette Miller
Butterbeans & Susie
Choclateers (3)
Chavez
Jack Donnet Orc
Conrad & Estelle
Sans Souci Hotel
Arthur Blake
Frank Lynn
Sosana Orc
Ann Herman Ders
Saxony Hotel
Patachou
Val Olman Orc
Bernie Mayerson Orc
Julie Romero
Tano & Dee
Shore Club
Rosalie & Steve
Fausto Curbelo
Haven & Held
Singapore
3 Peppers
Magnetones
Novotones
San Marino Hotel
Phil Brito
Palmer Dancers
Quintones
Sorrento
Charles & Samara
Marc Kahn
Alan Kole Orc
Tony Pastor's
Ray Bourbon
Sheila Sheen
Jose Enriguez
Jackie Cole
The Mithens
Vagabonds Club
Vagabonds (4)
Maria Neglia
Condos & Brandow
Martha Ann Bentley
Frank Linale Orc
Eleanor Guipo
Versailles Hotel
Jack Kerr
Nino Rinaldi 3

CHICAGO

Blue Angel
Hal White
Bob Wednock
Vilyn & French
Grace Nichols
Raquel
Irving Burgess
Black Orchid
J Premice & L Martinez
Stan Fisher
Lola Ameche
Jim Stutz Trio
Chez Paree
Lena Horne
Alan King
Lou Willis, Jr
Johnny Morton
Chez Adorables (8)
Brian Farnon Orc
Conrad Hilton Hot'l
Jeanne Sook & Teddy Roman
Colstons (2)
Deadeners
Jack Rose
Margaret Naylor
Bill Jordan
Herman Maricich
Dick Peterson
Dick Salter
Dennis & Darlene
Buddy Rust
Ollie Clark
Boulevar-Dears (6)
Frankie Masters Orc
Edgewater Beach
Janis Paige
Don Tannen
D Hild Ders (8)
Bob Kirk Orc
Palmer House
Kyle MacDonnell
Tippy & Cobina
Phil Spitalis
Skeets Minton
B DeVoye & B Lorraine
Claire Leonard
M Abbott Ders (8)
Emil Coleman Orc
Vine Gardens
Al Mack
Gloria Brooks
Madelyn Wallace Ders (4)
Pancho Orc

LOS ANGELES

Ambassador Hotel
Lucienne Boyer
Nita Bieber Dncrs
Benny Strong Orc
Bar of Music
Elsa Lanchester
Freddie Stewart
Gregory Stone & Nino Menendez
Eddie Bradford Orc
B Gray's Bandbox
Harvey Stone
Jacqline Fontaine
Day Dreamers
Al Viola Trio
Biltmore Hotel
Gale Robbins
Willie Shore
Lee Marx
Gene Bart Trio
Hal Derwin Orc
Cafe Gala
Bobby Short
Beverly Alber
Stella Brooks
Dick Hazard Trio
Ciro's
Pearl Bailey
Lou Bellson
Bill Bailey
Bobby Ramos Orc
Dick Stabile Orc
Charley Foy's
Spiders
Donald Novis
Frankie Ilyers
Mary Foy
Marquerite Paduia
Sammy Wolfe
Joe Okey
Abbey Browne Orc
Mocambo
Mary McCarthy
Eddie Oliver Orc
Joe Castro Quartet
Statler Hotel
Ice Ahoy Revue
Frankie Carle Orc

LAS VEGAS, NEVADA

Desert Inn
Jimmy Durante
Eddie Jackson
Cover Girls
Kathy Barr
De Matinzzis
Jack Roth
Jules Buffano
Donn Arden Dncers
Carlton Hayes Orc
Don McKay
El Cortez
Joaquin Garay
Bette Black
Jill Adams
George DeCarl Orc
Flamingo
"Annie Get Gun"
Jacqueline James
Earl Covert
Jack Rutherford
Cynthia Latham
Roy Milton
Teddy Hart
Bradley Mora
Torris Brand Orc
Last Frontier
"Belle N Orleans"
Marilyn Maxwell
Norman & Marshall
Cliff Ferre
K Stone Quintet
Devlyn Dancers
Roy Fitzell
Bob Millar Orc
Sahara
Beatrice Kay
Sylvan Green
Johnny O'Brien
Sa-Harem Dancers
Cec Davidson Orc
Sands
Ezio Pinza
Betty & Jane Kean
Dominique
Copa Girls
Ray Sinatra Orc
Silver Slipper
Kalantan

HAVANA

Montmartre
High Towers
Rita Maria Rivero
Celia Pena
Ballet Montmartre
Serenata Espanola
Sans Souci
Olga Chaviano
Frances & Daniel
Tondelayo
Caccia
Merceditas Sumara
Cora Linda
Tropicana
Chiquita & Johnson
Gloria & Roiando
Zoraida Marrero
Jose LeMatt
Miguel Angel Ortiz
Hank Henry
Beau Jesters
Jimmy Cavanaugh
Sparky Kaye
Bill Willard
Marah Gates Hilyd Palominos
Geo Redman Orc
Gloria Pall
Thunderbird
Robt Q Lewis
Irv Fields Trio
Betty Clooney
Conrad Dors
Barney Rawlings
K Duffy Dansations
Christina Carson
Al Jahns Orc
El Rancho Vegas
Guy Lombardo Orc & Revue

New Acts

DON HOWARD
Songs
12 Mins.
Capitol, Washington

This is strictly a show biz freak, with little to offer in either talent or personality, yet pre-sold by dint of his 1,000,000 copy disk, "Oh, Happy Day." Catapulted into jukebox fame by this one boff hit, Don Howard is good medicine at the b.o. but hard to classify from a professional point of view.

The 17-year-old singer impresses as being sans grace, sans style, sans the youthful charm one might expect from a newcomer; and, let's face it, definitely sans voice. His routine is varied enough, but general effect is monotonous and flat. He makes no effort to sell himself or his tunes, and goes through his paces with a sameness that has a nervous quality about it. Lad has no power of projection.

Despite definite lack of color or talent, there's no question of the boy's appeal for his young fans. They come keyed up for his hit tune, "Oh, Happy Day," and give with the works—shrieks, wild mitt action, etc., when he works up to it. While the elders in the audience wonder what it's all about, the juves tell them with sound effects.

Howard tees off with "Crazy Rhythm," then tries for high style with "Heart and Soul." Goes on to "All of Me" and "Oh, Happy Day," then returns for a stab at "When You're Smiling." He may continue to ride the crest of his current popularity, but it's hard to imagine a permanent niche in show biz for his nebulous talent.

Don Howard Koplow, who comes from University Heights, O., originally heard the tune on a college campus and added his own lyrics before cutting it for the indie Triple A label. After the song broke, Mrs. Nancy Binns Reed, of Washington, D. C., claimed authorship stating that she had composed the song many years ago while a counsellor at a girls' camp. Howard (now sans Koplow) gave her a cash settlement under which he'll receive all future royalties from the publishers, Bregman, Vocco & Conn. *Flor.*

TERESIYA DE TRIANA & CESAR EL MALAGUENA
Flamenco
25 Mins.
Chateau Madrid, N. Y.

Judging by response given Teresiya de Triana & Cesar el Malaguena at the Chateau Madrid, there's little doubt as to their potency for Spanish-speaking audiences. For those who aren't hep to the native jargon, act still has an eye and ear appeal in girl's flamenco movements and easy manner and the rhythmic background provided by Malaguena's guitar when he's not taking the vocal spotlight himself. However, it's obvious that a lot is lost by the language barrier.

Malaguena comes on alone and shows a strong voice via delivery of two tunes to his own accordion accomp. Distaff element, reportedly only 18, then makes her entry in flamenco fashion. Her youthfulness, however, tends to make her foot-stompin' and head-tossin' less fiery than if done by a more mature type. Nevertheless, girl's freshness and the unsophisticated manner in which she handles herself register effectively. Most of her work is of a vocal nature. She employs castanets knowingly in one number and winds up turn with a flamenco dance. Prior to her terp closer, Malaguena tosses off another tune for sock results.

Duo, either together or alone, rate as strong entries for Latino-slanted situations. *Jess.*

LYNN CARTER & FOUR CARTIERS
Feminine Impersonation
45 Mins.
Beige Room, San Francisco

This troupe has set itself the goal of out-Thompsoning Kay Thompson & the Williams Bros. To what degree they succeed may be arguable, but there is no question that they've fashioned a fast-moving, amusing and unusual melange for themselves and the boite belt. There's one mighty difference between Kay Thompson and Lynn Carter and that is that Carter is no lady. He is a female impersonator who, through the use of wigs, buttons and bows, makeup, a la Thompson slacks and an almost uncanny talent for miming and timing, has contrived a routine which is more than a show biz curiosity. It has entertainment value on its own.

There are segments of the Carter compote which are sheer impersonation as in the cases of the "Poor Suzette" and "Jubilee" numbers. These are straight Thompson. Other items are compounds of Thompson and Carter, with a touch of satire thrown in for seasoning, such as "Mr. Sadler and Mr. Wells." Still others are straight Carter. But when it's all wrapped up, it's rare fare, using the word rare in its two dictionary meanings.

In respect to appearance, Carter, after use of his makeup box, is an appreciable replica of Miss Thompson. This includes the use of earrings and other furbelows to achieve the final effect.

The Four Cartiers, dressed in conservative blue serge, could double for the Williams Bros. not only in general appearance but in the handling of their chores, at least almost so. A guest having the advantage of a slight case of myopia or one glass too many might reasonably mistake Carter's troupe for Miss Thompson's, or vice versa, with the wind in the right direction. When there's fog, as is often the case in Frisco, that's especially possible. And Carter's handling of Miss Thompson's mannerisms and subtleties add a conviction which takes the act out of the field of brash imitation into that of a reasonable facimile thereof.

Not to be confused with the hemstitched art of female impersonation, this is clean stuff and belongs in a clean setting. *Ted.*

LINDA LOMBARD
Songs
12 Mins.
Chateau Madrid, N. Y.

Linda Lombard rates as an okay entry in the nitery thrush lineup. Her physical makeup is a plus factor and her vocaling is easy on the ear. Gal mixes blues, bounce and ballad effectively, giving proper emphasis to tunes rendered. There's nothing in her songalog, though, of a particularly outstanding nature. She's gowned nicely with emphasis on the s.a. Current engagement doesn't impress as being best for gal as she'd probably show to better advantage in a more intime situation.

Songstress, who's done some TV, has worked a few outlying Gotham spots and has also appeared at the Celebrity Club, N. Y. She's slated to exit the Madrid later this month when she'll go into the Versailles, N. Y., with the incoming George White presentation.

Miss Lombard has a pleasing stint of five songs. These are a femme version of "The Most Beautiful Girl in the World," "Autumn Leaves," "Basin Street Blues," "Estrelita" for the Spanish clientele, and a tuneful "You Do Something to Me" windup. *Jess.*

MARY LOUISE
Songs
8 Mins.
Apollo, N.Y.

Mary Louise is a nicely stacked sepia thrush, with a flexible face, expressive eyes and an air of youthful exuberance. She's a graduate of the borscht circuit, was a featured vocalist with Cab Calloway's combo, and put in a stint singing pop stuff at defunct Cafe Society Downtown. This is her N.Y. preem with special material, and she delivers it with professional savvy. Although her phrasing is a little incoherent in her rendition of a bouncy ballad, "Every Heart's in the Middle of July," her mezzo pipes register warmth in "There'll Be Some Changes Made," and deliver with sock feeling and style for the bluesy "Can't I."

Gal has dramatic stage presence and wears her low-cut, chartreuse taffeta gown with savoir faire. She shapes up okay for vaude, TV or the intime niteries.

Equity 'Tories' Mull Independent Ticket Vs. 'Liberal' Council Slate

Although the regular slate has reportedly not yet been definitely selected by the nominating committee, there's already rumor of plans for an independent ticket to be run by the conservative forces in the annual Actors Equity election June 5. Move apparently stems from the assumption that the predominately liberal nominating committee will pick a strongly liberal slate of council candidates.

Makeup of the nominating committee has changed slightly since the last quarterly membership meeting. George Britton, who withdrew as one of the three council representatives on the committee, has been replaced by Tom Ewell. Both are regarded as moderate conservatives. Continuing as the other council representatives are Frederic Tozere, chairman, and Wynne Gibson, both considered ultra rightists.

The six membership representatives, all regarded as liberals and all elected at the recent quarterly meeting, are Ruth McDevitt, Beatrice Straight, Neva Patterson, Melvyn Douglas, John Marriott and George Keane. Thus, the liberals have a three-to-one voting edge over the ultra conservatives, with Ewell figured likely to take a moderate conservative stand.

Regular ticket to be selected by the nominating committee will include 10 council candidates to serve five years, five to fill the unexpired terms of council members who have resigned (including William Prince, whose exit has not been announced), but a second vice-president to fill the unexpired term of Raymond Massey, who has resigned.

It's figured there may be a tussle in the nominating committee over the question of renominating five incumbent council members who were appointed by the council to replace resignees. They include Whitner Bissel, considered a liberal; Vicky Cummings, regarded as conservative; Arnold Moss, said to

(Continued on page 60)

ANTA Preps 'Revitalized' Summer Stock, 6 Shows At Hartford & Springfield

Hartford, April 7.

New Parsons here concludes its second legit season tomorrow night (Wed.) following the last performances of "The Four Poster." House, under management of Charles Bowden, Phil Langner and Nancy Stern, will reopen Sept. 17.

However, an announcement from Springfield, Mass., says the house will be used for six musicals during the summer months, commencing the latter part of this month. Current house operators disclaim any ties with the proposed useage.

Springfield announcement, sent out by Paul G. Anglim, managing director of the Court Square Theatre, says the Hartford and Springfield houses have been booked under a big stage revitalization plan. The series, consisting of "Annie Get Your Gun," "Bloomer Girl," "Carousel," "Naughty Marietta," "High Button Shoes" and "Song of Norway," will be produced with support and active participation of ANTA and the New England Theatre Conference.

Each musical, according to Anglim, starting with "Annie," will open Tuesday nights in Springfield and play three nights through Thursday. The show will then move to Hartford for an additional three days beginning Friday through Sunday.

Series is skedded to get away April 21 in Springfield. Tentative plans call for inclusion of Providence, Portland, Worcester, New Bedford and Pittsfield, Mass., and Bridgeport, Conn.

Glenn Jordan, director of the St. Petersburg, Fla., Operetta, will be series director. William Parsons will be musical director, and Anglim will serve as production supervisor.

Featured in "Annie" will be Sandra Deel. She was in road company role of Annie Oakley. Stephen Douglas will star in "Carousel," while Rosemarie Brancato will appear in "Naughty Marietta."

Equity Delinquents May Be Able to Attend Confabs

Move to permit members to attend meetings and speak, even though they may be in arrears on dues, is underway in Actors Equity. Under the proposed setup, delinquent members would not be allowed to vote, however.

Idea, presented by Frank Maxwell and approved at the union's recent quarterly membership meeting, requires council endorsement and, unless some legal formula were to be worked out to apply it informally, would necessitate a change in the bylaws. However, it's figured an effort will probably be made by the Equity council to adopt the proposal.

Suggestion that Equity should provide an expense account for its president, who is unpaid and has to spend a considerable amount in connection with his official duties, was advanced at the quarterly meeting by Alan Hewitt, a former council member. Idea has been offered various times in recent years, but has never been adopted by the council.

'Angels' Needs 50G To Pay Off Nut

"My 3 Angels," comedy which opened recently at the Morosco, N. Y., needs to earn back about $50,000 to pay off, as of last Saturday night (4). The Saint-Subber, Rita Allen & Archie Thompson production is making around $3,500 operating profit a week at its current b.o. pace.

Play, adapted by Sam and Bella Spewack from Albert Husson's Paris original titled "La Cuisine des Anges," involved a production cost of $55,859 and had a tryout cost of $815. It had an operating net of $7,500 for its first three weeks on Broadway, less $2,686 for display advertising in connection with the opening.

Undistributable assets include $15,520 in bonds and deposits and $2,000 advance royalty to Husson, to be applied against future profits. As of March 28, there was $5,620 balance available for cash reserve. The production was capitalized at $75,000.

Operating costs of the show include about $4,800 company payroll (including an apparent 5% of the gross, presumably to Walter Slezak, male lead), customary minimum author royalties of 5-7½-10%, plus 3% director royalty to Jose Ferrer and $125 weekly to designers Boris Aronson and Lucinda Ballard. In addition, Ferrer got a $5,000 advance fee and will get 15% of the profits. Original author Husson gets 4½% of the profits.

RUSSO-ELLIS MAPPING WINTER STOCK SETUP

Producers James Russo and Michael Ellis are looking for a suitable theatre, preferably in a city within reasonable distance from New York, to establish a permanent stock company. They've looked at houses in Albany, Schenectady, Rochester and Syracuse, and are also considering other towns in New York State, Connecticut, Massachusetts and New Jersey.

Partners figure on the stock venture as a winter operation, alternating with summer seasons at the Bucks County Playhouse, New Hope, Pa., which they take over in June, 1954, when Theron Bamberger's long tenure is scheduled to terminate. They plan to use a resident troupe for the winter season, without visiting stars. They estimate that they can open the spot for about $15,000.

Russo and Ellis, who recently presented the Bette Davis revue, "Two's Company," previously produced "Courtin' Time" and a revival of "The Play's the Thing."

Gaston Bell, former Broadway leading man, has donated his collection of theatre programs, some going back to 1868, to the N. Y. Public Library.

'Can-Can' Overflow?

Philadelphia, April 7.

Sudden booking jam here next week has legit circles in a tizzy. With "Can-Can," the new Cole Porter-Abe Burrows musical, doing record-smashing business in its tryout at the Shubert, the town also has a tryout of "Pink Elephant" at the Forrest and the hokum comedy toure. "Maid in the Ozarks" at the Erlanger. Joining the list next week are the tryouts, "Men of Distinction" at the Locust and "Masquerade" at the Walnut.

Explaining the unseasonal influx, one local manager suggested, "The other producers must be trying to cash in on the overflow from 'Can-Can.'"

Early Curtain OK In Chi Comeback

Chicago, April 7.

While New York theatres have abandoned the early-evening curtain, Chicago has been having success with the media. "Dial M For Murder," at the Harris, has had a 7:30 riser Tuesday nights for more than 11 weeks, with the house, the majority of the time, going clean. Also the plaint about the cheaper seats going last doesn't apply here, as there is a special emphasis made to sell the balcony and gallery pews. Tuesday, too, is usually a weak night here except for the smash hits.

Now "Male Animal," in its third week at the Blackstone, is instituting the early show, but instead of Tuesdays is taking over the Wednesday night slot. Rest of the plays, at this time, are retaining the regular starting schedule throughout the week.

GOVT. BRUSHES BEEFS, OK'S D.C. SILO THEATRE

Washington, April 7.

Use of the Carter Barron Amphitheatres this summer for professional theatrical entertainment was okayed last week by Sec. of Interior Douglas McKay, thus overriding the protests of residents in the area of the 4,000-seat openair theatre.

McKay awarded use of the amphitheatre to Washington Festival, Inc., new corporation headed by actress Constance Bennett, who is now a D. C. resident. Among those in the group are Martha Rountree, producer of the "Meet the Press" TV show, and Garvin Tankersley, husband of Bazie Miller, niece of Col. Robert McCormick, publisher of Chicago Tribune and Washington Times Herald.

Syndicate said it planned to offer 12 pop music productions featuring Broadway and Hollywood productions. However, lateness of McKay's decision will make it difficult for the producers to line up attractions. Bids have been in since last December.

Washington Festival, Inc., will pay the Government a rental of $50 per day, plus a percentage of gross ranging from 1% to 15%, and will also foot all expenses for operating the amphitheatre.

Conn. Solons Prep Bill To Bar Theatre Bans

Hartford, April 7.

The Joint Judiciary Committee of the Legislature has drafted a bill to prohibit theatres, music halls or circuses from barring anyone unless that person commits a nuisance or breach of peace. The bill will be given a public hearing April 15.

Proposed legislation follows the barring of T. H. Parker, drama critic of the Hartford Courant, by the Hartford New Parsons Theatre. Scribbler was barred for his alleged "savage" criticisms and columning. In the absence of any specific statutory law, common law practice of refusing a person to one's home or business was utilized. Proposed legislation would revoke common law for usage in such cases and would require specific complaint for the banning of critics or others.

As written, the bill would not apply to motion picture theatres.

Broadway Theatres to Get English Translater for Foreign Patrons

Translating device, for the use of patrons unfamiliar with the English language, will be made available soon in most Broadway houses. The gimmick, similar to that in use at the United Nations sessions in N.Y., will probably be limited to translations into French and Italian at first, most likely limited to only a few seats in each house.

Setup is being readied by producer-publicist Alexander H. Cohen, through a company he has formed, Theatrical Subsidiaries, Ltd. On a recent European trip, Cohen obtained the U. S. rights for the use of the translater in legit and film theatres. He also engaged representatives for the firm in London and Paris, where he hopes to arrange various other subsidiary setups.

The traslater, now available for English-speaking-only patrons at the French play, "Zoe," at the Comedie Wagram, Paris, involves a sound room and wiring system, with headphones which can be installed in certain seats in the theatre. An individual merely reads a colloquial translation as the play's action proceeds, and the non-French-speaking treatregoers can thus follow the play without difficulty.

Cohen figures that such a setup would be a natural for certain hits that presumably draw non-English-speaking patronage, either resident aliens or visiting foreigners. He also thinks the idea might be equally adaptable for U. S. audiences at foreign-language films.

Another prospect, the producer-publicist feels, is that such a setup would increase attendance for foreign troupes playing Broadway, such as the Barrault-Renaud and the Paxinou-Minotis companies last fall, and might thus enable more such outfits to visit the U. S. Cost of installing and operating the translater would be relatively modest, Cohen believes.

Translater device itself is patented, and the world rights to its use in theatres and places of amusement are held by Maxine Fabert, owner-manager of the Comedie Wagram. Cohen has subleased the theatre rights in the western hemisphere.

Janet Blair Bowing Out of Touring 'SP'

Janet Blair, costar with Webb Tilton in the touring company of "South Pacific," leaves the show June 27. Producer-authors Richard Rodgers and Oscar Hammerstein 2d have not yet selected a sucessor. Rest of the company is expected to continue with the show. No changes are in the cards for the Broadway company.

Miss Blair apparently has no other assignment, but is reportedly tired after more than three years on the road with "South Pacific." She's understood planning to take a vacation on the Coast this summer, meanwhile considering future film and legit prospects.

Cleve. as Romeo To R.&H. 'Juliet'

Cleveland, April 7.

Several carloads of "Me and Juliet" scenery and vanguard of production technicians rolled into town Sunday (5) to begin preparations for the premiere of the new Rodgers-Hammerstein tuneshow at the Hanna April 20.

Over a score of stagehands had to pitch into the work of laying out sets for hanging. Jo Mielziner, scenic designer, is expected here this week to see if certain technical problems worked out satisfactorily.

One of the most complex props in the musical about backstage life in a Broadway troupe is a huge suspended light bridge, on which actors play the roles of electricians and stagehands. Glamorized bridge weighs so much, according to Milton Krantz, the Hanna's manager, that bolts are being set into 18 inches of concrete floor to hold the supporting beams.

With George Abbott cracking the directorial whip, troupe will check into Cleveland April 15 for four days of dress rehearsals under Abbott, choreographer Robert Alton and writers Richard Rodgers and Oscar Hammerstein 2d.

Krantz opened the Hanna's advance mail-order sale for the two-week run of "Me and Juliet" March 29 and, according to reports, is nearly sold out already. Deluge of mail was comparable to the ticket stampede registered here by "South Pacific."

N. ENGLAND REGIONAL THEATRE PLAN TO BOW

Springfield, Mass., April 7.

An attempt to establish the first regional theatre in New England will get underway at the Court Square Theatre here Tuesday, April 21, with the opening of "Annie Get Your Gun," one of six musicals in the spring music festival which kicks off the project. Eventually it is intended to bring half a dozen or more cities into the plan, with Springfield serving as production headquarters for building and rehearsing the shows.

On the success of the initial spring musical season also depends the fate of the Court Square Theatre. The owners of the building which houses the theatre, only legit outlet in the city, will tear down the building and turn it into a parking lot next year, unless the theatre can pay its own way. It has been losing money steadily for the past few years.

Equity Ups Paul Jones To Asst. Exec-Sec Post

Paul Jones, a member of the Actors Equity staff, has been appointed an assistant executive secretary of the union, on recommendation of executive secretary Angus Duncan. Before going to work with Equity in 1950, he was an actor, and then with USO Camp Shows.

Willard Swire is also an assistant exec-sec of the union, with Alfred Elting as administrative exec-sec.

'Road' May Make Career Of Vancouver Court Runs; Gov't Appeals Court Nix

Vancouver, April 7.

Local production of "Tobacco Road" may make some sort of record here, by playing courtrooms instead of a theatre, and with judges for the audience.

"Road" loomed as a definite long-run courtroom possibility with the announcement last week (1) that the Attorney General of British Columbia is appealing the successful appeal of the Everyman Repertory Co.

Police Court conviction of Repertory's seven-member cast for putting on an indecent show was quashed two weeks ago in County Court by Judge J. A. McGeer, on the grounds that defense witnesses outnumbered Crown witnesses five to one. The Attorney General's appeal charges that the judge made his decision on the wrong basis.

City Prosecutor Gordon Scott, acting for the A-G, says there is no connection between the Crown's appeal and the theatre company's decision to restage the play starting April 11.

He said the appeal is taken merely so that police officers will have some precedent to govern future raids on alleged indecent shows. At present "Tobacco Road" is legal, and can run without fear of prosecution.

Meanwhile, cast members said they are only restaging the drama to make money. Otherwise the theatre will close for lack of funds.

Lawrence & Lee's Musicals

Robert Lee (Lawrence &) is in New York to confer with on the team's newly completed musical for Broadway. Writer is accompanied by his wife, Janet Waldo, radio's Corliss Archer.

He will also confer with Walter Craig of Benton & Bowles regarding the Lawrence & Lee original musical for the summer "Railroad Hour."

Equity Talks Seek Greater Scope For American Actors in Britain

London, April 7.

Negotiations between British and American Equity to secure joint agreement on the alien question in both countries move into the third week, with several outstanding points of difference yet to be reconciled. During the break in the confabs last weekend, owing to the Easter vacation, cabled exchanges were taking place between London and New York for guidance on alternatives suggested by the British union to the American proposals.

Strict secrecy continues on both sides, but it's now understood that one of the basic suggestions submitted by Alfred Harding, who is negotiator for American Equity, is that there should be much greater scope for U. S. performers working in Britain. On this, and on other issues, there is believed to be a division of opinion on the British side, and the varying viewpoints of the Equity executive have also to be reconciled.

One suggestion advocated by the British organization has been nixed on the American side. This was a proposal that the two unions should recognize each other's cards and do away with the present high toll charged British artists who work in American theatres. It is thought in London that the payments of five percent of earned salaries made by British artists to U. S. Equity help to keep that union's accounts in the black.

There is also, apparently, a reluctance on the part of the U. S. union to drop its present proviso, which demands a gap of six months in between engagements for alien performers. There is a strong feeling locally that if this rule is prolonged, it may become necessary to introduce a similar condition in Britain.

In one tangible respect, however, the British union is displaying a cooperative approach in the current negotiations. It is paying one-half of the expenses incurred by the U. S. union in sending Harding to London as its emissary.

Since British Equity's jurisdiction covers films, radio and television as well as legit, prospects of and change in its rules covering the entry of U. S. players there concerns not only Broadway, but also Hollywood and to a minor extent the radio and TV industries.

LURYE TIES UP WITH AGA FOR DULUTH STRAWHAT

Jay Lurye, Duluth concert impresario, who plans his first season as a strawhat producer this summer, has been in N. Y. for a week lining up legit connections for his Washington Playhouse, in Duluth. Before leaving for home yesterday (Tues.), Lurye signed with Irving Strouse's Arena Guild of America to rep him on castings and bookings.

Lurye will offer a nine-week season, opening June 30, with an all-Equity setup, of a resident stock group with guest stars. Sam Wren will direct. While in N. Y. Lurye also signed the Charles Wagner "Il Trovatore" opera troupe and the Boston Pops Orchestra for his next season's concert sked.

Winnipeg Ballet Visit

Duluth, April 7.

The Royal Winnipeg Ballet will make its first visit to Minnesota this month, to appear in three cities under sponsorship of Jay Lurye, Duluth impresario. Troupe will appear in Duluth, April 21; Hibbing, April 22, and Virginia, April 23.

To further hypo interest in ballet hereabouts, Lurye has arranged with the boards of education of the three cities for use of a school auditorium the afternoons of the concerts, for free ballet matinees for school children. Musicians union is going along with the stunt, being paid out of its Recording Fund. Lurye is standing whatever other expenses are involved.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Me and Juliet (MC) — Richard Rodgers, Oscar Hammerstein 2d, prods.; George Abbott, dir.

Wilder Given Credit For Saving 'Regina' Sets

New York.

Editor, VARIETY:

There is a fact about the "Regina" production, which was revived last week at N. Y.'s City Center, that I'd like very much to be known.

It is true that I always believed that one day "Regina" would be accepted and praised and that I wanted to save the sets, costumes, furniture and props for this time. But it would have been impossible to pay storage on them these past years.

My associate in the production, Clinton Wilder, has a house in Pondridge, Conn., with a horse barn and guest cottage, and it was there that they were affectionately and freely stashed away sans horses or guests against the eventful day.

Cheryl Crawford.

B'way 'Regina' Finds Niche In Opera Fold With Sock Premiere at City Center

Marc Blitzstein's music-drama, "Regina," which had a run of 56 performances on Broadway in 1949, found its proper niche last week, when the N. Y. City Opera Co. put the work into its repertory with an exciting premiere at City Center, N. Y., Thursday night (2).

Based on Lillian Hellman's drama of a rapacious southern middle-class family, "Little Foxes," with Blitzstein doing libretto as well as score, the work stands up strongly after its four-year lapse (it also had a concert version run-through at the Y. M. H. A., N. Y., last June). Opus has bite, drive, drama and ear-appeal. If not wholly a successful opera, it's a thrilling, provocative experience, and a distinguished addition to the Center's repertoire.

Now divided into three acts instead of two, and the gainer thereby, the work doesn't pick up momentum until midway in the first stanza. Thereafter it moves smoothly, swiftly and powerfully to its conclusion. First act is somewhat slow and halting—whether in the writing, or staging, is difficult to judge—although the power is there. Away from invidious Broadway comparisons with the original legiter, opera can be judged on its own, emerging as a fine music-drama, the music in many ways enhancing the story. Three music items cut from the Broadway version—a blues, waltz and character sketch—help the opera.

As before, the music highlights were Regina's "If You Want," Birdie's "Music, Music," Alexandra's "What Will It Be" and the idyllic third-act "Rain" quartet. The chorus' denunciation of the Hubbard family was also standout. Dramatically, the second and third-act curtains, with the gay dancing chorus in the second-act "Galop" a vivid contrast to the quarreling Horace and Regina, and the third-act farewell between mother and daughter, were tops.

Overall good staging by Robert Lewis (who did the Broadway original), exceptionally fine handling of the orch by conductor Julius Rudel, but especially the fine casting, helped make "Regina" the success it was Thursday night. Cast comprised an attractive group of artists who are first-rate actors as well as singers. Brenda Lewis, who sang the Birdie role on Broadway, portrayed Regina here, in a bitterly vivid dramatic characterization and sterling vocal contribution that were simply sensational.

Priscilla Gillette successfully repeated her lyric role of daughter Alexandra, and other high-grade Broadway reprises were William Wilderman's Horace (Regina's husband) and William Dillard's Jazz. Ellen Faull made a properly pathetic Birdie; Leon Lishner, Emile Renan and Michael Pollock were quite good as the two Hubbard brothers and son, respectively, and Lucretia West made an appealing figure as Addie the cook.

Sets and costumes were from the Broadway original, rented from Cheryl Crawford. *Bron.*

Legit Bits

Shirley Booth, William Inge, Arthur Laurents, Walter Fried, Audrey Wood and film executive **Joseph Hazen** will be guests next Monday (13) at the monthly luncheon of the Drama Desk, New York legit reporters' group . . . **Tom Hughes**, who collaborated with **Mildred Freed** on the adaptation of "Hamlet" to be played April 26 by **Maurice Evans** on NBC-TV, takes a leave of absence as assistant stage manager of the touring "Male Animal" to play a bit part on the telecast . . . **Chris Anderson**, who has several projects for Broadway production next season, will operate a strawhat this summer at Newton, N. J.

Arnold and **Mrs. Gurtler**, who operate Elitch's Gardens, Denver, are in New York to cast the resident company for this summer. **George Somnes**, their director, is due in tomorrow (Thurs) . . . **Charles O. Carey** will open his Surry (Me.) Playhouse June 23 with "Male Animal" and his Bar Harbor (Me.) Playhouse a week later with "Affairs of State" . . . **William J. Cornell**, pressagent for the Shubert, Detroit, will return this summer for a similar stint at the Cape Playhouse, Dennis, Mass.

Maureen Stapleton takes over the femme lead next Monday night (13) in "The Crucible," subbing for **Beatrice Straight**, who is taking an eight-week leave to have a baby . . . Theatre terms for "Porgy and Bess," at the Ziegfeld, N.Y., call for the show to get 65% of the gross to $20,000 and 70% of the balance. That amounts to $1,000 a week over the orthodox 70-75 sharing terms, but is more than covered by the fact that the show, as a non-profit operation, retains the 20% admissions tax, which came to $8,623 last week.

When "Pal Joey" closes April 18 at the Broadhurst, N.Y., to go on tour, it will have played 431 performances, believed to be the longest run of any revival in Broadway history . . . **Jerry O'Connell**, recently company manager with **Shepard Traube's** touring edition of "Bell, Book and Candle," has been engaged to do general exploitation on "Time Out for Ginger" . . . **Maude Franchot** has decided to operate her Niagara Falls Summer Theatre again this season, this time on a limited parnership basis, and will reopen June 22 . . . Album edition of "John Brown's Body," with original stars **Tyrone Power, Judith Anderson** and **Raymond Massey**, was recorded Monday (6) by Columbia.

Harriet Kaplan, who was an associate of the late producer **Irving L. Jacobs** and was previously with Music Corp. of America legit department, Metro play department and an assistant to producers **Paula Stone** and **Mike Sloane**, has joined the new **Robert Lantz** agency as a writer contact . . **Charles Laughton** will give his evening of readings May 14-15 at Town Hall, N.Y. . . . **Reginald Denenholz** is advance man for "Evening with Will Shakespeare" . . . The British production of "Seven Year Itch," with **Brian Reece** and **Rosemary Harris** as leads, is now due to open May 13 at the Aldwych, London.

Scenarist-playwright **John Rodell** has written a comedy-drama, "The Brothers," understood to be semi-autobiographical. The author's brother is a law professor at Yale. Theatre Guild is reportedly interested in the script, which is handled by **Phillis Anderson**, of Music Corp. of America.

Bert McCord, drama reporter of the N. Y. Herald Tribune, will be married June 14 to legit-TV actress **Patricia John Canty** . . . Settlement for $35,000 has been made of a damage suit against singer-actress **Carol Bruce**, arising from an auto crash last summer in Mantzville, Pa., in which a truck driver was killed . . . Adding to his already crowded schedule for next season, **Jose Ferrer** has acquired the Paris success, "L'Heure Eblouissante" ("The Dazzling Hour"), which he plans to adapt, produce and direct.

Additional money to cover the tryout losses of "Horses in Midstream" was supplied by co-general partners **Donald Oenslager, Cedric Hardwicke** and **Andrew Rosenthal**, not by author Rosenthal alone, as reported last week . . . "The World of Sholom Aleichem," dramatized by **Arnold Perl** from short stories by Aleichem and I. L. Peretz, will be presented by Perl and **Howard Da Silva** for three weeks in May at the Barbizon Plaza Theatre, N. Y.

Pressagent **Philip Bloom** broke a rib last Thursday at the Met Opera House, tripping over a step in the darkened auditorium while attending a Met audition of N. Y. City Opera Co. soprano **Jean Fenn**.

Show Finances

PICNIC
(As of Feb. 28, '53)

Original capital	$75,000
Overcall received	10,600
Additional overcall receivable	4,400
Production cost	66,688
Tryout loss	24,939
Total gross for first week and half on Broadway	38,609
Operating profit for first week and half on Broadway	1,355
Unrecouped cost to date	90,273

(Note: The Theatre Guild-Joshua Logan production, which opened Feb. 19, '53 at the Music Box, N. Y., had a gross of $24,979 and an operating profit of $4,177 for its first full week.)

TOP BANANA
(As of Feb. 14, '53)

Original capital, including 20% overcall	$210,000
Production cost	194,814
Tryout loss	10,189
Total gross for last four weeks	109,790
Operating loss for last four weeks	10,967
Less reduction in royalties and tax adjustment	8,788
Unrecouped production cost to date	52,375
Bonds and deposits	27,630
Returned to backers	148,750
Deficit	18,755
Due from producers	11,988

(Note: The Paula Stone-Mike Sloane production opened Nov. 1, '51, at the Winter Garden, N. Y., and earned back all but $33,042 of its cost during its 356-performance Broadway run. It has been on tour since last fall.)

SEVEN YEAR ITCH
(As of March 28, '53)

Original investment	$60,000
Production cost	42,443
Tryout loss	7,408
Gross for last four weeks	98,693
Profit for last four weeks	34,994
Total profit to date	60,703
Bonds and deposits	12,514
Cash reserve	10,000
Profit distributed March 28, '53	12,000
Total distributed profit to date	36,000
Balance available for distribution	2,189

(Note: The Courtney Burr-Elliott Nugent production opened Nov. 20, '52, at the Fulton, N. Y., where it continues at standee attendance. The film rights have been sold to independent producer Charles K. Feldman for $255,000, but receipts from this deal are not included in the above tabulation.)

Inside Stuff—Legit

Backers of "Hazel Flagg," Jule Styne (in association with Anthony B. Farrell) production currently at the Mark Hellinger, N. Y., include Farrell, $30,000; theatre owner-investor Howard S. Cullman, $8,000; theatre owner-producer Billy Rose, $8,000; actress Helen Menken, $4,000; former producer Alfred Bloomingdale, $4,000; theatrical accountant Jack S. Seidman, $4,000; producer-composer Richard Rodgers, $4,000; producer Mary K. Frank, $1,000; theatrical insurance agent David Davidson, $1,000; "Pal Joey" stage manager John C. Kuehn, $500; music copyist Mathilde Pincus, $500; producer Elaine Perry, $1,000; Carl Fisher, company manager (in partnership with stage manager Robert Griffith), $1,000; theatre party agent Ivy Larric, $2,000; United Paramount Theatres prexy Leonard H. Goldenson, $2,000; ad agency head Milton Blackstone, $2,000; theatrical attorney Martin H. Leonard, $2,000; Actors Fund president Walter Vincent, $2,000; ex-disk jockey-columnist Shirley Eder Slotkin, $500; Mrs. Lawrence Weiner, wife of the ad agency head, $1,000; souvenir program agent Kal Efron, $2,400; RCA Victor veepee Manie Sacks, personal investment, $1,800. The production was capitalized at $200,000 with provision for 20% overcall.

Phony requests for passes to Broadway shows, always a minor headache to pressagents and managers, has developed into epidemic proportions recently. Practically every management of an under-capacity production has spotted and turned down bids recently from imposters. It's figured a certain number of other such crash attempts have probably succeeded.

For the most part, requests of this kind are made by phone, with the caller usually impersonating an out-of-town theatre manager rather than a New York manager, p.a. or newspaper man. Included in such tries in the last week or two have been phonies identifying themselves as Eddie Plohn, of the National, Washington; Saul Kaplan, of the Colonial, Boston, a self-styled manager of the Hollywood Bowl and a man who mumbled the name and identified himself as representing The Playbill. In each of the above instances the manager receiving the call became suspicious, asked questions and then agreed to leave the passes. In every instance the theatre staff was warned to be on the lookout, but the Annie Oakleys in question were not called for.

Amusing pseudo-frank publicity stunt was used last week by press-agent Sam Friedman to get a come-on picture spread in the Washington Daily News for the forthcoming engagement of "Pal Joey" in the Capital. Over a picture of several skimpily-clad chorus gals doing a high-kick routine in the show there was a caption, "Would you like one of these in your home?" Story below opened, "Does anyone have a home for a poor, homeless chorus girl? This may sound like a publicity stunt; and it is, but apparently there's some truth to it." Yarn then explained how the local shortage of hotel rooms in Washington has made it impossible for Friedman to reserve accomodations for the girls. The yarn concluded, "Anyone who wants to be a, ah, good Samaritan could call the Shubert Theatre. The line, however, is likely to be busy."

Backers of "My 3 Angels," Saint-Subber, Rita Allen and Archie Thompson production currently at the Morosco, N. Y., include Miss Allen, $37,500; Jose Ferrer, show's director, $4,500; Edwin M. Reiskind, Ferrer's attorney, $5,200; theatre owner-investor Howard S. Cullman, $3,000; theatre exec Louis A. Lotito, $1,500; Metro play editor Sidney Phillips, $1,500; producer Tad Adoue, $750; former producer Raymond M. Curtis, $750; producer Elaine Perry, $375; Selma Tamber, Subber's production assistant, $375. The production was capitalized at $75,000 without provision for overcall. Unusual angle of the partnership agreement is that Ferrer gets 15% of the profits and Albert Husson, author of the original French version, gets 4¼% before the producers and backers participate.

Amount of drinking purportedly done in "The Fifth Season," currently at the Cort Theatre, N. Y., has resulted in a publicity tiein between the comedy and Schenley Distillers. Approximately a dozen bottles of the whiskey outfit's various products are displayed in the show's three big drinking scenes. Schenley, in return, is publicizing the production via spotting of a placard, showcasing six stills from the presentation, in the windows of about 50 Gotham bars.

Holy Week, Rain Take Chi B.O. Toll; 'Madam' $29,100, 'Murder' $11,530

Chicago, April 7.

The expected Lenten lulls, aided by rain, didn't help business here. However, all the plays are riding out the final Lenten period on the profit side. "Affairs of State" opened Wednesday (1) at the Selwyn and the first-night critics, who paid for their seats, although denying any rancor, gave the comedy a thumbsdown treatment.

"Mrs. McThing" settled down for a run at the Erlanger Monday (7) and Jose Greco came in the next day for a week at the Opera House.

Estimates for Last Week

Affairs of State, Selwyn (1st wk) ($4.40; 1,000). Started Wednesday (1) and first six performances hit a light $5,200.

Call Me Madam, Shubert (11th wk) ($5; 2,100) (Stritch-Smith). Not too bad with $29,100.

Dial M For Murder, Harris (11th wk) ($4.40; 1,000) (Richard Greene). Above the break-even mark with $11,530.

Male Animal, Blackstone (2d wk) ($4.20; 1,535). Seems well-nourished with $13,400.

'BANANA' LIGHT $26,500 IN FIRST MPLS. WEEK

Minneapolis, April 7.

With the town fairly deluged with a wide assortment of attractions during Holy Week, of all times, there apparently weren't sufficient entertainment dollars to go around satisfactorily in a number of instances. One of the sufferers was "Top Banana." Although its star, Phil Silvers, and the show itself excited raves, it finished its first of two weeks at the 1,859-seat Lyceum at $4.80 top with a relatively light $26,500 for six nights and two matinees. Opposition included the Shipstad-Johnson "Ice Follies," Sportsmen's Show, Ballet Theatre and the championship Minneapolis Lakers basketball team's playoff semi-finals and finals. First two named attractions are drawing especially well.

"Top Banana" is continuing for seven more nights and a matinee. It's the first time a musical has been spotted here for a fortnight and while this is an exclusive Twin Cities engagement, St. Paul having been passed up, indications are that the stay is too lengthy for this town.

Cornell $23,400, Frisco; 'Straw Hatters Wind Up

San Francisco, April 7.

Emlyn Williams opened his Charles Dickens for one stanza, at $3.60 top, last night (6) at the 1-775-seat Curran. Henry Fonda opens tonight (7) in "Point of No Return" at the 1,550-seat Geary, with house scaled to $4.80. Alcazar relights April 14 with "Gigi."

The Straw Hat Revuers completed the ninth and final week of "One Moment Please!" at the Marines Memorial Theatre, Saturday (4), heading for a tour of nine Coast and valley one and two-night stands. Group drew a nice $30,000 for nine frames, a better-than-cost figure. With promotion and booking head Carole Levene heading east to set the Straw Hatters on a summer east coast stock circuit, it will be the first time in seven years that the Straw Hatters will not play a summer season at the Town Hall in Lafayette, in the East Bay.

Estimates for Last Week

Constant Wife, Curran (3d wk) (C-$4.20; 1,775) (Katharine Cornell, Robert Flemyng, John Emery). A nice $23,400 (previous week, a strong $28,000).

One Moment Please!, Marines Memorial Theatre (9th wk) (R-$3.00; 640) five performances up to a husky $3,200 (previous week, $3,000).

Skinner 7G, Pitt

Pittsburgh, April 7.

Holy Week was too much for Cornelia Otis Skinner to buck and despite fine notices and excellent word-of-mouth, "Paris '90" had to be content with just under $7,000 at the Nixon. At that, however, the one-woman show topped the two previous attractions here, Constance Bennett's "I Found April" and Samia Gamal's "White Cargo." Nixon has Margaret Sullavan in "Deep Blue Sea" currently, then gets "Stalag 17" Monday (13) for two weeks and may wind up with a return of "Maid in the Ozarks" for a fortnight.

Current Road Shows

(*April 6-18*)

Affairs of State (Otto Kruger, Haila Stoddard, Irene Hervey, Donold Woods)—Selwyn, Chi (6-18).

Call Me Madam—Shubert, Chi (6-18).

Can-Can—Shubert, Philly (6-18).

Constant Wife (Katharine Cornell, Robert Flemyng, John Emery)—Mayfair, Portland (8-13); Metropolitan, Seattle (15-20).

Deep Blue Sea (Margaret Sullavan)—Nixon, Pitt. (6-11); Cass, Detroit (13-18).

Dial M for Murder (Richard Greene)—Harris, Chi (6-18).

Dickens Readings (Emelyn Williams)—Curran, S.F. (6-11); Great Northern, Chi (13-18).

Evening with Shakespeare (Margaret Webster, Eva LeGallienne, Faye Emerson, Basil Rathbone, John Lund, Viveca Lindfors)—Colonial, Boston (6-11); Court Square, Springfield, Mass. (13); Klein Aud., Bridgeport (14); Pickwick, Greenwich, Conn. (15); Acad. of Music, Brooklyn (16); Shubert, New Haven (17-18).

Fourposter (Jessica Tandy, Hume Cronyn)—Parsons, Hartford (6-8); Shubert, New Haven (9-11); Aud., Rochester (13-15); Erlanger, Buffalo (16-8).

Gigi (Audrey Hepburn)—Metropolitan, Seattle (6-11); Alcazar, S.F. (13-18).

Good Nite, Ladies—Erlanger, Buffalo (6-11); Shea's, Bradford, Pa. (13); Shea's, Jamestown, N.Y. (14-15); Erie, Schenectady (16-18).

Guys and Dolls—Music Hall, K.C. (6-8); Forum, Wichita (9-12); Municipal, Oklahoma City (14-18).

I Am a Camera (Julie Harris)—Wilbur, Boston (6-18).

Maid in the Ozarks—Erlanger, Philly (6-18).

Male Animal (Buddy Ebsen, Martha Scott, Charles Lang)—Blackstone, Chi (6-18).

Masquerade — Court Square, Springfield, Mass. (9-11); Walnut, Philly (13-18).

Men of Distinction — Locust, Philly (9-18).

Mrs. McThing (Helen Hayes)—Erlanger, Chi (6-18).

New Faces—Shubert, Boston (6-18).

Oklahoma—National, Wash. (6-11).

Paris '90 (Cornelia Otis Skinner)—Shubert, Wash. (6-11).

Pink Elephant—Forrest, Philly (6-11).

Point of No Return (Henry Fonda)—Geary, S.F. (6-18).

School for Brides—Shubert, Detroit (6-18).

South Pacific (Janet Blair, Webb Tilton)—Taft Aud., Cincy (6-11); Indiana U., Bloomington (13-15); Purdue U., Lafayette, Ind. (16-18).

Stalag 17—Playhouse, Wilmington (6-11); Nixon, Pitt. (13-18).

Tobacco Road—Davidson, Milwaukee (6-11).

Top Banana (Phil Silvers)—Lyceum, Minneapolis (6-11); Paramount, Omaha (13-15); KRNT Theatre, Des Moines (16-18).

White Cargo—Majestic, Boston (6-18).

'PACIFIC' SETS L'VILLE MARK WITH $54,167

Louisville, April 7.

"South Pacific," with Janet Blair and Webb Tilton costarred, broke house records at the Memorial Aud. last week, pulling a tremendous $54,167, at $4 top. Mark was set for six night shows and two matinees, with a number of chairs added to accommodate late patrons.

Success of the full-week engagement of "South Pacific" was the subject of a Louisville Times editorial, which stated that despite Holy Week, and town's traditional coolness toward touring stage shows, "Pacific" packed them in. According to Maurice Settle, Aud. manager, last show sold out in Louisville for an entire week was "Oklahoma," also a Rodgers-Hammerstein team effort.

Ballet Theatre $37,700 For Five in Split Week

Ballet Theatre pulled in a sock $37,700 for five performances in a split stanza last week. Troupe racked up $25,700 for three performances in Chicago Sunday and Monday (29-30). In two performances in Minneapolis (31-1), the company played against guarantees with an estimated $12,000 take.

Troupe continues split stands this week.

'Dolls' Neat $42,300 In 4th St. Louis Stanza

St. Louis, April 7.

"Guys and Dolls" wound up its fourth and final frame at the American Theatre with an estimated $42,300, to bring the total for the stand to $162,300. House is dark until Sunday (12), when Myron Cohen heads the cast in "Farfel Follies" that tees off a week's frame with a $4.25 top.

Dark during Holy Week, the Empress relights tonight (Tues.) with a one-week frame of "Come Back, Little Sheba," with Joan Blondell as the visiting lead.

'Can-Can' $50,250, 'Girl' 14G, Philly

Philadelphia, April 7.

"Can-Can," with most phenomenal advance ever racked up here, broke the house record at the Shubert for the second straight week. Musical hurt "Country Girl" at the Locust, although the drama got a fair enough draw for Holy Week. "Maid in the Ozarks," back on twofer policy, suffered most from combination Passover and week-before-Easter slough.

Stage season perked up with two new entrants this week. "The Pink Elephant," with Steve Allen in lead, opens tonight (7) at the Forrest, "Men of Distinction," another new comedy with Hollywood's Robert Preston in starring spot, is slated for the Locust Thursday night (9).

Estimates for Last Week

Ah, Wilderness, Academy Foyer (350; $3.25). Circle in Square group to call it a season Saturday night (11). Poor $1,700.

Maid in Ozarks, Erlanger (1st wk) (1,880; $3.90). Heavy advertising budget, and town plastered with twofers, failed to overcome Holy Week. Slow $5,500.

The Country Girl, Locust (2d wk) (1,580; $4.55) (Nancy Kelly, Sidney Blackmer, Dane Clark). Clifford Odets drama just about equalled first week's draw with so-so $14,000.

Can-Can, Shubert (2d wk) (1,870; $6.50) (Lilo, Peter Cookson). Cole Porter-Abe Burrows collaboration scoring phenomenal boxoffice success, despite mixed reception. Smash $50,250 for second stanza.

'OKLA.' SOCK $29,600; 'PINK' POOR $6,400, D.C.

Washington, April 7.

"Oklahoma," still riding high after 10 years, grossed a fat $29,600 for the second week of its four-week booking at the National Theatre, bettering the first stanza take by about $200. Business continues strong for the third week. In order to promote the show, Ed Plohn, theatre manager, advertised that the boxoffice would be opened last Sunday to sell ducats. Surprisingly, the stunt sold $1,000 worth of pasteboards between noon and 9 p.m.

The Shubert Theatre hit another blooper in the single week run of "Pink Elephant," which hopes to make the grade in New York. The play, panned by local critics, drew only $6,400 through the wickets.

'McThing' Breaks Detroit House Record With 27G

Detroit, April 7.

Helen Hayes in "Mrs. McThing" broke the house record at the Cass for Holy Week by grossing $27,000. Current attraction is Victor Borge, in for a week.

The Shubert turned on the lights again with "School for Brides" in for two weeks.

Emlyn Williams $6,400; Schwartz $1,400 in 3, L.A.

Los Angeles, April 7.

Only one house is alight this week, Civic Playhouse, where Maurice Schwartz is presenting his second offering, "Hard To Be a Jew." Holy Week and Passover cut into last week's take.

Estimates for Last Week

Emlyn Williams, Biltmore (1st wk) ($3.60; 1,636). Way below hopes, with only $6,400 for the one-week stand.

Hard To Be a Jew, Civic Playhouse (1st wk) ($3; 376). Off to a good start with near capacity $1,400 for the first three nights. (Opened Thurs.).

Spotty B'way Beats Holy Week Rap; 'Town' Record $55,208, 'Hazel' $40,700, 'Camino' 19G, 'Horses' Fast Flopola

Business was spotty, but generally better on Broadway last week than the preceding stanza. That was an unexpected variation on the traditional Holy Week slump and was especially surprising, as Passover coincided this year and was figured to hold attendance to a minimum the first two days of the week.

Receipts followed the anticipated downbeat trend early in the week, but began perking at the midweek matinees, reached bullish proportions on the traditionally dire Good Friday (3) performances and repeated at both shows Saturday (4). The delayed spurt took most shows comfortably over the previous week, but a few entries took sharp dips.

Last week's only opening, "Horses in Midstream," was also the only closing. Other scheduled shutterings include "John Brown's Body," due to exit Saturday (11); "Pal Joey," leaving for tour April 18; "South Pacific," going on the road May 23 but returning in four weeks, and "Guys and Dolls," departing for the road June 27, but returning in six weeks.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

Camino Real, National (3d wk) (D-$4.80-$6; 1,172; $30,000). Almost $19,000 on Theatre Guild subscription (previous week, $17,800).

Children's Hour, Coronet (16th wk) (D-$4.80; 1,027; $28,378). Nearly $15,100 on twofers (previous week, $15,000).

Crucible, Beck (11th wk) (D-$6-$4.80; 1,214; $31,000). Over $22,300 (previous week, $21,800).

Dial M for Murder, Plymouth (23d wk) (D-$4.80; 1,062; $30,377) (Maurice Evans). Over $30,400 (previous week, $30,200).

Evening with Beatrice Lillie, Booth (27th wk) (R-$6; 739; $24,184) (Beatrice Lillie). Nearly $19,300 (previous week, $17,600 for seven performances).

Fifth Season, Cort (11th wk) (C-$4.80; 1,056; $25,639) Menasha Skulnik, Richard Whorf). Almost $24,900 (previous week, $25,100).

Fourposter, Golden (76th wk) (C-$4.80; 769; $19,195) (Sylvia Sidney, Romney Brent). About $7,100 on twofers (previous week, $8,000).

Guys and Dolls, 46th St. (124th wk) (MC-$6.60; 1,319; $43,904). Reached $34,400 (previous week, $32,700); closing June 27 for a six-week engagement in Washington, but will resume here Aug. 10.

Hazel Flagg, Hellinger (8th wk) MC-$7.20; 1,527; $53,000) (Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard). Over $40,700 without theatre parties (previous week, $47,700 with parties).

Horses in Midstream, Royale (1st wk) (CD-$4.80; 1,035; $27,100) (Cedric Hardwicke, Diana Lynn, Lili Darvas). Opened Thursday night (2) to six pans (Chapman, News; Coleman, Mirror; Funke, Times; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) and one no-opinion (Hawkins, World-Telegram & Sun); first four performances and two matinees drew nearly $8,100; closed Saturday night (4) at a loss of around $80,000.

John Brown's Body, Century (7th wk) (D-$6-$4.80; 1,645; $43,000) (Tyrone Power, Judith Anderson, Raymond Massey). Just topped $27,900 (previous week, $26,300); closing Saturday night (11); will tour again next fall.

King and I, St. James (106th wk) (MD-$7.20; 1,571; $51,717) (Yul Brynner). Over $46,600 (previous week, $43,900); Alfred Drake took over as star Monday night (6) and continues until Brynner returns June 22.

Love of Four Colonels, Shubert (12th wk (C-$6-$4.80; 1,361; $39,000 Rex Harrison, Lilli Palmer). Almost $24,600 (previous week, $24,600); moves April 20 to the Broadhurst.

Mid-Summer, Vanderbilt (11th wk) (D-$4.80; 720; $18,500) (Mark Stevens, Geraldine Page). About $9,000 (previous week, $9,000).

Misalliance, Barrymore (7th wk) (C-$3; 1,060; $24,996). Nearly $12,900 (previous week, $11,100).

Moon Is Blue, Miller (109th wk) (C-$4.80; 920; $21,586) (Donald Cook, Biff McGuire, Janet Riley). Over $9,800 (previous week, $9,900).

My 3 Angels, Morosco (4th wk) (C-$6-$4.80; 912; $26,000). Almost $19,100 without parties (previous week, $21,800 with parties).

On Borrowed Time, 48th St. (8th wk) (CD-$4.80; 925; $22,297) (Victor Moore, Leo G. Carroll, Beulah Bondi). Just topped $8,000 (previous week, $9,100).

Pal Joey, Broadhurst (66th wk) (MC-$6.60; 1,160; $39,602) (Vivienne Segal, Harold Lang). Over $25,800 (previous week, $24,300); closing April 18, to tour.

Picnic, Music Box (6th wk) (CD-$6-$4.80; 1,012; $27,000). Over $25,800 (previous week, $25,500).

Porgy and Bess, Ziegfeld (4th wk) (O-$6; 1,628; $48,244). Over $43,100, excluding tax (previous week, $39,900).

Seven Year Itch, Fulton (20th wk) (C-$6-$4.80; 1,063; $24,400) (Tom Ewell). Over $24,700 (previous week, $24,700).

South Pacific, Majestic (207th wk) (MC-$6; 1,659; $50,186) (Martha Wright, George Britton). Nearly $36,200 (previous week, $32,300); closes May 23, to tour, but returns June 22 to the Broadway.

Time of the Cuckoo, Empire (25th wk) (CD-$6-$4.80; 1,082; $25,056) (Shirley Booth). Almost $16,200 (previous week, $14,700).

Time Out for Ginger, Lyceum (18th wk) (C-$4.80; 995; $22,845) (Melvyn Douglas). Over $13,000 (previous week, $12,000).

Wish You Were Here, Imperial (41st wk) (MC-$7.20; 1,400; $52,080). Nearly $42,500 (previous week, $40,500).

Wonderful Town, Winter Garden (6th wk) (MC-$7.20; 1,510; $54,173) (Rosalind Russell). New high for the run and a new house record at $55,208 (previous week, $54,100).

OPENING THIS WEEK

Room Service, Playhouse (C-$4.80; 999; $21,500). Bernard Hart & Don Hershey revival, in association with John Murray, of the Murray-Allen Boretz 1936-37 hit; opened Monday night (6) to four favorable reviews (Chapman, News; Coleman, Mirror; Funke, Times; Hawkins, World-Telegram & Sun) and three pans (Kerr, Herald Tribune; McClain, Journal-American; Watts, Post).

'Camera' $19,200, 'Stalag' $8,800, Hub

Boston, April 7.

"I Am a Camera," in second frame at the Wilbur, held up nicely, despite the traditional Holy Week slump. "Stalag 17," in fifth and final week at the Colonial, picked up slightly over the previous week.

"An Evening With Will Shakespeare" bowed into the Colonial Monday (6) for one week, with a healthy advance, sale reported. "New Faces" teed off a three-week engagement at the Shubert same night.

Estimates for Last Week

I Am a Camera, Wilbur (2d wk) ($4.20; 1,200) (Julie Harris). Held up nicely with slick $19,200.

Stalag 17, Colonial (5th wk) ($4.20; 1,500). Final week built over previous one to $8,800.

FONDA-'POINT' $24,900 IN KAYCEE FULL-WEEK

Kansas City, April 7.

First legit here in several weeks, "Point of No Return" played a full week in Music Hall. Henry Fonda and company drew hearty acclaim from the critics and take for eight shows, including matinees Thursday and Saturday, was $24,900, with prices scaled from $1.83 to $4.88.

"Guys and Dolls," in town for its second time, opened Sunday (5) and plays a four-day stand in Music Hall.

'Gigi' 6½G in 4, Seattle

Seattle, April 7.

"Gigi," with Audrey Hepburn as star, grossed a mild $6,500 in four performances opening last Thursday night (2) at the Metropolitan here.

Anita Loos adaptation of the Colette shortstory is continuing all this week here, and goes to the Alcazar, San Francisco, next week.

Plays on Broadway

Room Service

Bernard Hart and Don Hershey (in association with John Murray) production of comedy in three acts by John Murray and Allen Boretz. Features John Randolph, Everett Sloane, Ralph Dunn, Bartlett Robinson, Jack Lemmon, Alexander Asro, Horace Cooper, Stanley Prager. Directed by Mortimer Offner; setting and lighting by Frederick Fox. At the Playhouse, N.Y., April 6, '53; $4.80 top.

Sasha Smirnoff ..... Alexander Asro
Gordon Miller ..... John Randolph
Joseph Gribble ..... Bartlett Robinson
Harry Binion ..... Everett Sloane
Faker Englund ..... Stanley Prager
Christine Marlowe ..... Georgiann Johnson
Leo Davis ..... Jack Lemmon
Hilda Manney ..... Jeanne Russell
Gregory Wagner ..... Ralph Dunn
Simon Jenkins ..... Eric Brotherson
Timothy Hogarth ..... Woodrow Parfrey
Dr. Glass ..... Horace Cooper
Bank Messenger ..... Irving Mitchell Cravat
Senator Blake ..... Jack Bittner

If "Room Service," the romp about play-launching from a hotel bedroom by John Murray and Allen Boretz, fails to equal at the Playhouse its 1937 tenancy of 500 performances at the Cort, it won't be for lack of energy. Play still registers the laughs, but it lacks the added zing a revival needs.

Bogged down at first by such vintage jokes as "You've been broke temporarily for so long, it's becoming permanent," current offering builds as action progresses, centering about a penniless producer besieged in his hotel room by an adament, payment-demanding management. Maybe the hilarity of the original is missing because this showing stresses farcical plot rather the zany characters involved in the goings-on.

The actors are funny, but none of them are dynamic comedy personalities, except Alexander Asro, of the original cast, who plays the stage-struck Russian waiter. When Asro is on, the comedy is hilarious. When the others are dashing about the stage, it is only amusing. John Randolph is a letdown in the central role of the harassed producer, lacking the personal punch to genuinely interest the audience in his predicament, as was likely with Sam Levene in the original.

Under the direction of Mortimer Offner, who seems to have borrowed George Abbott's tricks but not his ingenuity, the actors dash on and off stage, slamming doors, donning and doffing pants, locking intruders in the bathroom, and exhibiting a visual gag a minute. There are good performances in the roles of the producer's two cronies, the eccentric, trophy-collecting director, played by Everett Sloane, and the dimwitted, eager manager, by Stanley Prager. As the hayseed author, Jack Lemmon creates a likeable personality and gets in some nifty takes, and Horace Cooper is topnotch as the hotel doctor. Ralph Dunn is full of sound and fury as the heavy; the hotel boss, and Bartlett Robinson is effective as his jittery junior.

On the distaff side, Georgiann Johnson, as the producer's girl, and Jeanne Russell, as the playwright's, contribute little except good looks.

In his hotel-room setting, Frederick Fox both creates atmosphere and allows plenty of room for the fast-moving traffic. *Vene.*

ORIGINAL CAST

George Abbott production, directed by Abbott, with scenery by Cirker & Robbins, at Cort, N. Y., May 19, '37; $3.30 top.

Sasha Smirnoff ..... Alexander Asro
Gordon Miller ..... Sam Levene
Joseph Gribble ..... Cliff Dunstan
Harry Binion ..... Philip Loeb
Faker Englund ..... Teddy Hart
Christine Marlowe ..... Margaret Mullen
Leo Davis ..... Eddie Albert
Hilda Manney ..... Betty Field
Gregory Wagner ..... Donald MacBride
Simon Jenkins ..... Philip Wood
Timothy Hogarth ..... Jack Bryne
Dr. Glass ..... Hans Rober
Bank Messenger ..... William Mendrek
Senator Blake ..... Ralph Morehouse

(The show played 500 performances on Broadway).

Horses in Midstream

Gilbert Miller & Donald Oenslager production of comedy in two acts (four scenes) by Andrew Rosenthal. Stars Cedric Hardwicke, Diana Lynn, Lili Darvas; features Scott Forbes, Carol Goodner. Directed by Hardwicke; scenery and lighting, Oenslager. At Royale, N.Y., April 2, '53; $4.80 top ($7.20 opening).

Marie Louise ..... Lili Darvas
Ganna ..... Ludmilla Toretzka
Charles Pine ..... Cedric Hardwicke
Tom Atwood ..... Scott Forbes
Trina ..... Diana Lynn
Visitor ..... Carol Goodner

There's little place on Broadway these days for plays that are only moderately interesting or amusing. So an innocuous comedy like "Horses in Midstream" can hardly make the grade.

The Andrew Rosenthal opus is rather facile, mildly diverting, somewhat shallow and more than a bit dated in theme. Moreover, its characters seem little more than stereotypes of 20 years or so ago.

The yarn deals with a former New England business man who walked out on his wife and infant daughter and has been living for 31 years with a French novelist on Elba. His independent-minded granddaughter visits them and, falling in love with the island and a self-exiled Englishman there, wants to form a similar liaison. But the septuagenarian lover's inherent prudery rebels at immorality for his granddaughter, and he persuades the girl to go away for awhile to reconsider.

Play's suggestions that personal integrity and happiness are incompatible with marriage, that idyllic life is obtainable merely by going to a remote island, that women (especially Continental women) are naturally franker and therefore more honest (particularly about sex) than men, and in which the young heroine is engaged to but not in love with the handsomest, richest and (natch) most eligible young man in town, have a way of recalling the "modern" thinking of the 1930's. Despite a wealth of bright little quips, the whole effort seems arid and futile.

The direction by Cedric Hardwicke, with an unbilled assist by Bretaigne Windust, appears competent and a trifle inert, and the performance generally appears to reflect the anemia of the material. With the exception of Diana Lynn, who brings not only attractive looks but honesty, variety and infectious warmth to the cliche role of the granddaughter, there are no notable individual portrayals.

Hardwicke, doubling as costar as well as stager, is characteristically urbane as the romantic grandpa, although he has understandable difficulty in the scenes where the old man has to ruffle his feathers at the slightest mention of anything sexual or even physical. Lili Darvas is acceptable as his inamorata, if hardly the epitome of a femme fatale.

In the supporting parts, Scott Forbes is believable in the ill-defined role of the glowering English expatriate, Ludmilla Toretzka registers in the rubberstamp part of an eccentric Gallic servant and Carol Goodner is effective in the one-scene bit of the girl's disapproving mother. The Mediterranean villa setting by co-producer Oenslager is strikingly good looking.

Rosenthal, whose "Burning Deck" in 1940 and "Broken Journey" in 1942 were Broadway failures, drew attention in London last season with a modestly successful play called "Third Person" and a respectable failure titled "Red Letter Day." *Hobe.*

(Closed last Saturday night (4) after four performances.)

Ballet Theatre Sets Tour

Ballet Theatre, now touring the U. S., has been set for an eight-month junket abroad this summer-fall, most extensive overseas trek in its history. Tour will run from May through December, in Europe, Britain and North Africa.

Tour will open May 4 with a week's run in Naples, followed by a three-week engagement in Paris.

Equity Tories'

Continued from page 57

be variable on different issues; Beverly Roberts, considered an ultra conservative, and Jane White, figured a liberal.

Regular council incumbents whose terms expire this year include Edith Atwater, liberal (her recent resignation hasn't been announced, but she is not available for renomination); Sidney Blackmer, conservative; Clay Clement, variable; Edith Meiser, moderate conservative; Eddie Nugent, ultra conservative; Erin O'Brien-Moore, ultra conservative; Bill Ross, liberal; Loring Smith, conservative, and Ann Thomas, conservative. Council representatives of Chorus Equity whose terms are expiring are Ray Cook, Christine Karner, William Smith and Jeffrey Warren.

Nominating committee must announce its selections for the regular ticket at least 30 days before the June 5 election.

Off-B'way Show

Which Way Is Home?

(THEATRE DE LYS, N. Y.)

Touring Players Co. presentation of drama in three parts, adapted from works of Stephen Vincent Benet, Gertrude Stein and Mark Lodge by Ellen Violett. Directed by David Hooks and Robert Lanning. Settings by Richard Merrell; lighting, Charles Levy.

With Robert Clabhorne, Tony McGrath, Milo O'Shea, Richard Merrell, Dana Elcar, Maureen Toal, David Hooks, Jerry Ansbacher, Douglas Taylor, Peg Murray, Anne Mears. At Theatre de Lys, N.Y., April 4, '53; $3.60 top.

The Touring Players Co., drama group which has been hitting the road regularly since 1947 with a repertory lineup, has moved into Greenwich Village's off-Broadway belt for a limited run, with an abstraction tagged "Which Way Is Home?" Play is in the experimental groove, aimed to kick up some controversy, but it makes little noise and signifies no particular point of view.

It's too bad that the company chose this Ellen Violett effort for its New York stand, because it's a doubtful bet even for the off-Broadway theatre fans. Throughout the script's hodgepodge, however, the troupe's dramaturgy techniques get topflight showcasing. They are a group of youthful and imaginative players who know how to make the most of theatrical illusion.

Among standout players are Jerry Ansbacher, David Hooks, Peg Murray, Robert Clabhorne, Dana Elcar and Maureen Toal.

Play is divided into three parts, with episodes culled from Stephen Vincent Benet's "O'Halloran's Luck," Gertrude Stein's "Brewsie and Willie" and Mark Lodge's "The City Zoo."

David Hooks and Robert Lanning, who share the directorial chores, keep it all going at a neat and interesting clip. *Gros.*

Current Stock Bills

(April 6-19)

Around We Go — Playhouse, Houston (8-19).

Guardsman (Zachary Scott — Ruth Ford)—Bermudian, Hamilton, Bermuda (7-12).

Milky Way—Dobbs Ferry (N. Y.) Playhouse (10-12).

On Your Toes (Patricia Bowman, Georgie Tapps)—Paper Mill, Millburn, N. J. (6-19).

Play's the Thing (Magda Gabor) —Quarterdeck, Atlantic City (6-12).

Over 21 (Ilka Chase)—Bermudian, Hamilton, Bermuda (14-19).

Three Men on a Horse—Quarterdeck, Atlantic City (13-19).

Scheduled B'way Openings

Date With April, Royale, April 15.

Emlyn Williams Readings, Bijou, April 20.

Pink Elephant, unspecified theatre, week of April 20.

Men of Distinction, unspecified theatre, week of April 27.

Masquerade, Alvin, April 29.

Can-Can, Shubert, April 30.

Me and Juliet, Majestic, May 28.

Plays Abroad

Red Headed Blonde

London, April 2.

Jack de Leon, in association with John Wildberg production of farcical comedy in three acts by Val Guest. Stars Yolande Donlan, Naunton Wayne. Directed by Charles Hickman. At Vaudeville Theatre, London, April 1, '53; $2.20 top.

Surrey Smith ..... Yolande Donlan
Jim Henderson ..... Naunton Wayne
Tom Weldon ..... Jerry Desmonde
Jonathan Maxwell ..... Lionel Murton
Banner Brown ..... John Warwick
Ken Wilson ..... Anthony Oliver
Paul Rivers ..... Tim Gill
Mavis ..... Donna Stewart
Ronnie ..... Lionel Blair
Madame Braithwaite ..... Margot Lister

Whatever the outcome of its London preem, this play will establish one thing—the sure hold that Yolande Donlan has upon West End audiences. The role of a dumb blonde engaged because of her Hollywood musical reputation to star in a London stage production when she can neither sing nor dance is a natural for this gay, scintillating artist. In general, the story is bright and entertaining via this basically funny idea which has sufficient twists and variations to keep interest sustained. It should stand a good chance here as light fare for the coming festive season, but its prospects overseas are not so favorable except as a screen vehicle for a similar type of actress.

With all the trimmings laid on to welcome the incoming glamor girl, she arrives unexpectedly and misses the cameras and usual airport ballyhoo. She then throws a monkeywrench into the works by announcing to the author and producer her lack of all the talents for which she has been engaged for the forthcoming big musical production. All the vital stints in her film career had been done by doubles; this procedure, of course, is impossible in the theatre.

She conquers a desire to rush home to Mom and secretly practices voice production and the requisite dance steps. Humor arises from a leg injury which her publicity agent had arranged to fake to account for her defection, but which results in a genuine sprain. Thinking she has flopped with her grotesque dance routine, she packs for home, but the gibing challenge of a young doctor brings her back to study her job seriously before she is aware that her performance has been acclaimed as an amusing travesty of traditional terping.

Although typecast for a dizzy blonde character, Miss Donlan manages to bring to each new role a fresh and endearing personality. Naunton Wayne has little to do as the author except display his customary British imperturbability. Jerry Desmonde gives a brisk characterization of the harassed producer and Anthony Oliver is easy and natural as the medico who is instrumental in firing the girl's flagging ambition. Supporting cast gives local color as backstage entourage, and play is well directed by Charles Hickman. *Clem.*

Murder in the Cathedral

London April 1.

The Old Vic Trust's production of drama in two acts by T. S. Eliot. Stars Robert Donat. Directed by Robert Helpmann; setting, Alan Barlow. At Old Vic Theatre, London, March 31, '53; $1.50 top.

Archbishop Thomas Becket ..... Robert Donat
1st Priest ..... Alan Dobie
2d Priest ..... Wolfe Morris
3d Priest ..... Patrick Wymark
Messenger ..... Bruce Sharman
1st Tempter ..... John Warner
2d Tempter ..... Douglas Campbell
3d Tempter ..... Newton Blick
4th Tempter ..... William Squire
1st Knight ..... Paul Rogers
2d Knight ..... Robin Bailey
3d Knight ..... Daniel Thorndike
4th Knight ..... John Phillips

As the guest star of this Old Vic production, Robert Donat returns to legit theatre after an absence of six years, due mainly to illness. He is a longtime asthmatic sufferer. But in his years away from the stage, he has lost none of the technique of playing to an audience, and the warmth and sincerity which he exudes was the keynote of the production.

T. S. Eliot's classic, which has been filmed since its last presentation, is given a fairly orthodox appearance by the direction of Robert Helpmann. Sombre cathedral setting is heightened dramatically by skillful lighting effects, while the mass declamations are staged with authority and movement.

Role of the martyred Thomas A. Becket is a strong vehicle for Donat's return, and although he misses some of the finer nuances, his performance is rich in color and vitality. His martyrdom speech, before his murder by the four knights, brings out the best qualities of the author's poetry. Among the supporting team, it is the four knights who get the best opportunities and, while their big scene of justification after the slaying is played broadly, it comes as welcome relief to the unrelieved drama. Paul Rogers, Douglas Campbell and Daniel Thorndike stand out among the supporting team. *Myro.*

Ballets de Paris

Paris, March 24.

Jean Bouchel-Ysaye presentation of Roland Petit's Ballets De Paris Co. With Petit, Colette Marchand, Violette Vardy, Claire Sombert, George Reich, Serge Parrault. Choreography, Petit, Victor Gsovsky; music, Claude Pascal, Pierre Petit, Henri Dutilleux, Maurice Thiriet. Decor and castumes, Zao Wou Ki, Rene Gruau, Andre Beaurepaire, Carzou, Antoni Clave. Musical direction, Richard Blareau. At L'Empire Theatre, Paris; $3 top.

Roland Petit's new ballet package, consisting of four pieces, looks like a smash here, and will probably extend its six-week run at the large Empire. Following his adage of "classical music hall," Petit has packed this with pace, movement, humor, colorful eroticism, and eye-catching sets and solid choreography, which should make this as socko for statewide touring as was his previous set of ballets some seasons ago.

"La Perle" is a subdued classical study of Leda and the Swan, in Japanese decor. Graceful work of Violette Verdy and nice ensembles make this a pleasant, but not outstanding opener. Troupe then goes into a fast-paced spoof of a film drama in "Cine-Bijou" ("Movie-Jewel") that is clever in satire and numbers. Story of a great pix queen who is seduced by a gangster and goes looking for him in the dives, gives Colette Marchand a chance to prance, show her gams and give evidence of her highgrade thesp talents. Laced with color and sex, this a a pleaser. Miss Marchand and Petit also break into song in this to round out its music-hall air.

"Le Loup" ("The Wolf") is a haunting ballet of a wolf's love for a mortal and how it leads to tragedy. This has stunning sets and excellent choreography. Dancing, decor and music are fine.

Closer, "Deuil En 24 Heures" ("Mourning for 24 Hours"), is a charming spoof on turn-of-the-century Paris, concerning a widow who is too full of life and coquetry to mourn for her husband. It's a delight, closing a boff show.

Miss Verdy is fine as the ill-fated heroine of "Wolf." Miss Marchand walks off with show personality honors as the pix star and merry widow. Also good are George Reich and Serge Perrault. Petit's dancing and choreography are topnotch. *Mosk.*

Equity Shows

(April 6-19)

Dr. Faustus—Lenox Hill (N. Y.) Playhouse (15-19).

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—Walter F. Kerr, N.Y. Herald Tribune
Mgt.: BILL MITTLER, 1619 Broadway, New York

Literati

Colossal Christening

The Lucille Ball-Desi Arnaz family has apparently entered that charmed circle tagged by Eric Sevareid a couple of months ago as "the publicity saints." Only, the stars of "I Love Lucy" did it last week in spades.

Event was the christening in Hollywood of their second child, Desiderio Alberto-Arnaz 4th, whose birth was "witnessed" Jan. 19 by millions of viewers of the TV show. Press coverage of the birth was nearly dwarfed by the picture play given to the christening last Wednesday (1) and Thursday by the afternoon and morning papers.

All three wire services picked up pictures of the event—AP Wirephotos, UP-Acme and International Newsphotos. In New York, every daily carried shots of the event, even the New York Times, whose coverage alone made it seem an event of magnitude. Daily News, Mirror and Journal-American carried the photos frontpage, latter breaking at 3 p.m. Wednesday, day of the christening.

Magazine coverage, although unable to compete with spot news of the dailies, was no less complete. Life, which hit the stands with its April 6 issue on Friday (27), had a front cover devoted to the family group and a story on the inside. Mag printed ads as late as Thursday (2) showing the cover, which billed the group as America's "First TV Family." Look hustled to complete the press run of its April 21 issue, out this week, which features a color cover of the family and a story by Jess Oppenheimer, one of the writers of the CBS-TV show. And first issue of the newly-reorganized national TV Guide, published by Walter Annenberg, had a color cover of the baby plus a lead story in its Thursday (2) issue.

Extraordinary coverage by the newspapers caught the N.Y. office of publicist Ben Sonnenberg off guard. Arnaz and Miss Ball had requested a minimum of publicity on the christening, and had allowed only one photographer in the church. Sonnenberg office had sent out the photos as a matter of routine, with no special effort behind it. Following pickup by the wire services, event bloomed into a photo editors' bonanza, with the Sonnenberg office swamped by requests for the pictures. Late Thursday afternoon, prints were still being made.

Showman-Novelist

Selig Seligman has authored "Honey on the Hill" which William Sloane is bringing out. It is about the Washington 5%ers, with whom the author, now a theatre executive, was familiar during his legal career with the Securities & Exchange Commission and the War Production Board in Washington during World War II.

Seligman is v.p. and g.m. of Northio Theatres, 14-house circuit affiliated with United Paramount Theatres, and at present headquartered in Cincinnati. Since the UPT-American Broadcasting Co. merger Seligman may segue over to the radio-TV end in an administrative capacity. Author's father-in-law is Nate Blenstock, w.k. New York business management counsel for show biz personalities.

Publishing Firm Combine

Pellegrini & Cudahy and Farrar, Straus and Young have amalgamated their publishing firms with the combined lists to be issued under the latter org's imprint. New setup will have John Farrar, board chairman, as editor-in-chief, and Sheila Cudahy, former editor and publisher of Pellegrini & Cudahy, Roger W. Straus, Jr., and Stanley P. Young as co-editors.

Miss Cudahy will also be a member of the publishing outfit's Board of Directors.

Mystery Writers' 'Edgars'

Mystery Writers of America will deliver their "Edgars" for the best work during 1952 in first novel, shortstory, motion picture, radio, television, criticism and fact-crime writing at their annual Edgar Allan Poe Awards dinner April 23 at the Henry Hudson Hotel, N. Y. Helen Reilly, president of MWA, will speak.

CHATTER

Harmonicaist Larry Adler doing a book for Ken McCormick at Doubleday.

Eva Le Gallienne's autobiography, "With a Quiet Heart," coming from Viking April 24.

Lionel Barrymore's novel, "Mr. Cantonwine: A Moral Tale," slated for Little Brown publication May 19.

N.Y. drama critic Ward Morehouse's book of reminiscences, "Just the Other Day," to be published by McGraw-Hill April 22.

Theodore Purdy, editor-in-chief of G. P. Putnam's, in Hollywood to contact authors and studio story chiefs.

Mag writer Martin Abramson in a Baltimore hospital following appendectomy. He was taken off a Florida-bound plane and rushed to the hospital.

Kay Campbell returned to the Coast with assignments from Ladies Home Journal, Woman's Home Companion, Country Gentleman and other mags.

Ed & Pegeen Fitzgerald's Sunday night "Manners" program over ABC-TV has resulted in a bid from Prentice-Hall for a "modern public deportment and etiquette" book.

Woodrow Wirsig, Woman's Home Companion ed, made a quick trip to the Coast and assigned a number of Hollywood stories to Cameron Shipp, Jane Morris and Kay Campbell.

Arnold Shaw (Leeds and Duchess Music), who authored "The Money Song" for Random House—Tin Pan Alley background from the songwriter's viewpoint—now working on a music biz novel focused around a top vocalist. Third in the series will focus around the music publisher.

Time mag will hold its annual reception for editors and publishers attending the convention of the American Newspaper Publishers Assn. at the Waldorf, N.Y., April 22.

Anatole Chujoy, editor of Dance News, is set for dates on programs of Mary Margaret McBride (WABC, N.Y.) April 14, Ballet Today (WNYC, N.Y.) April 18 and Alma Dettinger (WQXR, N.Y.) April 21, to discuss his forthcoming books, "The N.Y. City Ballet" and "Dance News Annual," both to be issued by Knopf April 13.

Obituaries

Continued from page 63

shire Legislature and painted the wildlife murals in the State House.

EDWARD J. BURKE

Edward J. Burke, radio and advertising head of the R.A. McWhirr department store, Fall River, Mass., died April 4 in that city.

One of the pioneer dejays, he earned the title "Dean of Disk Jockeys" conducting the half-hour program, "Musical Parade and Shopping News," over WSAR for the last 22 years.

Survived by wife; a son, Edward S., CBS-TV producer; three brothers and two sisters.

RALPH P. WORDEN

Ralph P. Worden, 58, Cleveland newscasting veteran, died March 31 in that city after a heart attack. A former radio editor for the Cleveland News in the 1920s, he subsequently headed newsrooms at WHK and WJAY before moving into a similar post at WGAR. He later became public affairs director at WGAR.

Survived by his wife, a daughter, a son and four grandchildren.

YERMIE STERN

Yermie Stern, 59, promoter and manufacturer of jukebox title strips, died March 20 in N. Y. His prime show biz venture during Prohibition was with the Casino de Paree, N. Y., Billy Rose's theatre-cabaret operation.

Wife, three sisters and a brother survive.

MRS. FRANCES PEART

Mrs. Frances Peart, 75, who with her husband, John, was a pioneer film exhib in central Illinois, died in Litchefield, Ill., March 13.

The couple owned and operated a house in Gillespie for a number of years but retired several years ago and moved to Lincoln.

JEAN EPSTEIN

Jean Epstein, 54, pioneer film producer and screen writer, died April 1 in Paris. His first production was "Pasteur," made in 1922.

Epstein was responsible for introducing slow motion in the 1928 filmization of "The House of Usher."

OWEN LAWSON

Owen Lawson, 72, composer, pianist and singer, died April 5 in N. Y. Lawson, who wrote the music for several Bert Williams songs, had entertained for several years at the Tally-Ho Restaurant, N. Y.

Wife survives.

LEWIS E. HOLLAND

Lewis E. Holland, 64, musician and composer, died March 30 in Toledo of a heart attack. Only two weeks earlier he had been notified by Wittenberg (O.) College that his song, "March Wittenberg," had been selected as an official tune for the college. He played in other orchs and later organized his own.

His wife, three daughters and two sons survive.

LOUIS D. FROHLICH

Louis D. Frohlich, 68, vet music and film industry lawyer, died March 31 in Lenox Hill Hospital, N.Y.

Further details on Page 2.

HENRY FRITZ

Henry Fritz, 97, who directed 112 orchs in Indiana and Ohio during his lifetime, died April 2 in Tipton, Ind.

He played the cornet.

JOHN McCUTCHEON

John McCutcheon, former film producer, died of a heart attack March 31 in Los Angeles.

His wife and daughter survive.

Frederick Boddington, Toronto's top musical instrument dealer for many years, founder and secretary-treasurer of the Canadian Music Dealers Assn., died in Toronto March 31. Survived by wife and four daughters.

Lester A. Sweeney, 50, supervisor of the Columbia studio hospital, died of a heart attack March 31 in Hollywood while visiting his doctor for a checkup. He had been with Columbia for 17 years. His wife, son and daughter survive.

Father, 75, of Elmer Wiener, concert manager and pressagent, died March 31 in Cleveland. Son, a New Yorker, was in Cleveland at the time hadnling press for forthcoming Metropolitan Opera engagement there.

Wife, 52, of Bill Corum, veteran sportscaster and sports columnist for the N. Y. Journal-American and head of Churchill Downs racetrack, died April 6 in Daytona Beach, Fla.

W. Allen Schofield, 66, organist who had toured with Metropolitan Opera Co. singers years ago, died April 4 in Norwalk, Conn. Wife, three daughters and three sons survive.

Mother, 85, of Robert B. Hanna, Jr., manager of General Electric Co. radio and television stations in Schenectady, died April 3 in Fort Wayne, Ind.

Samuel V. Sudano, 49, member of Paramount's transportation staff, died March 25 in Hollywood. For years he was a member of the studio's baseball team.

Husband of Mae Stephenson, veteran chief operator for Warner theatres in Pittsburgh, died March 26 in Mercy Hospital there.

Newton C. Alden, 88, former actor, died April 1 in Hollywood. His wife, Vera Alden, former actress, survives.

Anthony J. DeMartini, 70, leader of an orch in St. Louis for many years, died of heart disease in St. Louis March 31.

Austin C. Green, 44, pianist with several orchs in the Toledo area in the last 20 years, died March 30 in Toledo after a long illness. His wife and a brother survive.

Frances McHugh, 40, legit actress and wife of Tom Tully, screen player, died March 30 in Santa Monica, Cal.

Mother, 64, of Izler Solomon, conductor of the Buffalo Philharmonic Orchestra, died in Buffalo March 1.

Harry Ehrenberg, 57, trumpeter with the Vincent Lopez orch when it was organized in the 1920s, died recently in Buffalo.

David Yacamini, 62, music adviser and judge, collapsed and died at Perth (Scotland) Music Festival March 25.

Benjamin D. Dubinski, 86, who held patents on the development of the jukebox, died in San Antonio March 31.

Father, 59, of Jan Sterling, film actress, died April 1 in Stamford, Conn.

Arthur Cunningham, 85, cinema pioneer, died in Morecambe, England, March 22.

Arthur Leigh, 81, character actor and producer, died in Derby, England, March 11.

Johnny Dotson, former owner of the Blue Moon, Wichita, Kan., died April 4 in Wichita.

SCULLY'S SCRAPBOOK

By Frank Scully

What would you guess most distinguishes America from other lands? Those who have traveled around the world say it's noise. As a people, we are wired for sound like public address systems and when normal noises run down we can always explode another atomic bomb and relay the gab that accompanies that into 25,000,000 homes.

The why of all this isn't too clear, but then mankind has always been most loud when least lucid. Pope thought that narrow-souled people like narrow-necked bottles made more noise the less they had in them. This couldn't be the answer because as every American knows, there's nothing provincial about Americans. (Laughter.)

That all this noise contributes to the enrichment of psychiatrists, I have no doubt. That it enriches showmen and those of us on the dusty hem of show biz, I do not doubt either. It is these latter Stentors who most concern us, because, with too many crackups among showmen, we will soon be out of readers and hence out of biz.

The first time I ran into this terrifying hazard was in 1928. I was invited to attend the unveiling of the first radio in the area. In France it was then called TSF—"telegraph without wires." "Radio" referred to radiograms. Our patron owned a string of picture houses and what was known as a grand homme d'affaires.

He dialed into the Paris bandwave and the first news to greet our excited ears was that our patron's theatre operations had collapsed and that he was, to put it indelicately, at the very moment a fugitive from justice. Not being a woman who had shot her husband for trying to regulate the calling hours of her lover, the chances were our patron would end his days on Devil's Island. He scrammed, and we did too.

Next time I met a radio face-to-face was in 1933, on returning to America. I was a guest of J. P. McEvoy on his Woodstock estate in the Catskills. It was Sunday afternoon. At least 10 persons were gathered in the library before dinner. Some were talking, others were reading, few were dozing. Through it all the radio blared. Mac went around and polled each guest to see if any were listening to the radio program. Nobody was. So he went over and turned it off.

The Deaf Are Not Crazy?

Some years later, we were at Jim Tully's place on the shores of Toluca Lake and Mac had just returned from a trip to Japan. Al Lewin, the producer, was at Tully's too. Mac was saying that even if blindfolded he could have told when the ship was coming into the port of Los Angeles, because the noise was increasing the nearer the ship came to the harbor.

"In fact," he said, "I think noise is our chief contribution to civilization. Don't you think so, Al?"

"What?" asked Lewin, who was very hard of hearing.

"You lucky dog," said Mac. "You've got the cure for this menace!"

There are, of course protective devices against being driven crazy by stepped-up sound tracks. One, which would particularly appeal to people at this season of the year, is a weekend retreat where everybody is requested to keep silent and listen to himself think. The Franciscans conduct one at Serra above Malibu Beach and certainly need no plug from me, because they are turning them away. Twice as many retreatants pack into these places now as did 10 years ago. They are run like deluxe hotels and make no charge, though many contribute generously in plain envelopes before leaving Sunday night.

There are about six half-hour meditations, lectures really, by the Franciscan padres. They deal with matters of life and death, marriage and so on. They are delivered with a light touch and if they leave any doubts, the doubters can write their questions, put them in a question box and have them answered at a session in the library in the afternoon. Smoking is permitted but not talking. No newspapers, radio or other distractions are permitted. In an emergency, of course, a retreatant could be reached by phone, but not otherwise.

During meals, one of the retreatants was selected to read aloud to the silent diners. But at Serra, this has been supplanted by recordings of the "Hour of St. Francis," which now goes to an excess of 600 radio stations and an estimated audience of 15,000,000 weekly. Thus, over a weekend, a retreatant is able to hear one-fifth of the year's output. Old favorites are sometimes played, some dating back to 1946 when the "Hour" begn with 40 stations. Among these are programs featuring Robert Ryan, Loretta Young, Macdonald Carey, Rosalind Russell, Stephen McNally, Charles Laughton, Wallace Ford, Joan Leslie, Tyrone Power, Jeanne Crain, Gene Lockhart, Ann Blyth, June Haver, Pat O'Brien and Bob Hope.

The recordings are distributed without cost and carry no commercials beyond an explanation of the Third Order of St. Francis, which finances the programs. Actors are paid Equity minimums.

The disks are distributed over most of the civilized world and have built up a tremendous following of people of all beliefs. Programs are adapted from life, from magazine stories or originals. Juanita Vaughan, who is secretary of the organization, writes most of the scripts and does a highly polished professional job of them. Pat McGeehan, Virginia Greg and Dan O'Herlihy are pros who appear on the programs more or less regularly in supporting roles.

Some areas previously not noted for their tolerance and charity are way up there among the leaders. Pennsylvania tops them all, with 33 outlets. Texas and California are tied for second, with 30. Next is Ohio, with 26; New York, with 25; North Carolina and Indiana, with 22; Illinios, with 21, and Iowa, with 20. The rest make up the 600 stations among them.

The program has won many horors, the most recent being Freedom Foundation's George Washington Honor Medal for "an outstanding contribution to a better understanding of the American way of life". The award was for "The Congressman's Temptation," a Satevepost story by Dana Burnett adapted by Mark Kearney and Juanita Vaughan and featuring Bill Lundigan, a 20th-Fox contractee.

How to Tell A Franciscan

In its whole career, "The Hour of St. Francis" has only had two directors. The first was Fr. Hugh Noonan, now head of the Serra Retreat. The second and present director is Fr. Kenneth Henriques. Franciscans are addressed by their first names. People rarely know their last names. There are brothers and priests in the order. It is not easy to tell them apart, except that the padres can say Mass and the friars cannot.

They wear the same brown robes, cowls, sandals. One tourist visiting Serra, which is a California showplace and can be inspected from Monday to Thursday, asked a priest if he could help tell friars from padres. He tried and ended by saying that possibly the padres were better educated and, due to difference in their duties, kept their habits neater. She looked him up and down and said, "Thanks a lot, Brother."

About a year ago, they thought they would break into television. They made a pilot film starring Pat O'Brien. It was a piperoo. Ford snapped it up and wanted 26 weeks of them at $20,000 a week. This had everybody dancing in the cloister. Everybody but the Provincal. He said the Order of Friars Minor was vowed to poverty and couldn't go into the business of making TV pictures, no matter how high the motive nor how uplifting the scripts. So the picture was sold to General Electric as a one-shot proposition and the money distributed among those who labored to produce it.

I was a hero, if you can call it that, of one of these St. Francis programs. Pat McGeehan played me. I thought he was fine. His voice, for one thing, is pitched better for the caprices of radio. Mine tends to hit E above high C, making me think I'm listening to Eleanor Roosevelt. McGeehan's is more in keeping with the manly character of the inner Scully.

Broadway

Bob O'Neill, former publicist for Loew's State, has joined the John O'Malley flackery.

Metro director Gottfried Reinhardt due in from Europe today (Wed.) on the Liberte.

Van Johnson returned to the Coast after a quickie visit to appear on "Suspense" Monday (6).

William German named chairman of the amusements industry's drive on behalf of the 1953 Joint Defense Appeal campaign.

Warner moppet star Sherry Jackson in from the Coast Monday (6) for bally activity on behalf of "Trouble Along the Way."

Big spread in the current Pageant on the Versailles Club, both from the back-of-the-kitchen and front-of-the-floorshow viewpoint.

Claude C. Philippe (of the Waldorf) hosting a reception for (Miss) Claude Nollier, of "Justice Is Done," current French film in N. Y.

Robert Reud back in N. Y. after advance-agenting, with Nathan Schenker, for Ballet Theatre on its 98-city tour which winds up April 18.

Edith & William Goetz (Universal Pictures production chief) chartered Huntington Hartford's yacht for a fortnight's cruising in the Caribbean.

Janine and Harry Novak (he's head of Continental sales for Universal) due in from Paris around May 6 on their biannual visit to the homeoffice.

Metro director Richard Thorpe arrives from the Coast Saturday (11) and leaves the following day for England to work on "Knights of the Round Table."

Cinema Lodge B'nai B'rith holding its first presidents' luncheon today (Wed.) at the Astor honoring retiring prexy Martin Levine and incoming topper Burt Robbins.

CBS prexy Frank Stanton has reservations on the April 16 sailing of the Ile de France for a six weeks' holiday in France, but still a question if he can get away on schedule.

Former RKO prexy Ned Depinet to Boston yesterday (Tues.), where he was guest speaker at Variety Club luncheon honoring RKO Boston sales manager W. H. (Larry) Gardiner.

Lou Breslow, writer-director who recently formed an indie company to turn out his original, "The Big Shock," sails Friday (10) on the Liberte to o.o. European locations for the projected film.

Jim Sauter's collection of African sculptures on sale tonight (Wed.) at Parke-Bernet Galleries, featured along with Mrs. Winifred C. Bowman, a Connecticut private collector of modern paintings.

Maxim's and the Hotel George V of Paris tee off the Festival Gastronomique at the Waldorf-Astoria, part of the hostelry's cuisine salute to France, capped by the "April In Paris" fete in the grand ballroom on the 20th.

Anna Magnani scheduled to arrive Saturday (11) on the Andrea Doria to attend the American preem of her new film, "Bellissima." Others due in on the same ship are producer John Ford and writer Renzo Avanzo.

Richard and Edith Barstow, brother and sister who staged and choreographed Ringling Bros. and Barnum & Bailey Circus, to be honored at a special McCarthy's Steak House luncheon on Sunday (12) by the circus troupers.

Arlene Dahl and Fernando Lamas, who just completed Pine-Thomas' "Sangaree" for Paramount release, in from the Coast over the weekend and plane to France next Monday (13) to attend the Cannes Film Festival.

Jimmy, blind newsdealer and familiar Times Sq. figure, who for years has been delivering VARIETY and other periodicals to various show biz enterprises in the Broadway area, is opening his own newsstand on the corner of 48th St. & 7th Ave.

Auto-Lite Co. was to throw a supper benefit for Armed Services Emergency Relief Funds honoring the women of the armed forces, and Irene Dunne, Roz Russell, Van Johnson and Robert Merrill at the Waldorf last night (Tues.), following telecast of "Easter Parade of Stars" Auto Show on CBS-TV, on which they were to appear.

South Africa

By Arnold Hanson

The Rialto in Strand, a suburb of Capetown, completely destroyed by fire.

The first drive-in in South Africa opened in Johannesburg recently.

"Limelight" is proving a great boxoffice hit in the Union of South Africa.

Metro was first to show 3-D pix in this country, using its Metroscopic shorts.

John Davis, managing director of Arthur J. Rank Organization, planed in for visit to Johannesburg.

African Consolidated Theatres is now running "Bwana Devil" (UA), initial feature pic to play South Africa.

"Remember Island," which was written by Patterson McCullagh of Capetown produced locally, did good biz.

Bob Hope and Bing Crosby may make a golfing tour of the country as part of Schlesinger's Jubilee celebration.

Gwen Efrangson-Davies may return to London next month to appear in Old Vic's Coronation production of "Henry the Eighth."

Brian Brooke Co. doing record biz with "The Innocents." Other successful productions were "Lady from Edinburgh" and "Dial M for Murder."

John Isaacs appointed branch manager for African Consolidated Theatres in Capetown. Tom Radly succeeded Isaacs as branch circuit manager.

Joe M. Wolff, producer manager of the Atlas Corp., recently in South Africa, said his company would seek a TV license for down here this year.

Casablanca

By Richard Guard

Casino in Marrakech getting big play from Metro's "Saadia" company.

Galas Karsentry & Co. on tour of Morocco in "Felix," by Henri Bernstein.

Katherine Dunham's group did eight shows at the Grand Theatre in Casa.

The Rialto now running original version prints of American pictures every Wednesday night.

Gian-Carlo Menotti's "The Consul" in for six performances; four in French, two in English. Marie Powers and Rosemary Kuhlman head the New York cast.

Bullfighting reopened after absence of over 10 years. First show filled the 10,000 seat arena to overflowing. Newspaper critics and crowd displeased with everything except the bulls and weather.

Riviera

By Ed Quinn

Renee Saint Cyr played "Rue des Anges" at the Casino Theatre, Nice.

Sol Hurok in Monte Carlo to confer with Casino entertainment chiefs.

Orson Welles planed to London after two days as guest of Sir Alexander Korda.

Susan Hayward spent a few days in Cannes before continuing her European holiday tour.

Tino Rossi left for Corsica to supervise the construction of his villa in Ajaccio. He will shortly go on a circus tour accompanied by Jacques Helian and his orch.

The Vieux Colombier, Juan-les-Pins, reopened its new season with floor show featuring "Les Rats de St. Germain des Pres" and the Robby Davis and Georges Gustin bands.

Janine Solange and her "Maitrise de Danse" played a one-night stand at the Opera House, Nice. After a short tour of the south, the company returns to Paris for a stay at the Palais de Chaillot.

San Francisco

By Ted Friend

Jack Benny in for Press Club Gang dinner.

Hildegarde playing the Veteran's Hospital circuit.

William L. Shirer sparking Jewish Welfare Fund kickoff dinner.

Charlie Morrison gandering local talent for possible Mocambo bookings.

Joe E. Lewis set for initial Frisco engagement, April 14 at Fairmont Hotel.

Woody Herman, Frankie Laine, Ella Fitzgerald and Louis Jordan in for Frisco and Oakland concerts.

Barcelona

By Joaquina C. Vidal-Gomis

French warbler Jacqueline Francois at Rio nitery.

American actor Barry Fitzgerald vacationing in Sitges.

The Rambal Co. at the Calderon doing "Fatal Whistle."

Gasco-Granada Co. at Barcelona Theatre with "The Constant Wife."

Rigat nitery has Trio Bragazzi from the London Savoy; Font y Nita and Three Batams on same bill.

Romea Theatre has new detective play, "Parallel 1934," by legit writers J. M. Poblet and R. Tasis.

Legit writer Jose Ma. Peman presented free adaptation of "Edipus Rex" at the Comedia, with Lope de Vega Co.

London

Sam Eckman, Jr., boss of Metro's British org, to Rome last week.

Irene Hilda booked for return date at the Pigalle; scheduled to open Monday (13).

Ciro's Club staging a Coronation ball with a $21 minimum tab, including champagne dinner and breakfast.

Fred Russell, 91-year-old father of Val Parnell and preceptor of the Grand Order of Water Rats, guested at last week's Variety Club lunch.

James Majorel, of National Screen Service, Hollywood, and his wife, Mel, both attorneys, vacationing in London and gandering British law courts.

Val Parnell tossed a Chuck Wagon party for Tennessee Ernie at the Festival Gardens. The singer opened a two-week date at the Palladium last Monday (6).

Big show biz contingent which arrived on the Queen Mary last week included Emile Littler, Reg Connelly, Allan Jones, Max Factor, Jr., J. J. Shubert and Dorothy Carless.

Paul Douglas due in from Hollywood next month to star in "The Puffers," Ealing's new Michael Balcon production. The film will be produced almost entirely on location in Scotland.

Alf Barnett, operator of the Embassy Club with his brother, Bob, has offered Margaret Truman a Coronation cabaret date and has cabled an offer for the "highest salary paid by a British club."

Walt Disney due in town next week for preem of "Peter Pan" at Leicester Square Theatre April 16. Because of court mourning, the Duke and Duchess of Gloucester, with their son, Prince William, had to cancel out.

Paris

Gregory Peck to London for confab on upcoming pic for J. Arthur Rank.

Lana Turner here for a looksee before heading for the Cannes Film Festival.

Run of Roland Petit's "Ballets de Paris" extended from six to 10 weeks at Empire.

Mouloudji back into Le Carroll's for eight-day stint before leaving for Canada.

Jacques Villedieu, after click in "Frederic General," signed for "Three Musketeers" pic.

"Porgy and Bess" to play Palais de Chaillot when it returns here after stint at Milan's Scala in August.

Academy Award pix running here are "Greatest Show" (Par), "High Noon" (UA), and "Quiet Man" (Rep).

Harry Kurnitz completing play version of his own novel, "Reclining Figure." Set for August rehearsal in N. Y.

Frederich Knott here for opening of his legiter, "Dial M for Murder," under the Gallic monicker, "Crime Parfait."

Andre Gide's "Les Caves Du Vatican" getting a reprise at the Comedie-Francaise where it has not been presented since 1951.

Andre Brunot being feted by the Comedie-Francaise on his leaving the C-F to enter the Jean-Louis Barrault-Madeleine Renaud Co.

Serge Veber's operetta "A Woman a Day" comes into the Theatre De Paris to replace exiting operetta "C'Est Ecrit Dans Les Etoiles."

Viola Jefferson, American Negro singer, into the Metro-Jazz cave nitery here to replace Lil Armstrong who is off on a Continental concert tour.

Charles Boyer arriving for film based on Louise de Villemorin novel, "Madam de . . . ", which Marcel Achard is adapting and Max Ophuls is to direct.

India

India government's film division bringing out 16m versions of newsreels and documentaries for clubs and institutions.

Film interests pressing India government to include films as major item in Trade Pact being negotiated with Pakistan.

Columbia Pictures took distribution rights on English version of "Jungle," produced by William Berke in association with Modern Theatres of Salem last January.

American Director Ellis R. Duncan commissioned by India government to produce color films on wild life of Assam jungles. These would be for exhibition abroad in attempt to attract more tourists.

Motion Picture Producers Assn. decided to renew contract with army authorities for supply of Indian pictures. Supply of pix was stopped as protest against criticism voiced by General Cariappa against Indian films.

Madras regional censor threw cold water on the idea of allowing Motion Picture Producers Assn. to administer all censoring without government of India censor boards having a say in matter. Authorities consider film industry not developed enough for such self-regulation.

Philadelphia

By Jerry Gaghan

Ellis Tolin, who formerly headed own local combo, in as drummer for Charley Ventura orch.

Dave Cohen, co-owner of Ciro's, off to Florida for long delayed vacation, called back by AGVA hassle.

Label Spiegel, proprietor of Miami Beach Latin Casino, in town talking plans for all-Latin revue package.

Charles Laughton slated for Academy of Music, April 17, doing a series of readings for church fund benefit.

Joseph Santarlasci, office staffer with Philadelphia Orchestra since 1945, named assistant manager of the symphony.

Brody family sold Wedge Cafe, N. Philly spot, to Buddy Ottenberg, owner of Knotty Bar, and Al Nierenberg.

Mrs. Herb Smiler, wife of Embassy Club owner and former dancer known professionally as Helene Gerardo, to Metropolitan hospital for surgery.

Milan

By R. F. Hawkins

"Pink Danger," new musical starring comedian Macario, wound up fair run at the Lirico.

Jean Cocteau in town for a lecture at Teatro Manzoni, sponsored by the Italo Cultural Assn.

Antonio Abussi and pianist Antonio Beltrami here for a Bach, Debussy and Strauss concert at the Nuovo.

Renato Rascel musical, "Attanasio, Cavallo Vanesio," moves to Genoa after eight weeks here at the Nuovo.

Gilberto Govi returns to the stage after long absence. Opens at the Odeon with Rina Govi in "I Manezzi De Maia Ma Figgia."

La Scala preeming a new opera, "Mas 'Aniello," by Vittorio Viviani with music by Jacopo Napoli. Franca Duval, Anna Maria Rovere and Carlo Bergonzi are starred.

Portland, Ore.

By Ray Feves

First-runs bogged down with advanced-price pix.

Evergreen veepee William Thedford in city for a few days.

Helen Boice and Lois Raye held for a second week at the Clover Club.

The Delta Rhythm Boys and Margaret Brown opened at Amato's Supper Club this week.

Katharine Cornell in "The Constant Wife" opened a week's engagement at the Mayfair April 8.

George Amato, chairman of the Independent Nitery owners, did a neat job at the state legislature in obtaining a good new liquor law.

"The Biggest Show," featuring Louis Jordan, Frankie Laine, Woody Herman, and Ella Fitzgerald did a one-niter at Auditorium April 7.

Vienna

By Emil W. Maass

American singer Dorothy Fisher at Brahms Saal.

Rudolf Henz elected prexy of Austrian Cultural Club.

Robert Stolz to direct Symphonic Orch during local music festivals.

N. Y. pianist Helen Schnabel here disking and to give concert in Brahms Saal.

Herbert Karajan directing music for Maleno Malenotti film of "Life of Richard Wagner."

American pic, "First Legion," will open the Third Catholic Film Festival here April 26.

The play, "I Present Love," by Hans Rainer, ex-PW, who wrote the play while a prisoner of war, preemed at Gratz City Theatre.

Washington

By Florence S. Lowe

Farley Grainger due this week to plug "Hans Christian Andersen."

Loew's producer Alan Zee in charge of next weekend's outdoor Cherry Blossom Festival, at which 4-year-old Pattigene Foxe, daughter of Loew flack Jacke Foxe, will assist in crowning festival queen.

W. Wolf Reade, recently information officer for Armed Forces' German youth activities, named press relations director for the National Symphony, replacing Gregory Carmichael, who resigned to reopen his own publicity firm.

Hollywood

Dorothy Lamour laid up with mumps.

Hedda Hopper home from the hospital.

Vittorio Gassman due in from Italy April 27.

Rosemary Clooney and Jose Ferrer planed to Chicago.

Jackie Gleason took three-year lease on a house in Bel Air.

Norman Moray in from N. Y. for huddles with Jack L. Warner.

Harold Lloyd's daughter, Peggy, joined Kennedy-Hendrix flackery.

Edward Knopf and family leave April 17 for five-month tour of Europe.

Kenny Stevens resigned as general manager of Sonja Henie's ice show.

Julian Lesser in from London where he produced "The Saint's Return."

Vic Damone and his managers, Marvin Cane and Nick Savano, in from N.Y.

David Milton starting his 26th year in film biz, as art director at Allied Artists.

Alfred Werker cracked his left ankle while directing RKO's "Arizona Outpost."

Brian Donlevy switched from Famous Artists to the William B. White Agency.

Dean Martin and Jerry Lewis won the "Snickers Award" of National Laugh Week Foundation.

Robert Young in from the east where he addressed youth groups for the National Safety Council.

Robert L. Jacks and Henry Hathaway leave for England next week to scout locations for "Prince Valiant."

John Farrow to Mexico City to accept a gold plaque from the Mexican Film Board of Trade for directing "Plunder of the Sun."

Chicago

Jose Greco currently doing a week at Opera House.

Betty Hutton comes in for two weeks at the Shubert May 4.

Rosemary Clooney in for a week as headliner at Chicago Theatre.

Joe E. Lewis weekending here before going to Hot Springs for a siesta.

Barry Hyams in for opening of "Mrs. McThing" at Erlanger Monday (6).

Richard Krakeur in for opening of his production, "Affairs of State."

Paul Douglas and Jan Sterling in town visiting relatives before going to England.

Mrs. Buddy Ebsen and family and Martha Scott's husband, Mel Powell, and their children in for the run of "Male Animal."

Miami Beach

By Lary Solloway

Patachou opens at Saxony's Pagoda Room this week.

Spike Jones band set for Dade County Auditorium April 19.

Charlie Barnet's new orch breaks in at Martha Raye's Five O'Clock Club April 22.

Phil Brito out of San Marino Hotel Carnivale Room and headed for Montreal date.

Paul Blaufox in town to set talent for Arthur Godfrey telecasts from here April 15-18.

"12 Mile Reef" unit started shooting this week on location at Key West and Tarpon Springs.

Revue producer Carlyle taking over Diamond Horseshoe and changing name of spot to Club Carlyle.

Allied Artists press reps of John Flynn and Howard Goldstein here setting details of sales convention at Roney Plaza next month.

Earl Wilson stretched 24-hour stay at Lord Tarleton to week's sojourn with host Walter Jacobs tossing shindig for columnist in Jolson Corner of hotel Friday (3). Block and Sully, also at this hotel, emceed.

Anchorage, Alaska

Hal Junso emceeing at Beachcombers, Kodiak.

Pianist George Ferris and drummer Al Riley at Mecca, Kodiak.

Joyce Mitchell, Lounge organist, back on job after giving birth to a boy.

Comic Larry Lambard and stripper Marquita opened at Last Chance.

Montmartre Inn reopened after winter closure in Kodiak with pianist Al Chouinard featured.

Jerry Owen, after three weeks at Aleutian Gardens here, opened as m.c. at Farthest North club, Fairbanks.

Gene Schuyler returned to m.c. show at Silver Dollar, Fairbanks. Western singer Patty Lu Peters also on bill.

Tropics owner John Betro opened Krazy Kats trio last week. Nitery picking up show again after six-month layoff.

OBITUARIES

ARTHUR FIELDS

Arthur Fields, 65, pop songwriter, former vaudevillian and onetime radio and recording vocalist, died March 29 in Largo, Fla. Fields was one of the 33 persons killed when a fire swept the Littlefield nursing home in Largo. He had gone into the home after suffering a stroke.

Details in Music section.

ROBERT HARRISON

Robert Harrison, 68, actor and director, died April 3 in N. Y. A descendant of President William Henry Harrison and Jefferson Davis, President of the Confederacy, he started his thesp career in stock companies in San Francisco, Los Angeles and Denver. He appeared with Nat Goodwin, Otis Skinner, Maude Adams, Helen Hayes, Judith Anderson, Laurette Taylor, Eva Le Gallienne and Jose Ferrer and had played in productions put on by Charles Frohman, Gilbert Miller, Arthur Hopkins, the Theatre Guild, Cheryl Crawford, Moss Hart, the Shuberts, Guthrie McClintic and Kermit Bloomgarten.

We Regret to Announce the Death of

HARRY RALTON

Friday, April 3rd, 1953

Our Associate at

MILLS MUSIC, LTD., London
MILLS MUSIC, INC., New York

Plays he appeared in included "The Merchant of Venice," in 1931, with Miss Adams and Skinner, and "Candle in the Wind," in 1941, and "Harriet," in 1943, both with Miss Hayes; "The Complex," "Nine Pine Street," "The Honor of the Family," "The Squealer," "Move On, Sister," "Caught," "The Ragged Edge," "Tight Britches" and "According to Law."

His wife survives.

IVAN LEBEDEFF

Ivan Lebedeff, 58, Lithuanian-born actor, died March 31 in Hollywood of a heart attack. He was primarily a film actor, having performed in that medium for about 25 years. In 1922 he made his picture bow in the UFA film, "King Frederick," and later played in French pix. He was brought to the U. S. in 1925 by D. W. Griffith to appear in "Sorrows of Satan." Other films he appeared in here were "Bombshell," "China Seas," "The Golden Arrow," "Love on the Run," "Fair Warning," "History Is Made at Night," "Wise Girl," "Passport to Alcartraz," "Foreign Agent," "Atlantic Flight," "Goin' to Town," "Mission to Moscow," "Around the World," "Rhapsody in Blue" and "Are These Our Parents?"

Lebedeff had written several screen plays and recently had a script accepted by producer-director Frank Capra. He had also written a novel, "Legion of Dishonor," published in 1940.

Wife, actress Vera Engels, survives.

CLYDE F. FRANKLIN

Clyde F. Franklin, 72, retired legit actor, died April 3 in Newark, O. He played hundreds of roles in his 40 years on the stage, some in support of such stars as Jane Cowl, Grace George, Pauline Frederick and Nazimova. His Broadway productions included "The War Song," "This Man's Town," "The Up and Up," "Precedent" (based on the Mooney-Billings case), "Lost Boy," "When the Bough Breaks," "Bloodstream," "Merry-Go-Round," "Peace on Earth," "Strangers at Home," "Hipper's Holiday," "Geraniums in My Window," "Black Pit," "Slight Case of Murder," "Lend Me Your Ears," "All Editions," "Too Many Heroes," "On Borrowed Time" and "Autumn Hill." On retirement several years ago he became associated with the Newark (O.) Auditorium Theatre.

Survived by his wife, the former Musa Deall, former actress, and a son.

THOMAS M. CAHILL

Thomas M. Cahill, 64, former actor and newspaperman, died in Mt. Alto Hospital, near Washington, April 3. Starting as a professional actor in his hometown of Chillicothe, O., he was brought to Broadway and given a bit part in "Seven Keys to Baldpate," starring George M. Cohan, by producer George C. Tyler, a friend of his family. Later he was in George S. Kaufman's "The Detangled Wildwood." He also toured in numerous productions. His final stage role was in "What Price Glory?" in 1925. In between shows and also after 1925, he worked as a newspaper reporter in Washington, Cincinnati, Indianapolis and Wheeling.

More recently in Washington, he appeared as a TV actor on local shows. He also played in several Government-made short documentary films.

FREDERICK W. BEETSON

Freederick W. Beetson, 76, film industry leader, died March 31 in Santa Monica, Cal., after a long illness. For years he was executive vicepresident of the Association of Motion Picture Producers, serving in that capacity from 1928 to 1943, when he retired from active duty because of failing health but continued in an advisory capacity. His association with AMPP began in 1924 as that institution's first secretary and treasurer.

Beetson was one of the founders of Central Casting and was its president from its beginning in 1925 to 1934. He also served as treasurer for a number of years.

He was one of the founders of the Motion Picture Relief Fund and functioned as its vice-chairman for six years. He was later made a life member.

His wife and a son survive.

MRS. ILONA THURY

Mrs. Ilona Thury, nee Ilona Konyechni, former actress and nitery performer, died March 31 in N.Y. Born near Budapest, she attended dramatic school there and as a girl toured in Serbia and Russia with a stock company.

Around the turn of the century Mrs. Thury starred in a number of musical productions in Budapest. In 1905 she came to the U.S. and appeared on the Hungarian and German-language stages in "The Merry Widow," "The Gypsy Baron," "The Marriage Market," "Sari," "Liliom" and "The Devil." She also performed in niteries, having appeared in N.Y. at the Tokay restaurant and Zimmerman's Hungaria. She retired four years ago.

A daughter, two sons and two grandchildren survive.

MORLEY PLUNKETT

Morley Plunkett, 58, one of the Plunkett brothers who organized and toured revues during World War I abroad and after the war throughout Canada, died at his home in Peterboro, Ont., March 31.

With the Dumbells, all-male musical revue which preemed in a shack near Vimy Ridge in 1917 and continued with fair regularity until 1929, Plunkett began as a female impersonator and later took other parts. He was in charge of entertainment for Military District No. 3 in Canada during the first war.

Surviving are his wife, daughter, two sons; his brothers, Capt. Mert Plunkett, bandleader and organizer of the Dumbells; Al Plunkett, singer and actor with show, and Sydney.

LAWSON J. RISSMILLER

Lawson J. Rissmiller, 39, a cofounder of Hank Lawson & His Bums, novelty orch which made numerous film shorts and appeared in TV in the Philadelphia area, died April 2 in Oley, Pa.

In Loving Memory of

MAURICE ABRAHAMS

BELLE and HERBERT

Rissmiller was known as "Gloomy" in the five-man group. In 1939 they made a film for Warners, "Broadway Buckaroo," with Red Skelton under the name of Colorado Cow Punchers. He was a graduate of the A. B. Marcus Shows and had worked with Stanley Grubb & His California Night Hawks and with Oliver Naylor in Philadelphia.

Survived by his wife, two children and a sister.

WILLIAM F. J. PIEL

William F. J. Piel, 69, father of David Piel, WPIX, N. Y., TV producer, died April 6 in N. Y. He was president and chairman of the board of Piel Bros., Inc., Brooklyn brewery concern, and president of the Brewers Board of Trade.

IN LOVING MEMORY
OF OUR BROTHER

BERNARD MALTIN

Who Passed Away April 10, 1952

JACQUELINA and AARON MALTIN

Wife, two daughters and three other sons survive.

TRUMAN BRIZEE

Truman Brizee, 48, sales manager of WHAM-TV, Rochester, N.Y., died April 1 in that city after a long illness. Before joining WHAM in 1937 as a salesman, he spent nine years in the entertainment field as publicity agent and manager for the Eastman Theatre Corp., Paramount-Publix Corp., Comerford Theatres, Warner Bros. and Skouras-Fox Theatres.

Brizee was appointed promotion and publicity director of WHAM in 1943, sales manager in 1947, and sales manager for WHAM-TV in 1949.

Survived by his wife, seven children and parents.

MARY CHASE

Mary Chase (Mrs. Mary Gruber), 49, talent agent and manager, died April 5 in Chicago of a heart attack. At the time of her death she managed singers Josephine Premice and Josh White, the latter for many years. She was in Chicago with Miss Premice, who is appearing at the Black Orchid nitery there. Miss Chase also brought singer Eartha Kitt over from Europe and for a number of years had appeared on the stage.

Husband, son, daughter, two sisters, a brother and her mother survive. Further details on Page 2.

HARRY RALTON

Harry Ralton, 43, songwriter and managing director of Mills Music, Ltd., in London, died April 3 in London of tubercular meningitis. He had also been connected with Arcadia Music and at one time had been a concert pianist. He wrote a number of tunes for Richard Tauber. His output included "I Remember the Cornfields," "White Wedding" and "Sleepy Eyes."

Ralton was born in Germany and during World War II was interned in the Buchenwald concentration camp. After the war he settled in London.

ALBERT H. DOWLING

Albert H. Dowling, 69, for many years continuity director and music commentator of WKBN, Youngstown, O., died March 31 in South Side Hospital there after a three-week illness. He came to WKBN in 1938 as a staff announcer, having previously served as a drama and music critic in Erie, Pa. He was an organist and also had several piano selections published.

Dowling had been commentator for the children's concerts of the Youngstown Philharmonic Orchestra, but his activities had been restricted by illness in recent years.

A sister survives.

ARTHUR PAGE

Arthur C. Page, 64, formerly in charge of farm programs at WLS, Chicago, died April 4 in Geneva, Ill. He had conducted "The Dinner Bell," a farm program broadcast over WLS and the ABC network, and was also editor of the Prairie Farmer.

Wife and three sons survive.

GEORGE E. ZIMMERMAN

George Edmund Zimmerman, 62, radio industry pioneer, died March 28 in Little Rock, Ark. He helped build WFAA's first Dallas trahsmitter in 1922. As chief engineer, he installed KFDM, Beaumont, and later was general manager of KPRC, Houston. After a stint with NBC's station relations department he became v.p.-general manager of KARK, Little Rock. In 1951 ill health caused his retirement.

Survived by his wife and a brother.

JOSEPH MANN

Joseph Mann, 85, former trumpet player and music copyist with the Boston Symphony Orchestra, died April 3 in Boston. Before his retirement in 1952 he had been associated with the orchestra for 50 years as a trumpet player followed by 11 more years as copyist. During his long tenure he had played under the leadership of every BSO maestro with the exception of present batonist, Charles Munch.

Survived by five daughters.

OTTO K. RINDERSPACHER

Otto K. Rinderspacher, 56, musician, died March 19 in Hastings, Neb., after a long illness. In Vienna prior to World War II he organized an ensemble of musicians from symphony groups and opera and directed them in concerts in Austria and Italy.

Later he led and accompanied the Hastings Civic Symphony and assisted in the Hastings College music department, earning that school's first doctorate of music.

OLIVER R. SHATTUCK

Oliver R. Shattuck, 65, musician, died in Wolfeboro, N. H., March 31.

He organized several bands in the area and designed the controversial New Hampshire float in the Eisenhower inauguration parade. He had served in the New Hamp-

(Continued on page 61)

MARRIAGES

Ruth Edith MacMillan to Herbert Owen Bush, Jr., April 3, Prairie Village, Kans. Groom is announcer for WDAF-TV, Kansas City.

Yolande Molinari to Don McGinnis, Hollywood, recently. Bride is with Allied Capital casting office.

May Ellen Levich and Morley Kaye, New York, March 28. He's in the TV department of the William Morris Agency.

Doris Kay to Douglas Evans, Hollywood, April 5. He's a character actor.

Carolyn Jones to Aaron Spelling, Los Angeles, April 5. She's a screen actress; he's a radio and TV producer-director.

Joan Evans to Lynwood King, Chicago April 5. Bride is costumer for WNBQ; groom is a director at the TV station.

Rene Leilani Kuhn to Douglas Wallace Bryant, N. Y., April 6. Bride and her mother, Irene Corbally Kuhn, are both writers.

Sandra Smith to William Raymond Goodheart, 3d, Champaign, Ill., April 4. Groom's father is exprexy of Official Films and former Music Corp. of America veepee.

BIRTHS

Mr. and Mrs. Charles Leeds, daughter, Hollywood, March 24. Father is general manager of Filmeffects.

Mr. and Mrs. John Wayne Caler, son, Hollywood, March 30. Father is a screen actor.

Mr. and Mrs. Norman Brooks, daughter, Montreal, March 26. Father is a singer.

Mr. and Mrs. Harry Novick, son, April 1, New York. Father is traffic manager of Guild Films, telepix firm.

Mr. and Mrs. Melvin Sattler, son, Hollywood, March 28. Father is a film attorney at UI.

Mr. and Mrs. George Stump, son, Kansas City, Kan. March 25. Father is program director of KCKN there.

Mr. and Mrs. Jerry Vernon, daughter, Chicago, March 22. Father is sales manager of the ABC-TV Central Division.

Mr. and Mrs. Jan Andree, daughter, Pittsburgh, March 28. Father's a disk jockey on WPIT.

Mr. and Mrs. Gene Gladstone, daughter, New York, March 26. Mother is the former Carnegie Tech and Pittsburgh Playhouse actress, Ruth Fisher.

Mr. and Mrs. Charles Walton, daughter, Pittsburgh, March 27. Father is the son of Herb Walton, chief artist for Stanley-Warner Co. in Pitt.

Mr. and Mrs. Dick Maser, daughter, Pittsburgh, March 25. Father is with Tommy Carlyn orch.

Mr. and Mrs. Robert Kinander, daughter, N. Y., March 31. Mother is Margaret Stern, a concert pianist; father is a voice coach.

Mr. and Mrs. Al Hollander, son, April 2, New York. Father is production facilities manager for the DuMont network; mother is with Goodson-Todman Productions, radio-TV packagers.

IN MEMORIAM

To Our Beloved

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The "HOLD ME-THRILL ME-KISS ME" Girl

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"Newest of recording chirps makes a decided impression in her nitery debut . . . she earns attention on her stint that is effectively balanced between ballad and rhythm stuff."

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"Karen Chandler, Coral records singer, can handle any mood effectively and combines voice and stage presence for big results."

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Triton Hotel, Rochester, N. Y.
Capitol Theatre, Washington, D. C.

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Perry Como (Chesterfield Show)
• Two Appearances •
Art Linkletter, Hollywood, CBS
Milton Berle (Texaco Star Theatre)

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I'D LOVE TO FALL ASLEEP
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VARIETY

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INDUSTRY-BACKED 'STAR CIRCUIT'

Agencies Grazing Mountain Pastures In College Try to Develop Talent

Major talent agencies are now shopping around for mountain summer resorts where they can spot some of their fledgling talent for the entire season in the hope that they can develop repertoires and possibly make the break for video in the fall. Feeling is that if the agencies can get talent, writers and choreographers working together for a season, then acts and possibly complete packages will be born.

The Morris office has taken that step in spotting Dick Shawn and Pat Carroll at Camp Tamiment, Tamiment, Pa., for the entire summer. Both are regarded as promising newcomers in the Morris stable. They'll be working there with radio and tele writers Danny & Doc Simon, choreographer Lee Sherman and producer Moe Hack.

Morris office figures that past history may repeat at that spot. Tamiment, it's recalled, was instrumental in developing Max Liebman, producer-director of the NBC-TV "Your Show of Shows." Liebman worked there for many years.

Green Mansions, Warrensburg, N. Y., is also being spotted as a hideout for promising acts, writers, songwriters and others. Ernest D. Glucksman, producer of the Donald O'Connor, Martin & Lewis and Ben Blue layouts on NBC, was signed from that camp.

Feeling among all the talent offices is that any fresh comedy name has a chance on tele.

R&H Taking Over Boston

Now Rodgers & Hammerstein are taking over Boston. Having more or less taken title to Broadway for the last 10 years, they're about to have shows playing in the Hub for 11 consecutive weeks.

Parade starts next Monday (19) when "Oklahoma" opens a scheduled two-week stand at the Colonial there. It will be the umpteenth return for the original Richard Rodgers-Oscar Hammerstein 2d collaboration, then titled "Away We Go," which tried out in Boston just 10 years ago. Although the musical is booked for a fortnight, the engagement could be extended if business warrants.

In the latter case, there'd be two R & H shows in the Hub concurrently, as the new musical, "Me and Juliet," is slated for a three-week tryout stand at the Shubert

(Continued on page 20)

Laughton as 'Duveen'

Hollywood, April 14.

Charles Laughton, after a cycle of legit readings, returns in a full-length play next season, to star in the title role of "Duveen."

Sam N. Behrman is dramatizing his "profiles" on the New York and London art collector which he first did for The New Yorker and later published in book form by Random House. Paul Gregory will produce.

Solons Vote RCA Color TV System 'Ready for Public'

By JOHN HORN

Princeton, April 14.

A special color TV broadcast utilizing compatible RCA equipment and signal specifications recently approved by the National Television System Committee, an all-industry group, was viewed today (Tues.) at the David Sarnoff Research Centre of RCA here by members of the House Committee on Interstate & Foreign Commerce. Rep. Charles H. Wolverton (R., N. J.), who heads that body, was accompanied by representatives of the Federal Communications Commission and the press.

In the personal opinion of chairman Wolverton, the demonstration proved the system is "ready for the public." A major portion of the

(Continued on page 51)

'Picnic,' 'Town,' 'Colonels' Cop N.Y. Critics' Plaudits; Theatre Guild's Two Wins

"Picnic," by William Inge, was named best play of the season yesterday (Tues.) by the N. Y. Drama Critics Circle meeting at Hotel Algonquin. "Wonderful Town" was rated the best musical and "Love of Four Colonels," by Peter Ustinov, the best foreign play. All three winnahs were correctly forecast last week by VARIETY.

In the balloting, 11 of the critics cast their votes for "Picnic," four were for Arthur Miller's "The Cru-

(Continued on page 24)

MERCHANDISING TIES TO TALENT

First major step toward creation of commercially sponsored in-person shows was taken last week when the William Morris Agency and Cappel, MacDonald & Co., a premium and sales incentive firm, made an agreement which calls for the talent agency to be represented by the merchandising concern in the industrial field. It's the first direct tieup between show business and industry for bigtime in-person entertainment, and one which puts the major names of the show biz world at the command of industrial giants.

Hitherto, industrial concerns such as General Motors, Westinghouse, General Electric, Servel and a few others which have staged traveling shows, have done so through their advertising agencies. With the WM-CM tie, top producers and top talents will be harnessed to industrial sales.

It's envisioned that this type of show business will eventually be instrumental in reviving vaudeville. It's expected to be only a minor difference from playing what was once the Keith-Albee or Loew circuit to playing the Gen-

(Continued on page 79)

Berle's 35G-Whiz New Vegas High; Town's Lid Off?

Deal is being set for Milton Berle to go into the Sands Hotel, Las Vegas, July 16. Salary under discussion, $35,000 weekly, is expected to set a new high in the gambling resort's payoffs. Previously, Las Vegas inns had an agreement to stay within a $15,000 limit. However, in recent months this has been extended to $20,000. Berle would supply surrounding talent for his two-week show.

While Berle may be just a rumor to Las Vegas which has no TV, the Sands as well as other resorts depend upon visitors for the bulk of their revenue.

Over the Ceiling

Hollywood, April 14.

The price ceiling for acts playing Las Vegas is definitely off as far as Las Vegas hotels are concerned, according to some agents here. The $15,000 ceiling on acts was agreed to be unenforceable some-

(Continued on page 64)

Figure 9-12 Legiters (With 'Can-Can,' 'Juliet') To Last B'way Summer Grind

Broadway is figured likely to have a minimum of nine and maximum of 12 legit shows running through the summer this year. That's a slightly better prospect than for 1952, when nine entries managed to continue through the hot months.

The nine virtual sure things this year include "Dial M for Murder," "Fifth Season," "Picnic" and "Seven Year Itch" as straight plays, and "King and I," "Wish You Were Here" and "Wonderful Town" as musicals, with the incoming "Can-Can" and "Me and Juliet" as added starters with enough advance sale to guarantee all-summer runs.

Strong candidates for spanning the brutal July and early-August doldrums include "Porgy and Bess," probably "Hazel Flagg," both musicals, and "My 3 Angels" as a straight-show prospect. Among the outside bets are figured "Time Out for Ginger," "Children's Hour" and possibly "Moon Is Blue," the latter two having shown new stamina recently with two-for-one assistance. "South Pacific" and "Guys and Dolls" are vacating town for four and six weeks, respectively, for road engagements.

Last year's summer-stayers were "Moon Is Blue," "Fourposter" and "Male Animal" as the only straight shows and "South Pacific," "Guys and Dolls," "King and I," "Pal

(Continued on page 64)

Maggie T. Nixes Cafe Date

London, April 14.

Margaret Truman has turned down an offer to star in a West End cabaret during the Coronation season. Offer was made by cable by Alfred Barnett, joint operator, with his brother, of the Embassy Club.

He received a reply from Mildred Shagal, v.p. of Kenneth Allen Associates, appreciating the offer, but explaining that Miss Truman will not be in Europe during the summer.

Zanuck Briefs Ike On Sockier Pix Program Abroad

Washington, April 14.

Visit of Darryl Zanuck to Washington last weekend ties in with the Eisenhower Administration study of a plan to remove the Voice of America and other foreign information programs from the State Dept. and to create an independent propaganda unit.

The plan is being considered inside the State Dept., by the White House staff, by two Senate committees and by the propaganda agency itself.

Zanuck, invited here by the President, under whom he served in the North African campaign of World War II, sat in last Friday (10) with two top level Government committees and then conferred with Ike Saturday morning.

(Continued on page 70)

Land, Sky, Sea Cops 'Guard' Godfrey Troupe For Fla. Originations

Miami Beach, April 14.

Arthur Godfrey took over the town this week, arriving with a staff of 60 to stage radio-tele series of his shows through Friday, turning the swank Kenilworth Hotel into what amounts to a complete indoor-outdoor video station. With him came the imposing of the tightest "security" regulations since visits of ex-Pres. Truman to this

(Continued on page 79)

Fisher's 'Anytime' 1st 'Golden' Disk

Although the most consistent hit producer for RCA Victor over the past two years, Eddie Fisher has just turned up with his first 1,000,000-copy seller in "Anytime," a click early in 1952 but which has been selling consistently ever since. Award of the gold-plated disk to Fisher will probably be made this week on stage of the Paramount Theatre, N. Y., where the singer is headlining.

Most of Fisher's other topsellers, such as "Wish You Were Here," "Lady of Spain," "Forgive Me," "I'm Yours," "Downhearted," among others, have averaged between 500,000 to 800,000. Fisher's newest coupling of "I'm Walking Behind You" and "Just Another Polka," got going this week with a 250,000 advance order, one of the biggest ever for Victor.

20th Annual
Radio and Television Showmanagement Awards
(Pages 33-39)

'Official' Pix-TV Mating Set for Fall With ABC's MPAA Film as Clincher

The most "official" mating of Hollywood and television yet takes place next fall under auspices of the Motion Picture Assn. of America over the American Broadcasting Co.'s facilities. It's to be the long-projected filmed TV series, probably at first spearheaded and emceed by Eric Johnston, president of MPAA, and utilizing two or three film clips from current production of all the major studios whose membership comprises "the Johnston office."

The deal which ABC prexy Robert E. Kintner finalized recently on the Coast officially ties Hollywood into the TV picture, whereby video will become a regular trailer for the film industry.

ABC is set to lens the pilot film for the MPAA's institutional TV show. Proposed format for the half-hour program has been presented to the companies and now awaited is the okay of the distribs' ad-pub directors, who are to meet this week.

Cost of the pilot stanza is figured at $10,000 and should not go higher, since the bulk of the program will be taken up by the pic excerpts. Stars of the pix will round out the airer's with brief appearances, eventually taking the emcee spot.

ABC will pitch the completed pic to sponsors. It's understood that some bankrollers have shown interest in the idea already, but if no sponsor can be found, or if the completed film isn't what the distribs had in mind, the whole project will revert to MPAA for reappraisal.

If no hitch develops, the trial reels roll within a couple of weeks. Setup as planned would involve no expense whatever to the studios.

Following Johnston and the players, the action will be a cohesive exposition of what Hollywood has to offer, keying the clips with the release dates. Thus, the

(Continued on page 32)

Minevitch's Private Plane To Paris at Auto Rates Via His Gallic Charm

How Borrah Minevitch, owner of the Harmonica Rascals bearing his name (with which he hasn't appeared for many years), charmed the French Line into transporting his private plane to Paris for the same cargo rate as a tourist automobile is a saga in showmanship selling and characteristic Gallic pride. Obviously, the passenger plane consumes as much space in a hold as several automobiles, but when Minevitch turned on the charm—that he wanted "to see my beloved France from on high, and not on wheels like every casual tourist"—he melted the hearts (and

(Continued on page 25)

Vanderbilt's UJA Film

Author-lecturer Neil Vanderbilt this week signed with the United Jewish Appeal to make a full-length lecture film on Israel.

He'll start work on the pic following his filming of the Coronation in London in June.

'Unsubsidized' U.S. Pix Get Congressional Plug

Washington, April 14.

Strong plug for the unsubsidized American film industry and its impact on the world has been placed in the Congressional Record by Rep. John J. Dempsey (D., N. M.). "This American industry," he said, "has the peculiar distinction of being the only one of its kind in the world which is not subsidized by its Government. All other countries subsidize their film industries but the American industry brings dollars back to the United States. I think it merits commendation.

"American films have an extraordinary impact on social and economic attitudes in all parts of the free world. The fact that Soviet Russia and other Iron Curtain countries bar American films from exhibition in their theatres is mute testimony of the effect and influence our pictures have on the people who view them. Actually our motion pictures are the greatest salesmen of America, its democratic processes and its products."

N.Y. Theatre Wrassles A Hassle: Does It Or Its Employee Claim Jewelry?

An unusual hassle centering around the finding of lost property in a theatre has developed in N.Y., where a court ruling will eventually determine whether the finder (a theatre employee) or the theatre is entitled to final possession, if no claim is made for the lost object.

Principals involved are the Raybond Theatre Corp., operators of the Normandie Theatre on 57th St.; Barry Bond, a former assistant manager of the house, and the N.Y. Police Dept. The lost object is a jewel bracelet, said to be valuable, but its exact worth is undetermined.

Bond reportedly found the bracelet last October. He allegedly held on to it for 10 days; did not report its finding to the top echelon of Raybond, and turned it over to the police. Following a waiting period of six months, time allowed before the finder can claim lost property, Bond was reportedly notified by the police that he could pick up the bracelet. It was at this point, last Wednesday (8) to be

(Continued on page 70)

Showfolk Aid Palsy Drive

Nine more show business reps last week agreed to serve another year as co-chairmen of United Cerebral Palsy's national campaign committee, according to national chairman Bob Hope.

Aides in the drive to raise $7,500,000 are Jack Benny, Milton Berle, Bing Crosby, Arlene Francis, Jinx Falkenburg McCrary, Jane Pickens, Kate Smith, John Cameron Swayze and Jack Webb. Fourth annual campaign kicks off May 1.

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Bids Swamp Lanza Since M-G Break

Hollywood, April 14.

Music Corp. of America, which represents Mario Lanza, says it has been swamped with offers from radio, television, concerts and motion pictures since Metro announced termination of its contract with the singer-actor Friday (10). Agency spokesman said that the restraining order obtained by Metro last fall prohibiting Lanza from working elsewhere doesn't apply, now that he's a free agent, according to MCA legalites. He also declared that Lanza agreed to start working on "Student Prince" May 5, and the next he heard was that the studio was dropping him.

Metro's long hassle with Lanza came to a climax Friday with the studio firing the singer "for various reasons." Among the reasons, according to a Metro spokesman, was "Lanza's notification that he would not report for work in 'The Student Prince' unless new demands not compatible with his contract were met."

There had been trouble between the singer and the company for nearly a year. It came to a boil last September when the studio filed a $5,195,888 damage suit for refusal to report for "Prince," and asked for a court order restraining Lanza from working elsewhere. Later he agreed to start the picture on May 5.

Balaban, Paley Named To Israel O'Seas Corp. Board

Barney Balaban, president of Paramount, and William S. Paley, board chairman of Columbia Broadcasting System, are among the directors of Israel Overseas Corp., which has been set up to invest in the development of industrial enterprises in the State of Israel.

Outfit's registration statement covers $1,600,000 of capital stock and $3,400,000 of 20-year debentures.

A Flat Future

FORECAST BY ARTHUR MAYER

I dreamed that it was 1960 and that the motion picture business had hit a new all-time low. Exhibitors, even in Texas, were weeping and wailing. Many of them were in such reduced circumstances that they were still driving their 1959 Cadillacs. Seven long years had passed since they had first looked at the future through rose-colored glasses, courtesy of the Polaroid Co. Film rentals, which, during the halcyon days of 1954 had mounted to 70%, were now denounced as excessive by Wilbur Snaper, permanent president of Allied, and even circuit spokesmen balked at 90% for roadshows with admission prices raised to $5. The newspapers were filled with reports of theatres being converted into aerostations for interplanetary planes, but there was little mention of the increased seating capacity afforded by the mushroom growth of eight screen drive-ins, gyroscopic drop-ins and 10-mile off-shore submarine dive-ins.

The television interests, under the inspired leadership of Leonard Goldenson of ABC-United Paramount-RKO-Loew, had set as their goal a television set in every room of every house. 150 million of their infernal internal machines were already installed and they were multiplying like rabbits. Most of the sets were of the new flexo constructo type patented by Matty Fox so that they could be expanded or contracted to fit the entire side of anything from a ballroom to a bathroom. They all had the new NBCBS color system, sound effects by Brandt, Inc. and the Sino-More Stereoscopic attachment particularly adapted for bedroom use. Most families had the new Phonyvision installation which, when a dime was dropped in the baby's piggy bank, could bring them the daily rushes from Lippert, Goldwyn and other leading producers.

Something had to be done to save the industry as it had been saved in 1953 by 3D and in 1956 by the Smellies (invented 30 years previously and fully described by Arthur Mayer in his perennial best seller, "Merely Colossal," regular price $3.50, autographed copies $2.50—advertisement).

As usual, it was Spyros Skouras who led the rescue drive. Spryos, having beaten off Green in 1953, Gray in 1955, White in 1957, was now having "tzouras" with both Black and Blue. At simultaneous dinners in the Metropolitan Club of every American and Greek city he announced that every 20th Century-Fox picture hereafter would be photographed on the Touchoscope process.

The feelies at last were a reality. No longer would you merely have Marilyn Monroe in your lap and breath her intoxicating perfume (courtesy of Stalkin), you would now be able to intimately caress her. Charlie Einfeld came through with a brilliant new slogan for the occasion—"Movie Movements Are Better Than Ever." And Mr. Nicholas M. Schenck stated that Metro was closely in touch with Touchoscope. In his behalf Howard Dietz announced in VARIETY that the picture had no problems which a new dimension could not cure.

Is This a System?

The dementia of 3-dimension days was dwarfed by the hysteria that followed these pronunciamentos. Within a week, every company in Hollywood was publicizing its own superior new system and intimating that all other systems were stinkers. Universal had the Feelie-Jeebies; Warner, the Touch-and-Run system; Columbia, the Cohn and Moan. United Artists based its campaign on advertising reading "The UA touch will make you Youngstein." Y. Frank Freeman pleaded in vain for the Paramount Pinch process by which the inventoried film in the vaults of producers, valued at one billion dollars, could be salvaged. Overnight the public declined to attend any films that they could not feel as well as see and smell.

At the height of the panic, however, the National Censor Board, which had been established by an amendment to the Constitution after the State Boards were declared illegal, stepped in. It ruled that films establishing a personal contact with performers ranging in sex appeal from Ma Kettle to Francis, were lascivious, lewd and indecent and could only be shown in houses with uniformed chaperones occupying every third seat. The industry seemed doomed. All work came to a standstill in Hollywood and everyone, except relatives, were dropped from the studio payrolls. Theatre business disappeared completely, even in Bob O'Donnell's theatres. Eric Johnston flew back from Pago-Pago.

A Guy With a Tall Memory

At this juncture, some simple soul suggested that it might be constructive to see some of those ancient flat pictures that used to be exhibited back in the early 1950s. A few desperate exhibitors made the rash experiment. The results were sensational. Even good. Millions of people smashed their stereopticon, scented television sets and rushed back to the theatres to see the oldies. Dozens of decrepit old house managers, no longer sufficiently agile to get out of the way of the stampede of incoming patrons, were run over and crippled for life.

Overnight, every studio in Hollywood had to be retooled. Many of the great negatives of the past had already been junked or allowed to disintegrate. Wise oldtimers, however, like Adolph Zukor and Arthur Krim, unearthed some half-forgotten pictures such as "The Greatest Show on Earth" and "High Noon." Sales departments immediately raised film rentals on these specials. All of the former executives were re-employed in Hollywood and paid their back salaries with interest. Exhibitors dusted off the ragged remnants of their lobby hold-out ropes. The Government reinstated a 40% admissions tax to replace the 20% one abolished in 1953. The operators union insisted on four men in every booth, with double overtime because of the difficulties in relearning how to project flats. The only pictures they continued to project deep into the auditorium were Jane Russell's and Silvana Mangano's. The only odor was that of the films themselves and the whole industry settled down to enjoy another boom until the next crisis should raise its prosperous head.

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Berle—History of Then & Now TV

That a TV milestone has been passed will be realized on Sept. 22 when Milton Berle—no more singing Texaco servicemen, no more Texaco Star Theatre—returns on NBC-TV under General Motors sponsorship.

The Berle-Texaco relationship, which began five years ago, is almost a history of television.

When Berle started with the Texas Co. in 1948, there were about 1,000,000 sets in use. Today there are 23,000,000. Berle's pay has gone from $2.500 a show to $17.500.

In the 1948-49 season, no one was sure of television's future. So Berle doubled in radio for one season.

For three seasons, Berle was Mr. Television, some 20 rating points ahead of the rest of the pack, with the alltime tele rating high, an 80, reached in November 1948 (when mobs formed in front of television stores on Tuesday nights). He slipped to almost 20th in the 1951-52 season, with the hypo of Goodman Ace and a large staff of writers bringing him back to this season's top five.

From a weekly show, Berle went to three out of four this season, and is scheduled for two of three next season.

Television time and talent (for eight stations) cost $10,000 a week back in 1948. As Texaco bows out in 1953, time and talent costs were $110,000 a week (for over 60 stations).

What of the Texas Co.? Priced out of television, it will pause to catch its breath. Next season Texaco will not bankroll a national show on either television or radio. It will merely buy time spots on a local basis.

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SEE PIX-TO-TV DAM BURSTING

Watch That Film Flood

The inevitability of more and more new product being released for TV is now almost an immediate certainty. The new boxoffice dimension of 3-D has created a windfall, in turn, for television. Inexorably, a flood of 2-D pix—choice flatties—will follow the decision by the nation's exhibitors to tool up for widescreen and 3-D pix as the more certain lures into their theatres.

There are other manifestations of an even more direct mating of Hollywood with video, even though now an arch-enemy of the b.o. An "official" Motion Picture Assn. of America program series, for TV, under commercial sponsorship, is primed to "showcase" the new pix on telescreens as a lure for getting them into the cinemas. The American Broadcasting Co. is packaging that show for the fall. Ed Sullivan's "Toast of the Town" showed the way for utilizing a high-Nielsen vaudeo as a trailer for new Hollywood product.

Thus, even as 3-D is arching its torso for the big boxoffice kill, the flatties still command premium attention on telescreens.

With 20th-Fox forecasting the inevitability of wide- and third-dimension new film product, there comes the coincidental harbinger that the "old-fashioned" 2-D product will become increasingly available for home telescreen consumption.

Video is hungry for this sort of product. It is still a seller's market for Hollywood to loosen some of its more recent film output for video.

As theatres tool up for the new dimensions, the appeal of the flatties will diminish. It is expected that in a year 1,000 deluxers will have converted to CinemaScope, and that 500 a month thereafter will be the ratio until 3,000 or 4,000 key situations are fully equipped. And presumably it will favor playdating only the new dimensionals.

Comes the flood of film from the production line to TV. The seller's market can veer overnight to the buyer's market, and Hollywood's vaunted axiom that "we are sitting on a billion dollars' worth of assets" may find these frozen assets difficult to thaw into convertible cash. Whoever is the first major to open the celluloid dikes, others will not be far behind.

This calls for a firm hand in the rationing of such valuable film resources for the sudden benefit of TV, not so long ago, and still, the arch-enemy of the b.o.—remember? Prudent judgment and firm counsel should keep in mind that the sudden bounty may prove an even greater menace from the new TV medium than the relative current dearth. *Abel.*

Arbitration Revival Seen Result Of Senate Small Biz Hearings

Revival of arbitration talks, backed by a strong recommendation from the U. S. Senate, is seen as the outcome of the Senate Select Committee on Small Business probe of industry trade practices. Committee hearings open today (Wed.) in Washington, with members and leaders of Allied States Assn. appearing before the Senate body. With the possible exception of Allied, both exhib and distrib quarters feel that the Senate body will strongly suggest that the industry get together and work out its own differences. The Motion Picture Assn. of America and Theatre Owners of America, both staunch advocates of an arbitration system, are of the opinion that the talks will be revived under Senate prodding.

However, Allied, which has been most instrumental in instituting the Senate investigation, has indicated that it will not take a part in further arbitration talks unless the question of film rentals are part of the discussion and subject to inclusion in an arbitration plan. Allied has further charged

(Continued on page 24)

Europe Reaction to 3-D Not So Spectacular, Sez Starr After 5 Wks. There

"I think the people in Europe will be more discriminating in approval of the new devices in 3-D and widescreen, and the first results will be less spectacular."

View was expressed Monday (13) by Theatre Owners of America prexy Alfred Starr, who just returned from a five-week jaunt abroad. Starr's opinion is based on a visit to England, France, Spain, Italy, Greece, Austria and Turkey.

TOA topper acknowledged that foreign exhibs are "enormously intrigued with the developments in 3-D and the new types of projection," but felt that a more cautious

(Continued on page 24)

WBBM-TV Plunks Down $260,000 for Rep Films

Chicago, April 14.

Over $260,000-worth of Republic pix have been purchased by CBS' WBBM-TV. The web's Central Division veepee H. Leslie Atlass, who made the buy, announced that the transaction included such Windy City first-runs as "Storm Over Lisbon" and "Secrets of Scotland Yard."

The purchase carries unlimited screening repeats.

Union Clearance In Pix-to-TV Raised By 20th-Fox Move

Entire question of union clearances required for the sale of pix to television has been spotlighted in the announcement by 20th-Fox president Spyros P. Skouras that unloading of some of the company's "older" films is now being considered.

Specifically involved, and possibly presenting some problems, is the American Federation of Musicians. James C. Petrillo outfit has yet to fully clarify its position on Hollywood product to TV to the satisfaction of all film companies.

Some time ago Paramount hesitated to okay the use of its pix to Zenith's Phonevision tests in Chicago and then finally went ahead with the experiment when specifically approved by Petrillo.

Par's feeling was that all other unions had made it sufficiently clear that films made prior to September, 1948, could be telecast without objection. However, it also was felt that the AFM hadn't entered such a clear-cut agreement.

20TH MOVE CUES TELE REAPPRAISAL

Question of who'll be the first to take the TV ball from 20th-Fox is currently puzzling the other distribs, just as it is worrying exhibitors in the wake of 20th's move to release some of its oldies to video.

Distrib reaction is divided. On the one hand they are pleased that a break has been made and they now have a legitimate excuse to chart policy with the 20th example in mind. Other execs accent that they are still plenty in the 2-D biz, both via expensive backlogs of new product and other pix slated to roll.

Major companies so far have resisted the lure of heavy added coin to be made by letting their product go to the telecasters, but the 20th stand, outlined in prexy Spyros P. Skouras' message to the stockholders, is likely to lead to a lot of serious reappraising, since every one of the distribs could use the TV coin and none wants to be caught napping once the gates open.

Only distrib which has been selling to TV all along, and without making any bones about it, is Republic. Prexy Herbert J. Yates told stockholders in N. Y. last week

(Continued on page 25)

'Wax,' 'Man' Boffo B.O. Despite N.Y. Daily Pans; Added Proof of 3-D Pull

Chalk up for 3-D, among its other attributes, power to override the critics' pans. Arch Oboler's "Bwana Devil" became a smash after an all-around drubbing by the reviewers. Now Columbia's "Man in the Dark" and Warners' "House of Wax" are drawing top money in N.Y. despite notices which, in any other field, would do anything but start a b.o. stampede.

"Wax" especially is going sock, with some of the loot being attributable to Eddie Fisher's appearance onstage at the Paramount. Mostly all press sizeups of the pic included comment on the "old fashioned" type of thriller screen-

(Continued on page 25)

Speed of Switch to CinemaScope Will Key 20th's Pix Flow to Video

Cutting Backlogs

In line with the hesitancy anent future production because of 3-D and widescreen influences, many top Hollywood studios are cutting investments in new pix. Paramount's inventory was cut by $8,174,552 in the past fiscal year, prez Barney Balaban revealed in his annual report. However, advances to outside producers were increased by $3,639,869.

Par's total inventory — pix completed and awaiting release, others in production, etc. —amounted to $36,626,536 as of last Jan. 3. Year ago this was carried at $44,810,088.

Sale of 20th-Fox oldies to TV is no more than a year off and, depending on the speed of the industry's conversion to CinemaScope and other systems, could come even earlier.

News that 20th had changed its mind on supplying TV was contained in president Spyros P. Skouras' message to 20th stockholders yesterday (Tues.), and hit both the industry and Wall Street with bombshell effects. Twentieth stock closed Monday (13) at 17⅜ on the N. Y. stock exchange, registering a 1½ point gain even before the report was officially released. Yesterday it closed at 17¼.

The statement, which makes 20th the first of the major distribs to acknowledge plans of unloading to TV, gave no hint as to when 20th might move, saying merely that, with CinemaScope, the theatre demand for older pix will "greatly decrease." Skouras said he could put no accurate value on 20th's library of some 900 pix since the advent of sound, but commented:

"We hope that these pictures will derive for your corporation very large income, running into millions of dollars."

It's understood that the company figures it can gainfully pull the

(Continued on page 24)

Par '52 Net Jumps To $5,899,871; 3-D 'Solution' In View

With operating revenues of $106,090,044, representing an increase of more than $10,000,000 over 1951, Paramount's net earnings for 1952 climbed to $5,899,871, equal to $2.52 per common share, president Barney Balaban told stockholders yesterday (Tues.) in Par's annual report. Earnings include a net of $559,287 on the sale of real property, this presumably being the Coast laboratory disposed of by the company last year.

Earnings in 1951 amounted to $5,459,273, or $2.33 per share. The per share earnings in the new year, exclusive of capital gains, were $2.28.

Par's 67½c. interest in Famous Players Canadian has a market value of about $24,000,000, said Balaban, relating that the Canadian chain wound up its 1952 fiscal year with a profit of $3,480,126, compared with $3,032,018 in 1951.

Par chief exec further related

(Continued on page 24)

20th's Stand on Video As Another Blow In Green's Stock Battle

Decision of 20th-Fox to peg release of its older pix to TV, on CinemaScope saturation of the theatre market, was seen by industry observers yesterday (Tues.) as another move designed, among other things, to head off the expected attack by Charles Green, minority stockholder, who is challenging the 20th management.

Although Green has never flatly stated whether or not he favors release of 20th product to TV, it's believed that this will be one of his arguments in the upcoming

(Continued on page 25)

National Boxoffice Survey

Vacations Boost Week's B O.; 'Salome' 1st, 'Madam' Close 2d, 'Moulin,' 'Pan' Next

Continued school vacations the latter part of last week and the widened circulation of top product, as traditionally tossed into release by the distribs during a holiday period, make the current session a strong one in key cities covered by VARIETY. Upbeat continued through the weekend despite rain in some locations.

In an unusually close race, "Salome" (Col) barely edged out "Call Me Madam" (20th) in this week's sweepstakes, moving up from second place last week to the No. 1 position. "Madam," which had the lead spot last week, fell to second via slight dropoffs in business as the pic went into holdover status in many situations following giant first week's biz. "Salome," in either first or second weeks of its runs in representative cities, is going at a hefty clip.

"Moulin Rouge" (UA), holding up strong in extended runs, rates as third this session, replacing "Peter Pan" (RKO-Disney) which had show position last week. "Pan" is taking fourth money this round. "Hans Christian Andersen" (Goldwyn-RKO), a holdover in all locations checked, continues in the b.o. bigtime with fifth spot.

"Off Limits" (Par) is in sixth place, same as last week, and "Come Back, Little Sheba" (Par), well established as a strong moneymaker over a long haul, is seventh. "Trouble Along the Way" (WB), doing okay business in a number of spots, is eighth. Rounding out the Top Ten are "Desert Legion" (U) and "Kettles on Vacation" (U).

Of the newcomers on the list, "Battle Circus" (M-G) is sock in Omaha and good in Seattle. "Jeopardy" (M-G) is fast in Chicago. "Seminole" (U) is above average in Kansas City, great in Detroit and lusty in Philadelphia.

On the basis of its smash in N. Y., "House of Wax" (WB) appears certain to hit paydirt when widely released. Other 3-D entry starting out is "Man in the Dark" (Col), standout in San Francisco and strong in N. Y.

(*Complete Boxoffice Reports on Pages* 8-9)

Haley Pact Breach Suit Vs. RKO in Settlement

A $400,000 breach of contract suit filed several years ago in N. Y. Federal Court by Jack Haley against RKO Pictures was settled and discontinued, according to papers filed yesterday (Tues.). Terms of the settlement were not revealed.

In his original suit, Haley charged that RKO did not live up to a 1945 two-picture deal. Haley said he made one picture, "George White's Scandals," but was not called for a second although the studio used sequences from "Scandals" in "Make Mine Laughs" without employing the actor for the latter. Haley asked for $75,000 for breach of contract, $300,000 for invasion of his civil rights, and $25,000 as coin he could have earned on the second picture.

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Indies Move Ahead on All Fronts; Give Majors Run for Their Money

Indie element in the pic biz is giving the majors a run for their money.

The little fellows in the industry, free of large overheads, unencumbered by court decrees and less conservative in their policies, are stepping up their activities and banding together to safeguard their interests here and abroad.

VARIETY listing of the 12 top grossers for March saw indie producers walk away with the four top pix and take seven out of the whole dozen. Copping b.o. honors were "Peter Pan" (RKO), "Hans Christian Andersen" (RKO), "Moulin Rouge" (UA), and "Come Back, Little Sheba" (Par). Indie slate was rounded out with "The Stooge," "Bwana Devil" and "The Star."

Added to this, Stanley Kramer's "High Noon" (UA) brought its producer the Academy Award for the best pic of the year.

Indies also have latched on to TV, where most of the majors still take a standoffish attitude. Rental lots on the Coast are buzzing with activity to satisfy the insatiable TV appetite for celluloid fodder.

Independent production for theatrical release is on the upbeat, too. Situation is reflected in the continued strengthening of United Artists' position. At least 30 or more of UA's 36 releases in '53 will carry the Hollywood label.

Expansionist spirit is exemplified by Collier Young and Ida Lupino, who have formed Filmakers Releasing Organization, with exchange planned in 29 key cities. Hal Roach, who has been concentrating on TV for some time, is back with a production program of theatrical release pix.

Society of Independent Motion Picture Producers is set for a membership drive, and is currently

(Continued on page 22)

20th Planning to Cut 4 Officers from Board; Skouras Alone Stays

Slate of directors proposed by 20th-Fox for stockholder approval at the annual meeting in N. Y. May 19 is expected to eliminate four of the fine officers of the company now on the board.

Quartet includes Wilfred J. Eadie, comptroller and assistant treasurer; Donald A. Henderson, treasurer and secretary; William C. Michel, exec v.p., and Murray Silverstone, v.p. in charge of foreign operations. Prexy Spyros P. Skouras will, of course, continue as a board member.

Board was cut from 10 to nine men with the death of Seton I. Porter. It's understood that, while the board is likely to again be brought up to full strength, no expansion is planned and the post of board chairman will remain vacant.

Composition of the 20th board has been attacked by Charles Green, minority stockholder engaged in a proxy fight with management. Green has charged that, with a nine-men board, Skouras gets an "automatic" majority on it by dint of the four officer-directors. Other directors include L. Sherman Adams, Robert L. Clarkson, Daniel O. Hastings and Robert Lehman.

Showdown between Green and management is due May 5. That's the date when the company has called a special meeting of stockholders at Wilmington, Del., to vote on the proposed elimination of cumulative voting from the by-laws. Motion carries if 51% or more of the shares represented at the meet approve. Green, who with cumulative voting stands a chance of electing several directors to the 20th board, will fight the management proposal, which is seen as depriving him of his chances to get board representation.

Cohn Asks Yacht Refund

Los Angeles, April 14.

Harry Cohn, Columbia Pictures prexy, filed suit against the Federal Collector of Internal Revenue for a refund of $2,398 on his income taxes for 1945.

Plaintiff claims he failed to deduct that amount for depreciation of his yacht while it was in Government service.

Starr on 20th's TV Side If Theatres Protected

Alfred Starr, prexy of Theatre Owners of America, declared in New York Monday (13) that he has no objection to 20th-Fox releasing films to television — as long as the filmery plans to make them available to video when the conventional pictures are obsolete for theatres. When sufficient product of the new type, whatever form it may take, is on hand and all theatres are equipped to receive it, Starr said he could see no reason to condemn the 20th action.

"I have just seen the statement to stockholders," Starr said, "and I'm delighted to learn that Fox is withholding the pictures for television until theatres are equipped for the new-type produce. I'm glad Fox is taking the precaution to protect its present customers."

War on 'Pan' Terms Is Still Raging

The running battle between exhibs and RKO or Walt Disney on sales terms on "Peter Pan" continued unabated last week. As a result of a series of incidents pertaining to the rental of the picture to subsequent run houses, the rift between theatremen and the distrib became more pronounced, with exhib forces declaring that the most recent action on the part of RKO would be presented to the Senate Small Business committee.

Current hassle revolves around charges that RKO, after setting a verbal deal, pulled a last-minute switch, rejecting terms which it itself had offered. As a result of the RKO offer, exhibs claim they set dates, arranged advertising and alerted their communities for the picture. RKO's 11th-hour policy change, it's charged, disrupted bookings, cost exhibs unnecessary coin, and caused a s cramble for other product to fill in for the original "Pan" dates.

Exhibs declare that RKO offered the picture to sub runs at percentage terms, which although regarded high by exhibs, were accepted. Company then rejected its own terms, it's stated, and switched to a flat rental policy. Theatremen claim that the flat terms were offered "at prohibitive prices." As a result of the RKO switch, Wilbur Snaper, prexy of Allied States Assn., has wired all Allied units with the warning: "Be cautious in dealing with RKO on 'Peter Pan.' Until you have approved contract, don't consider the picture bought. Picture now being offered at flat terms at prohibitive prices. Your local RKO representative including district managers have limited or no authority to confirm deals on this picture."

Bausch & Lomb to Sell Lenses Only to 20th-Fox

Deal for the Bausch & Lomb Optical Co. in Rochester, N. Y., to supply 20th-Fox with large quantities of both camera and projection lenses for CinemaScope has been completed on a non-exclusive basis, with 20th free to license other optical manufacturers, but Bausch & Lomb restricted to selling lenses only to 20th.

In the first phase, the optical outfit will produce three types of units, one for taking cameras and two for projectors. Each lens will be stamped with the CinemaScope name. First deliveries are due June 1 and the output of projection lenses will outnumber taking lenses by a large ratio at the start.

News of the contract was announced yesterday (Tues.) jointly by 20th prexy Spyros P. Skouras and Bausch & Lomb. Among the majors, Metro has already signed for CinemaScope lenses. Other studios and indie producers are interested in producing CinemaScope pix, according to 20th, and can expect to be supplied shortly with the necessary units, known technically as anamorphic adapters.

Glasgow 'Bwana' Nix

Glasgow, April 14.

"Bwana Devil," in third week at the first-run Gaumont Theatre here, failed to draw the crowds, following heavy press panning. Pic opened big, but demand fell away within days. Management cut out separate showings and reverted to normal "continuous houses" layout. The 3-D pic was withdrawn Saturday (11). A lengthy season had been planned.

Metro is showing its 20-minute 3-D shots at Regal and Ritz, Edinburgh, from Monday (13).

UA Ready For All Screens: Krim

With the strongest product lineup in history, United Artists is now appraising its inventory with the view of adapting some of its films to largescreen or stereo sound techniques, Arthur B. Krim, president, announced prior to his departure from New York yesterday (Tues.) for a swing of Europe. He stressed, however, that in any event, all pix on the lineup will be available in 2-D, that these figure to number 65 productions over the next 18 months at the rate of four per month.

Krim said he believes it will be at least a year and a half for the industry, domestically, to convert to whatever new system or systems ultimately are adopted. "In the interim," he states, "it would be tragic if a single screen is lost to the industry."

Of the upcoming releases, said the chief exec, the only features in 3-D will be "I the Jury" and "Ring Around Saturn" in addition to the Marciano-Walcott fight pic.

UA, said Krim, has responsibility to exhibs and its indie film producers. On the first count, he said, the company wants to make it known that theatres the world over can rely on a steady flow of product in conventional pattern. As for producers, he drew attention to UA's liquidation system, which calls for a 75% playoff domestically in the first six months and the major part of the balance over the next half year.

3 Days of Open Hearings For D.C. Small Biz Group On Indie Exhibs' Beefs

Washington, April 14.

Sen. Edward J. Thye (R., Minn.), chairman of the Senate Small Business Committee, and Sen. Andrew F. Schoeppel (R., Kans.), chairman of the monopoly sub-committee, announced today (14) that the subcommittee will resume hearings on the problems of independent motion picture exhibitors here tomorrow morning (Wed.).

The monopoly sub-committee sat for a week in Los Angeles recently to receive charges from Coast exhibitors that trade practices of film distributors were bringing an industry depression.

Schoeppel said the monopoly sub-committee will receive additional testimony from exhibitors in three days of open hearings commencing tomorrow.

The following witnesses are scheduled: Wednesday (15)—Philip A. Sliman, Evangeline Theatre, New Iberia, La.; Abram F. Myers, general counsel and chairman of the board, Allied States Assn.; Wilbur Snaper, president, Allied; Sidney E. Samuelson, president and general manager, Allied Independent of Eastern Pennsylvania.

Thursday (16)—L. Frank Stewart, Stewart Enterprises, Inc., Danville, Ill.; Nathan Yamins, Boston; Col. H. A. Cole, Allied of Texas, Dallas; Beverly Miller, vice-president, Allied Independent Theatre Owners of Kansas and Missouri.

Friday (17)—Hiram P. Holmes, chairman, Economic Committee, National Assn. of Real Estate Boards; Benjamin N. Berger, president, North Central Allied; Allen Johnson, Grand Rapids; A. C. Myrick, president, Allied Independent Theatre Owners of Iowa and Nebraska.

The sub-committee will hold three additional days of open hearings April 22, 23 and 24 to hear distributors and representatives of the Federal Trade Commission and the anti-trust division, Dept. of Justice. The names of next week's witnesses will be announced later.

Teener's $1.25 for A.M. 'Wax'-Fisher Supports B.O. Tilts if Show Is 'Right'

Sock b.o. combination of Warners' "House of Wax" and a stageshow headed by Eddie Fisher at N. Y.'s Paramount Theatre is accepted by many in the trade as the clincher in the argument for boosted b.o. prices when the show is "right."

Par flagship house, it's pointed out, played largely to teenagers over the last weekend and there was no indication of rebellion among them because of the tariff. Par held to its regular $1.80 top but advanced the rate of admission boosts during the day.

Last Friday (10), for example, the kids shelled out $1.25 in the forenoon, instead of the usual 95c. Theatre opened at 8:30 Friday morning and the b.o. queue extended from Times Sq. all the way down 43d St. to Eighth Ave. Admission price was up to the $1.80 maximum for the late afternoon shows over the Saturday-Sunday weekend and still there was no apparent balking on the part of the public.

Par combo show, incidentally, has prompted a guessing game among film execs on which part of the program, stage or screen, is the big b.o. lure. Number of vocal youngsters in the audience, giving the Par the aura of the old Frank Sinatra stageshow days, makes it clear that Fisher is not to be sluffed off as marquee bait. On the other hand, Warner Bros. and other champions of 3-D, insist that the pic carries the most b.o. weight. Neutral observers cut through the middle, state that its the combined show that's drawing the crowds.

Show Biz Turnout For Judy Balaban Nuptials

Total of 450 persons, including theatre and film execs and many from the theatrical agency field, are on the list to attend the wedding today (Wed.) of Judy Balaban, daughter of Paramount president Barney Balaban, and Jay Ira Kanter, member of Music Corp. of America, at the Plaza Hotel, N. Y. Groom is the son of Mrs. Sidney Genser of Beverly Hills and the late Harry H. Kanter.

Bride's father will give her in marriage and Lois Campe is to be maid of honor. Mrs. Burt Balaban, the bride's sister-in-law will be matron of honor and bride's maids will include Mrs. Leonard Balaban, Patricia Reuben, Rosemary Clooney and Peggy Ann Garner.

Marlon Brando will be best man. Other attendants will be Leonard Balaban, Burt Balaban, Robert Brenner, Richard Shepherd, Arthur P. Jacobs and Wallace Ross.

40% Fox Income In Foreign Mkt.

Foreign market accounts for about 40% of 20th-Fox's income, 20th-prexy Spyros P. Skouras told stockholders yesterday (Tues.) in his president's message. The company's foreign film rentals in '52 reached a record $35,737,000, compared with $32,171,000 in '51.

Skouras reported that 1952 dollar remittances came to $15,577,000 as against $16,003,000 in 1951. Additional expenditures of foreign balances for film production, theatre acquisition, etc., came to $2,166,000 in '52, a decrease from the $3,176,000 in '51.

Earnings of 20th, representing the corporation's share of undistributed income of Hoyts and Amalgamated circuits in Australia and New Zealand, came to approximately $290,000. Whereas Hoyts showed an increase for the year ended June 30, '52, Amalgamated registered a drop for the 52 weeks ended March 31, '52. Twentieth owns 94.4% of Hoyts in Australia and 75% of Amalgamated in New Zealand. Additionally, the company has houses in Egypt, Holland, South Africa and Israel, and has a 27.4% voting interest in Britain's Gaumont circuit.

Skouras surveyed his trip to the Far East late last year and commented that the area had become "acutely interested in the American way of life, as reflected in the unrivalled popularity of Hollywood productions."

Paramount assigned **Gene Barry** to co-star with **Rosemary Clooney, Joanne Gilbert, Anna Maria Alberghetti** and **Guy Mitchell** in the **Pat Duggan** production, "Red Garters."

N. Y. to Europe

Lex Barker
Anne Baxter
Earl Blackwell
Richard Brooks
Charles Boyer
Claudette Colbert
Gary Cooper
Olivia DeHavilland
Jerry Devine
Walt Disney
Norman Elson
Zsa Zsa Gabor
Arthur B. Krim
Efrem Kurtz
Doreen Palmer
Jay Palmer
Les L. Persky
Norman Reader
George Sanders
Lana Turner
William Wyler

N. Y. to L. A.

Marian Anderson
Sir Michael Balcon
Mort Blumenstock
Alfred Crown
Milton L. Gunzburg
Hillard Elkins
Joseph Kaufman
Joseph L. Roberts

Europe to N. Y.

Jose Iturbi
Sol Hurok

Wyler Prefers Sticking With Major Co. to Avoid Coin Worries, Biz Snarls

Differing with indie producers, who claim they must have "freedom," producer William Wyler prefers to stick with a major company. "This way I don't have to worry about money and have no headaches over business entanglements as in independent operation," he states.

Wyler is committed to make one more pic for Paramount next year. He may lens one in Europe before this, with the production tieup to be determined by the subject matter he chooses. He'd like to be affiliated with a major in the project, but if none of the companies likes the theme he selects he'll make the pic as an indie.

Wyler returned to Rome over the past weekend to put the finishing touches on "When in Rome," Gregory Peck-Audrey Hepburn costarrer for Par release. He was in the States briefly, he said, to gauge American audience reaction to rough prints of the pic via sneak previews in N. Y. and L. A. After he "trims and polishes" the film, Wyler will spend the summer in Switzerland with his family.

L. A. to N. Y.

Mischa Auer
Ben Blue
Leighton Brill
Sammy Cahn
Rudy Cataldi
John B. Clarke, Jr.
J. V. Copeland
Ray Crossett
Dennis Day
Kurt Frings
Henry Ginsberg
Z. Wayne Griffin
Arthur Hornblow, Jr.
Anthony Joachim
Jimmy Johnston
Dr. Herbert T. Kalmus
Ben Kamsler
Evelyn Keyes
Frank Lovejoy
Arthur S. Lyons
Gordon MacRae
Colin Miller
Norman H. Moray
Jeff Morrow
William Mueller
James A. Mulvey
Robert Newton
Bill Pierce
Hal Roach, Jr.
Sol C. Siegal
Earl I. Sponable
Jan Sterling
George Stevens
Gloria Swanson
Robert Taylor
Richard Thorpe

WIDESCREEN'S EDGE OVER 3-D

3-D's Role in Exhib Economics— May Cue 1st Divvy by Stan Warner

Immediate effect of 3-D, especially as it applies to the new Stanley Warner Corp., is that the depth medium may make the difference between a payment or no payment of an initial dividend to stockholders. Theatre offspring of Warner Bros. Pictures, which began operations on March 1, '53, showed a profit of only $145,112 for 1952 as compared to $6,143,341 for 1950, when a part of the picture company. On the basis of the 1952 statement and the early returns from 1953, it was doubted that a dividend could be declared. However, playing of "Bwana Devil," the initial 3-D entry, plus the soon-to-be-played "House of Wax," may make a substantial difference in the company's earnings.

Outfit chalked up hefty returns on "Bwana" and expects similar results on "Wax." In addition, it did well with "Peter Pan." On the basis of this trio, SW may be able to declare a dividend by figuring the estimated earnings or waiting until the final returns are in.

Since it is advantageous for a new company to declare a dividend to gain stockholder confidence, SW could have dipped into earned surplus or capital assets (latter is permissible under the corporate laws of Delaware). Although it's not known if the company contemplated such action, it's figured that either of these contingencies will not be necessary now.

When Warner Bros. split into separate production and theatre companies, stockholders received one-half share of stock in each of the new companies for each full share of the former combined company. Picture company recently declared a 30c quarterly dividend

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D For Delayed

Hollywood, April 14.

Paramount's "Sangaree" bears a unique distinction. It is the first 3-D picture ever sneak-previewed in 2-D.

The 3-D print was not ready for the screening at the California Theatre, so producers Pine & Thomas ordered it unveiled as a "flattie." They wanted an audience reaction for further editing purposes.

Regent, Buffalo Nabe, Todd-AO's Proving Ground

Buffalo, April 14.

The Regent, Main-Utica nabe, has been leased for four months by Magna Corp. for preliminary trials of its new (Mike) Todd-AO wide-angle projection which has been developed at American Optical Co.'s Buffalo plant. Regent is one of the four community houses owned by the Konczakowski Circuit.

New 3-D trials, which will be under direction of William F. Peck, American Optical's local general manager, require only one camera and one projector and is claimed to "adapt easily to existing theatres."

'Okla.' Still Up In Air

There appears to be sharp disagreement over the choice of "Oklahoma" as the first Magna Theatre Corp. pic to be lensed in the Todd-AO widescreen process.

In Hollywood, Magna board chairman Joseph M. Schenck confirmed previous reports that "Oklahoma" would be Magna's initial release. "Before contracts can be signed we must first buy out a small minority of stockholders. We have a definite agreement with Rodgers & Hammersein to do the picture," he said.

In New York, Richard Rodgers,

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Natural Vision $$ For 'Good' 3-D Pix

Natural Vision Corp. is ready to help finance "good" productions lensed in its own 3-D process and, in addition to its 20% interest in "Bwana Devil," also has a 10% piece of "The Moonlighters," which Joseph Bernhardt is producing for Warner Bros. release.

This was disclosed in N. Y. last week (10) by Milton L. Gunzburg, Natural Vision prexy, as he conferred with reps of the Polaroid Corp. regarding a stepup in the production of polarized viewers, to which Natural Vision has exclusive distribution rights worldwide until July 15. Question of Gunzburg's future relations with Polaroid also figured prominently in the talks but remained unsettled.

Gunzburg indicated he expected the U. S. Patent Office to issue a patent on his 3-D camera within the very near future, and hinted that this might set off a series of infringement suits, "since there has been so much copying of our system." Natural Vision exec also disclosed, without elaboration, that his company might handle a stereoscopic sound installation for theatres much cheaper than that currently being marketed.

Polaroid expects to boost production of viewers from the current

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LOEW'S CONTESTS BANK SALE OF POWELL PIX

In an effort to keep two William Powell pix off television, Loew's, Inc., filed an answer to the Bank of America's foreclosure suit. Films involved are "The Senator Was Indiscreet" and "Mr. Peabody and the Mermaid," in which Powell appeared on loanout deals.

Under his contract with Metro, the studio claims, Powell's name cannot be used for commercial tieups or sold for telecasting without Loew's permission.

Stanley Warner Facelift Now Likely From Current Survey by New Toppers

Trio of Stanley Warner toppers —prexy S. H. (Si) Fabian, exec veepee Samuel Rosen and general manager Harry Kalmine — are currently making a survey of the theatre company's houses. For Fabian and Rosen, who took over the circuit from Warner Bros. on March 1, it's a first looksee at the circuit's theatres. Kalmine, longtime head of the chain under the Warner management, is introing the new chiefs around and briefing them on the company's operations.

Survey, it's indicated, may result in face-lifting and other improvements for many of the houses. Most of the outfit's theatres are already equipped for 3-D, and a good many are being equipped with Warner Phonic sound for the unveiling of Warner's 3-D "House of Wax." Although Fabian has been reported bullish on CinemaScope, theatre topper hasn't indicated whether or not he's installing the 20th-Fox or any other widescreen system.

Chain, one of the first to circuitbook "Bwana Devil," is extremely high on the upcoming "Wax." Recognizing, however, some opposition among critics and patrons to the early 3-D entry, company has taken steps to overcome any resistence, real or anticipated. Feeling that the N. Y. Paramount bow of "Wax" would serve as the best showcasing, outfit brought in film crix from Pennsylvania and New Jersey, strongholds of the Warner chain, for a gander at "Wax."

BUT COMBINING THEM IN FUTURE

Widescreen exhibition of films appears to be shaping as the victor over 3-D in the race for technological advancement and hypoed b. o. for Hollywood over the long haul.

Champions of depth with the use of viewing specs so far have had a secret weapon, i.e., tremendous public support, as evidenced first with Arch Oboler's "Bwana Devil" (UA) and this week with the smash returns for Warners' "House of Wax" and Columbia's "Man in the Dark." That 3-D's newness will continue to draw heavy trade for some time is a cinch, too. Those novelty values and optical achievements simply can't be minimized.

But the industry in large part is figuring on the widened-screen as a lasting fixture, this based on the many hundreds of exhibs now in line to install 20th-Fox's CinemaScope or otherwise adjusting for projecting on new screen aspect ratios. The filmmakers also are inclining toward the screen approach.

On the other hand, opinion among many pix execs is that while 3-D has a future, too, the play given that added dimension will fall off eventually. There's wide agreement with Jack Warner that 3-D is here to stay, but the thought also is that the 3-D'ers are to be only a small part of Hollywood's output in the coming years. In contrast, the swing to wide-

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Exhibitors Rap Yates' TV Stance

Statement to stockholders by Republic prexy Herbert J. Yates that television represents a vast, new sales field for Republic pictures, brought forth this week the sharpest blasts yet leveled at Yates by exhibs. There were indications that individual exhibs would make efforts to bypass Republic product.

Harry Brandt, head of the Brandt circuit, declared that "if Yates continues his overt acts, he'll lose more and more of his regular customers. If Yates wants to become a TV producer, it's okay with us. Maybe he'll wind up in TV. It'll be a good thing for the picture industry."

Walter Reade, Jr., head of the Reade circuit, was equally caustic about Yates' TV policy. "I don't think," he stated, "that any exhibitor will have the wool pulled over his eyes the way Yates pulled it over the eyes of the stockholders with his statement. If the money Yates and his company have made from TV is so great, why doesn't he get out of the picture business to which after all, he says he owes no loyalty?"

Yates' downbeating of 3-D brought forth from Reade the comment that "Yates' statement about 3-D being a novelty or a passing fad proves how far the parade has passed him by."

Wilbur Snaper, speaking as an individual exhib and not as prexy of Allied States Assn., stated: "Personally, I haven't played Republic Pictures since Yates tried to ride two horses at once."

Arnall, SIMPP Weigh Expansion, Foreign Posts

Hollywood, April 14.

Prexy Ellis Arnall is here discussing with coast Society of Independent Motion Picture Producers execs expansion program under which group would add to its New York personnel, possibly open offices abroad for first time. Heretofore SIMPP handled foreign affairs via foreign offices of member companies.

A spokesman said that expansion has been decided upon, at least in part, as result of the booming biz of the indies' pix.

Nabe Exhibs Adopt Wait-See Plan On 3-D, Screens as Chains Take Plunge

Old-Fashioned

Indie distribs, sans a 3-D interest, are upbeating the story values of their convential "flats" by chiding the gimmick aspects of the depth pix.

For example, Joseph Burstyn, foreigh film distrib, has a special ad in today's (Wed.) New York Times plugging the French import "Justice Is Done," currently at the N.Y. Trans-Lux 60th St., aimed at offsetting the 3-D furore.

Ad reads: "Do You Want A Good Movie—Or A Lion In Your Lap?"

Kirsch Wants To Know If 2-Ders Will Still Flow

Chicago, April 14.

While many theatre operators are rushing to get into the 3-D and new screen fields, there has also been a hesitancy here about installing equipment, due to the many conflicting systems. Jack Kirsch, president of Illinois Allied, issued an open letter last week to sales toppers of major distributors, asking for some unifications of the many systems pointing out that many houses could not afford to install the various types of equipment yet.

He also asked for some reassurance that the distribs would continue to furnish 2-4D product for the vast majority of houses. Prexy asked that companies report how many pictures they were scheduling for the coming season; how many were in 3-D; how many in 2-D; and of the 3-D, how many of those would also be available in 2-D. There was also a plea for aid from majors to help in case a serious cutback of 2-D product was made.

Essaness circuit here, one of the largest in the city, is bypassing all of the new tri-dimensional efforts until some standards can be ob-

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Stock Suit on Again, Jack, Harry Warner's Control In Question

Hollywood, April 14.

Trial of a five-year-old stockholder suit against Harry M. and Jack L. Warner resumed today (Tues.) before Federal Judge William C. Hathes. Action will be heard on a split-week basis, with testimony being taken every Tuesday, Wednesday and Thursday for the next five or six weeks. Suit contends there were irregularities in the way in which the studio financed indie operations of U. S. Pictures.

In his opening statement Eugene D. Williams, attorney for the defendants, declared that Harry and Jack Warner own 15% of the stock in Warner Bros., but do not control the company.

The suit was originally filed Dec. 5, 1948, by Edward S. Birn, N. Y. financier who has since died and whose estate is pressing the action. It named Milton Sperling, Warner Bros., Inc; United States Pictures, Inc., and Harry M. and Jack Warner.

Birn claimed the defendants control the company, and that Warners had advanced Sperling's independent United States Pictures 50% of the production costs and put up collateral for the other 50%.

He contended that Warners thus was undertaking the entire risk

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While the major, well-heeled theatre chains continue bullish on 3-D and widescreen, the subsequent-run exhibs are maintaining a cautious wait-see policy. Currently the new medium sweepstakes from the theatre standpoint shapes up as follows: The chains will install 3-D and widescreen, using a screen that is sufficiently versatile to exhibit both processes as well as regular flat pictures. The smaller houses will go slow on everything, perhaps installing 3-D first because of its lower cost and moving into widescreen when the cost factors become more palatable.

Although 20th-Fox has announced many orders for CinemaScope, such circuits as Loew's, RKO, and Stanley Warner have yet to make definite commitments. Officials of these outfits, although high on widescreen, say they are studying all the widescreen methods before ordering installations.

On the other hand, Harry Brandt, head of the Brandt circuit, is one of the most ardent advocates of CinemaScope. He declared he's ordering the 20th process for all of his 120 theatres, though admitting there will "be headaches and problems until there is sufficient product in the medium." Meantime, he noted, he'll keep his theatres operating "until the industry is restored to normal," by exhibiting whatever product is available, be it 2-D, 3-D or widescreen. That, in short, appears to be the attitude of most of the major chains.

Brandt is convinced that every company will be making films in the future in the CinemaScope process. He contends that all would be making it now if the necessary lenses were available. Theatre topper is also bullish on new sound developments, declar-

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20th to Handle Bigscreen Units

Decision by 20th-Fox to enter the equipment field to do its own handling of the CinemaScope widescreen package was implied yesterday (Tues.) with announcement of the formation of CinemaScope Products Inc. as a 20th subsidiary.

Company will act as the sole distributor of the Miracle Mirror Screen which is part of the CinemaScope unit, but it's understood that it will serve also as a channel for the CinemaScope lenses and stereophonic sound equipment.

Miracle Mirrors Screen is described as an all-purpose type completely compatible with and suitable for CinemaScope, Eidophor, other theatre TV systems, 3-D and various widescreen processes. It's adaptable to theatres of all sizes, according to 20th.

NAT'L THEATRES EXECS CONTINUE STOCK BUYS

National Theatres' officials are continuing buy-ups of the corporation's common stock, presumably a factor in the issue's substantial price rise on the N. Y. Stock Exchange. It's now being traded at over $7 per share.

Earle G. Hines, National board member, made his first investment in the issue with acquisition of a block of 1,000 shares, according to the Exchange. Elmer C. Rhoden picked up an additional 1,500 shares and now holds 16,800 shares direct and 3,525 shares indirect.

On the RKO Theatres front, Sol A. Schwartz, president and director, has become active with the purchase of 1,500 shares of the chain's common issue. This brings his total ownership to 2,500 shares.

House of Wax
(3-D)

Socko b.o. via that new dimension in sight and sound.

Warner Bros. release of Bryan Foy production. Stars Vincent Price, Frank Lovejoy, Phyllis Kirk, Carolyn Jones, Paul Picerni. Directed by Andre de Toth. Screenplay, Crane Wilbur, from story by Charles Belden (original title as first filmed by WB, "Mystery of the Wax Museum" reviewed Feb. 21, 1933, as "Variety"); cameras (Warner Color), Bert Glennon and Peverell Marley; editor, Rudi Fehr; sound, Charles Lang; NaturalVision supervision, M. L. Gunzburg (Dr. Julian Gunzburg, consultant); music, David Buttolph; orchestrations, Maurice DePackh; assistant director, Jimmy McMahon. Previewed April 9, '53, Paramount, N.Y. Running time, 90 MINS.

This picture will knock 'em for a ghoul.

Warners' "House of Wax" is the post-midcentury "Jazz Singer." What the freres and Al Jolson did to sound, the Warners have repeated in third-dimension. Houses playing "Wax" in 3-D will be beaucoup OK for b.o.

As the first major studio third-dimensional, not counting Columbia's concurrent "Man in the Dark" at the competitive Globe, on Broadway—and also doing OK b.o. despite its comparative shortcomings—"Wax" has the advantage in that it gives the audience a chiller-diller workout as few celluloid merchants of menace have done. Burbank pulled out all the stops on the macabre, the cadaver and the ghoulish props. It's all there, and in spades—the creaking doors; human cadavers in too realistic effigy; the madman entrepreneur of this replica of Mme. Tussaud's Museum; the deaf-mute No. 2 menace (with Lionel Strongfort muscles to match); the sinister murderer stalking his victims; the blazing fire which destroyed the original musee; the death masks and the paraffin works; the hyper-realistic replicas of practically every heinous crime or violent act in history (torture on the rack, Joan of Arc at the stake, Bluebeard, Marie Antoinette, assorted guillotines and kindred props, first criminal to die in the electric chair, the hanging victims, etc.). Nothing has been missed.

Remake of Charles Belden's oldie, "Mystery of the Wax Museum" (VARIETY, Feb. 21, 1933), has been given the full three-dimensional treatment in Crane Wilbur's screenplay. Andre de Toth's direction, while uneven and frequently as unconvincing as the basic scripting, none the less has geared it to the medium—chairs flying into the audience, cancan dancers pirouetting full into the camera, the barker's pingpong ball, as a pitchman's prop, likewise shooting out at the audience, the muscular menace springing as if from the theatre into the action.

The stereophonic sound further assists in the illusion, although, just as often, there are technological missouts such as when the clattering feet precede the visual action. But in the main the utilization of the multi-horned sound effects are more than sufficient unto the purpose thereof. The off-screen directional screams, footbeats and the like, for all their melodramatic theatricalism, are highly effective. After all, this is part of that new public yen for a new dimension.

It is patent how streophonic sound, in time, will more than compensate for the "depth" dimension, as the other new processes (CinemaScope, etc.) come into existence, leaning less to the utilization of the polaroid glasses and more in favor of widescreen and directional sound to further the illusion of a "third" dimension.

Warners here employs the Gunzburg Bros.' NaturalVision technique, first introduced in Arch Oboler's "Bwana Devil" (now UA release). It is said that both Milton and Dr. Julian Gunzburg deprecated so large a house as the Broadway Paramount for NaturalVision, favoring a smaller capacity than the 3,664-seater. However, it all comes off quite well.

Charles Lang did all right in the main with the RCA Stereophonic sound (billed here as WarnerPhonic Sound). WB also utilized its own WarnerColor which, in some instances, achieved minor key lighting, although in the main it all blended quite well into the Frankenstein-Dracula motif.

Fittingly, Bryan Foy, whose "Lights of New York" has some historic significance in the annals as the first 100% all-talker (also Warner Bros.), has the credit of having produced the first major studio feature in 3-D. Production, basically, did not strain the budget and achieved maximum results with the eerie chases, ghoulish shenanigans in the N. Y. City morgue, the "14th St. Music Hall" (sic!) interior for the cancan, the police headquarters' flashbacks, and the like.

Casting is competent. Vincent Price is capital as the No. 1 menace. Frank Lovejoy is authoritative as the lieutenant. Phyllis Kirk is purty as the ingenue who looks fairly convincingly scared but not so in the scream department—she needs a good, shrill, piercing shrieker as voice standin. Paul Picerni is okay as the juvenile and Carolyn Jones makes her moments count as the flighty kid who gets bumped off. Charles Buchinsky is the No. 2 menace, as the deaf-mute, and Reggie Rymal, as the barker; is also standout. Rest of the cast is professionally competent.

(Lionel Atwill, Fay Wray, Glenda Farrell, Frank McHugh, Allen Vincent and Holmes Herbert were in the original Michael Curtiz-directed production, which was also in Technicolor. VARIETY review, at the Broadway Strand, deprecated "the loose and unconvincing story" but conceded its b.o. potentials, being primed for the horror school of film fan).

"Wax" ran sans intermission at the Paramount but in smaller houses, with small booth space, the intermission would come at the halfway point. *Abel.*

Shane
(COLOR)

Socko drama of the pioneer west with both class and mass appeal. Strong b.o. possibilities.

Hollywood, April 13.

Paramount release of George Stevens production. Stars Alan Ladd, Jean Arthur, Van Heflin; co-stars Brandon De Wilde; features Jack Palance, Ben Johnson, Edgar Buchanan. Directed by Stevens. Screenplay, A. B. Guthrie, Jr.; added dialog, Jack Sher; based on novel by Jack Schaefer; camera (Technicolor), Loyal Griggs; editors, William Hornbeck, Tom McAdoo; music, Victor Young. Previewed April 6, '53. Running time, 118 MINS.

Shane	Alan Ladd
Mrs. Starrett	Jean Arthur
Mr. Starrett	Van Heflin
Joey Starrett	Brandon De Wilde
Wilson	Jack Palance
Chris	Ben Johnson
Lewis	Edgar Buchanan
Ryker	Emile Meyer
Torrey	Elisha Cook, Jr.
Mr. Shipstead	Douglas Spencer
Morgan	John Dierkes
Mrs. Torrey	Ellen Corby
Crafton	Paul McVey
Atkey	John Miller
Mrs. Shipstead	Edith Evanson
Wright	Leonard Strong
Johnson	Ray Spiker
Susan Lewis	Janice Carroll
Howells	Martin Mason
Mrs. Lewis	Helen Brown
Mrs. Howells	Nancy Kulp

Strong boxoffice possibilities accrue to this socko drama of the early west, which draws on sound plot and characters, solid directorial interpretation and fine playing to give it both class and mass appeal. It is by no means a conventional giddyap oater feature in Technicolor, being a western in the truer sense and ranking up with some of the select few that have become classics in the outdoor field.

For the record, "Shane" was previewed in a process stage on Paramount's experimental widescreen, to an audience perched on makeshift seating. Despite these abnormal viewing conditions, the picture's worth was not lessened, and the widescreen projection did contribute, in some measure, to a sense of bigness, although, again for the record, "Shane" would be a "big" picture on any size screen. Theatres equipped for widescreen showings should find the extra ballyhoo angle of this gimmick adding to the dollars taken in at the boxoffice.

George Stevens handles the story and players in a manner that gives his production and direction a tremendous integrity. The casting is exceptionally good and the male stars have never been seen to better advantage. This is particularly true of Alan Ladd in the title role. Under Stevens' guidance, Ladd's performance takes on dimensions not heretofore noticeable in his screen work, possibly because he has seldom had such an honest character to portray. Van Heflin, the other male star, commands attention with a sensitive performance, as real and earnest as the pioneer spirit he plays.

An oddity of this screen venture, brought to life under Stevens' supervision, is the fact that the screenplay is A. B. Guthrie, Jr.'s first, as is the novel from which it was adapted, the maiden effort of Jack Schaefer. In both, the impact comes mainly from the fact there was a story to be told and all concerned went about the business of telling it without unnecessary writing embroidery. What fancying up there is comes from the directorial touches supplied by Stevens, who never rushes the picture or a scene. This measured, deliberate handling in many of the sequences may seem too slow for the tastes of the more regular run of audiences, and does account for the picture taking up nearly two hours of footage, but when the plot demands action he deals it out in such rugged doses that even the most avid fan of violence will be satisfied.

There are several fight sequences in the plot, both fistic and gunplay. In the former, all veneer is shed as the males settle down to hand-to-hand combat, as primitive as the stone ages and as violent as are all survival battles between males. The two gun duels are of like action; loud, quick and deadly, with the footage leading up to them crammed with meaningful menace. Just as ably as he breeds violent tension into those sequences, does Stevens' direction build life and emotion into the scenes of work, love, happiness and sadness that go in between.

Plot is laid in early Wyoming, where a group of farmer-settlers have taken land formerly held by a cattle baron. Latter resents this intrusion on the free land and the fences that come with the setting down of home roots. His fight is against Heflin chiefly, who is the driving force that keeps the frightened farmers together. Just when it seems the cattle man may eventually have his way, a stranger, to be known only as Shane, rides on to Heflin's homestead, is taken in and becomes one of the settlers, as he tries to forget his previous life with a gun. His six-shooter lies unused in a blanket roll, until the rancher brings in a killer to provoke a fight with Heflin. It is then that Ladd, as Shane, sees that he must again use his pistol for justice and to save his new-found friends. In the deadly finale, all enemies of the settlers are wiped out and Shane rides off again to a restless life.

Starring with Ladd and Heflin is Jean Arthur, playing the role of Heflin's wife, who is attracted to the stranger who joins her family. Miss Arthur gives the character her special brand of thesping skill, which shows through the singularly dowdy costuming and makeup. A standout is the young stage actor, Brandon De Wilde, whose work earns him a co-star credit. He brings the inquisitiveness and quick hero worship of youth to the part of Heflin's son and Steven's direction displays a true understanding of boyhood in pointing up the role.

Jack Palance, with short but impressive footage, is the hired killer. Emile Meyer, the bearded cattle king who sees his empire falling, is another who creates a tremendous impression for characterization. Edgar Buchanan, Elisha Cook, Jr., and Douglas Spencer are among the settlers who show up in the story-telling. Ben Johnson registers strongly as Ladd's foe in the first bloody fist fight. John Dierkes, Ellen Corby and the others are good.

Pictorially, the picture has been beautifully photographed in color by Loyal Griggs. Wyoming's scenic splendors against which the story is filmed are breath-taking. Sunlight, the shadow of rain storms and the eerie lights of night, play a realistic part in making the picture a visual treat. The long footage has been well-integrated by the editing of William Hornbeck and Tom McAdoo, and Victor Young's music score is a decided asset. *Brog.*

Titanic

Screen drama based on the 1912 sinking of the luxury liner. Good b.o. prospects.

Hollywood, April 14.

20th-Fox release of Charles Brackett production. Stars Clifton Webb, Barbara Stanwyck; co-stars Robert Wagner, Audrey Dalton, Thelma Ritter; features Brian Aherne, Richard Basehart, Allyn Joslyn, James Todd, Frances Bergen, William Johnstone. Directed by Jean Negulesco. Screenplay, Brackett, Walter Reisch, Richard Breen; camera, Joe MacDonald; editor, Louis Loeffler; music, Sol Kaplan. Previewed April 10, '53. Running time, 97 MINS.

Richard Sturges	Clifton Webb
Mrs. Sturges	Barbara Stanwyck
Giff Rogers	Robert Wagner
Annette	Audrey Dalton
Mrs. Young	Thelma Ritter
Captain Smith	Brian Aherne
Healey	Richard Basehart
Earl Meeker	Allyn Joslyn
Sandy Comstock	James Todd
Mrs. J. J. Astor	Frances Bergen
John Jacob Astor	William Johnstone
Messenger	Christopher Severn
Devlin	James Lilburn
Officer Wilde	Charles Fitzsimons
1st Officer Murdock	Barry Bernard
Widener	Guy Standing, Jr.
Mrs. Straus	Helen Van Tuyl
Isidor Straus	Roy Gordon
Mrs. Uzeadum	Marta Mitrovich
Emma	Ivis Goulding
Bride	Dennis Fraser
Phillips	Ashley Cowan
Norman	Harper Carter
Officer Lightfoller	Edmund Purdom
Symons	Lee Graham
College Girls	Merry Anders, Gloria Gordon, Melinda Markey
College Students	Ronald F. Hagerthy, Conrad Fela, Richard West

The sinking of H.M.S. Titanic in 1912 provides a factual basis for this screen drama reenacting the tragic voyage. Overall, it is excellent filmfare, particularly in the latter half, and it has good grossing prospects in regular release, market for which it is best suited.

Story line is built around fictional characters aboard the supposedly unsinkable British luxury liner when it started its maiden voyage from Southampton to N.Y. on April 11, 1912, but the historical facts behind the tragedy give substance to fiction. During the first half, the film is inclined to dawdle and talk, but by the time the initial 45 or 50 minutes are out of the way, the impending disaster begins to take a firm grip on the imagination and builds a compeling expectancy. The final 30 minutes, after the ship's bottom is opened by a jagged iceberg spur, is strong screen drama, hitting hard at the emotions as frightened, but brave, people respond to the danger, and characters are molded in the crisis.

It is during these scenes that Jean Negulesco's direction and the script really shine, bringing out the drama that lies in the confusion of shipwreck and passengers' reaction to certain doom. Here the script by Charles Brackett (who also produced), Walter Reisch and Richard Breen makes every word and action count, and Negulesco's direction takes the players over the dramatic hurdles with a sure hand. The scenes will tear at the heart. The records show that of the 2,229 persons aboard, only 712 escaped before the ship plunged to the bottom of the North Atlantic at 2:30 a.m., April 15, 1912.

Barbara Stanwyck and Clifton Webb do well by the principal roles in the fictional story. She is a wife trying to take her two children, Audrey Dalton and Harper Carter, away from the spoiling influence of a husband interested only in a superficial society life. The ship sails and during the ensuing footage an audience is made acquainted briefly with the assorted people aboard as Miss Stanwyck and Webb battle abortively to settle their family differences. This personal conflict is resolved in the heroic finale, as Webb becomes a man in the crisis and says farewell as he remains with his son to go down with the other doomed persons, singing "Nearer My God to Thee."

A shipboard romance between Robert Wagner, a student returning to the states, and Miss Dalton, offer some pleasant, touching moments. Thelma Ritter has little to do as a rich western mine owner. Brian Aherne is excellent as the ship's captain. Richard Basehart, a de-frocked priest addicted to the bottle, makes his few moments stand out. Allyn Joslyn is good as a coward who sneaks aboard a lifeboat disguised as a woman. Young Carter makes his role of the boy believable.

Brackett's production supervision has the advantage of some high technical skills that add physical wallop to the story. Reproduction of the luxury ship, special effects that picture the doomed vessel in the climactic moments, period costuming and other physical aspects are topnotch, and Joe MacDonald lenses them well.

Music score by Sol Kaplan, directed by Lionel Newman, is good. Of note is the fact that the music is not allowed to detract from the dramatic impact of the finale sequences, most of which are heightened because only the sound that would go with these scenes is used. *Brog.*

Scared Stiff
(SONGS—DANCES)

Hilarious Martin & Lewis comedy with Latin haunted-house setting. Bright b.o. prospects.

Hollywood April 14.

Paramount release of Hal Wallis production. Stars Dean Martin, Jerry Lewis, Lizabeth Scott, Carmen Miranda; features George Dolenz, Dorothy Malone, William Ching. Directed by George Marshall. Screenplay, Herbert Baker, Walter De Leon; added dialog, Ed Simmons, Norman Lear; based on play by Paul Dickey and Charles W. Goddard; camera, Ernest Laszlo; editorial supervision, Warren Low; music direction, Joseph J. Lilley; music score, Leith Stevens; new songs, Maek David, Jerry Livingston; musical numbers staged by Billy Daniel. Previewed in Hollywood, Running time, 106 MINS.

Larry Todd	Dean Martin
Myron Mertz	Jerry Lewis
Mary Carroll	Lizabeth Scott
Carmelita Castina	Carmen Miranda
Mr. Cortega	George Dolenz
Rosie	Dorothy Malone
Tony Warren	William Ching
Carriso Twins	Paul Marion
Zombi	Jack Lambert
Police Lieutenant	Tom Powers
Trigger	Tony Barr
Shorty	Leonard Strong
Pierre	Henry Brandon
Cop on Pier	Hugh Sanders

Dean Martin & Jerry Lewis are back in a free-wheeling round of slapstick hilarity—the kind they do so well— in "Scared Stiff," new version of the old Paul Dickey-Charles W. Goddard play. The results provide fun for all ages and hold out promise of bright boxoffice in practically all situations.

The typical M&L funning gets underway early and continues throughout the 106 minutes of footage. Any lapse in the pace is so slight, it will hardly be noticed, and only serves to provide a breathing spot for audiences as George Marshall sends the players through the broadly-belted comedy hokum. The Hal Wallis production, scripted by Herbert Baker and Walter De Leon, shapes the values to take advantage of the numerous gags, physical business, songs and dances.

Script, to which Ed Simmons and Norman Lear contributed added dialog, has its chief setting on a lonely, zombie-haunted island off the coast of Cuba. To get the principals on the spot, preliminaries are concerned with Martin, a cabaret singer, and his awkward chum, Lewis, back in New York, where they get mixed up with a gangster's girl, Dorothy Malone, and, in fleeing a gangland ride, meet up with Lizabeth Scott, heiress to the island.

Martin & Lewis decide to go along with her as protection against mysterious men who are attempting to keep her from claiming her inheritance. Once on the island, Lewis' comedic, frightened reaction to the supernatural atmosphere and the tricks pulled by the heavy to scare them off, keep the laughs running into each other before the mystery is solved and William Ching is revealed as the villain who wants the island because of a gold vein under the old castle. Bats, sliding doors, hidden passages, etc., are among the standard equipment aiding the fun.

Five newer tunes, plus Carmen Miranda's "Mama yo Quiero," are belted out in the music line. Martin pipes Mack David's and Jerry Livingston's "I Don't Care If the Sun Don't Shine" as a lead-in to a hilarious routine in which a bumbling Lewis decorates cafe guests with spaghetti. The comics team on "What Have You Done for Me Lately" and Miss Miranda is next out with "San Domingo," on which M&L join. Martin woos Miss Scott with "When Someone Wonderful Thinks You're Wonderful." "The Enchilada Man" serves as a production piece for M&L, Miss Miranda and dance line. Lewis decks himself out in platform shoes and fruit to take off Miss Miranda's "Mama." Joseph J. Lilley's musical direction and Leith Stevens' music score are excellent.

Oddly enough, a comedy highlight in the picture is handled by uncredited Frank Fontaine, playing a drunk who thinks Martin is a ventriloquist when he is caught talking to Lewis, hidden in a trunk at dock-side. The comedy team is in its element in the story's slapstick harum-scarum. Miss Scott handles herself niftily and Miss Miranda shows up well. Miss Malone's chores in the early footage are carried out delightfully as a gal who likes to kiss, even if it does displease her gangster boyfriend, Leonard Strong. George Dolenz, a sort of mysterious character; Ching, the heavy; Paul Marion, Jack Lambert, the zombi, and the others involved, supply capable support.

Ernest Laszlo's photography, the special photographic effects by Gordon Jennings and Paul Lerpae, the Edith Head costumes for the femmes, and the other contributions backing the production are first-rate. *Brog.*

It Happens Every Thursday

Entertaining comedy drama of country newspapering, with familiar name of Loretta Young heading cast. Acceptable fare for general situations.

Hollywood, April 13.

Universal release of Anton M. Leader (Leonard Goldstein) production. Stars Loretta Young, John Forsythe; features Frank McHugh, Edgar Buchanan, Palmer Lee, Harvey Grant, Jane Darwell, Willard Waterman. Directed by Joseph Pevney. Screenplay, Dane Lussier; adaptation, Leonard Praskins and Barney Slater; based on novel by Jane S. McIlvaine; camera, Russell Metty; editor, Frank Gross. Previewed April 7, '53. Running time, 80 MINS.

Jane MacAvoy	Loretta Young
Bob McAvoy	John Forsythe
Fred Hawley	Frank McHugh
Jake	Edgar Buchanan
Chet Dunne	Palmer Lee
Steve MacAvoy	Harvey Grant
Mrs. Spatch	Jane Darwell
Myron Trout	Willard Waterman
Matthew	Jimmy Conlin
Mayor Hull	Regis Toomey
Mrs. Holmes	Gladys George
Mrs. Dow	Kathryn Card
Homer	Edward Clark
Bartlett	Eddy Waller

Loretta Young heads up the cast in this entertaining comedy drama concerned with country newspapering. It is a friendly, unpretentious, general market feature that should be well-liked in the regular situation, even though not likely to create any great stir at the boxoffice.

The Anton M. Leader production is based on Jane S. McIlvaine's novel of the same title, which details the adventures of a young couple trying to run a small-town weekly. Joseph Pevney's direction is good and the script likable, so things move along entertainingly for the 80 minutes of footage.

Miss Young is excellent as the wife of John Forsythe, a big-city

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STEREO SOUNDS UPBEAT NOTE

Norling Asks 'Interim' Standards; Plugs Single-Projector 3-D System

Industry should set up certain "interim" standards of a fundamental nature to cover it until there has been a natural adjustment in 3-D and widescreen developments, John A. Norling, Loucks & Norling Studios prexy and head of the Society of Motion Picture and Television Engineers' stereo committee, said in N. Y. last week.

Norling, a 3-D pioneer, also feels the industry is overlooking an important cost-saving factor in failing to concentrate on the development of single-projector 3-D systems, which could save millions in added print costs.

He has, for a long time, had his own single-projector process which, if anyone wanted it, could be ready in "less than three months." For the producer it involves the printing of the left and right eye views on a single strip of film in a novel way.

Exhibs would have to lay out "less than $2,000" for a new projector head which is interchangeable with standard projector heads and fits any standard make projector. "Conversion of the industry to this system would cost only a fraction of what the industry spent in converting from silent to sound films," Norling believes. Polaroid Corp. has the Vectograph, another system for permitting single-lens 3-D projection.

Loucks & Norling meanwhile is going ahead with the manufacture of additional of its special 3-D cameras and expects to have eight of them ready in three months' time. It already has a non-exclusive deal with RKO for use of the camera, based on a down-payment and a percentage of the gross. Talks with other studios for use of the Norling camera are going on.

U. S. Sec. of Treasury Would K.O. 18-Month Dodge for Pix Stars

Film work abroad involving Hollywood talent, on the increase over past months, likely will be sharply curtailed if Secretary of the Treasury George Humphrey has his way about the tax benefits of making pix on foreign terrain.

Producers, directors and many performers have been showing increasing preference for European lensing, at least partly because if they're abroad 17 out of any 18-month period their earnings are exempt from U. S. income taxes. William Wyler, John Huston, Humphrey Bogart, Clark Gable and Gene Kelly, among others, have been on extended stays in Europe lately.

In a letter this week to Rep. Daniel A. Reed, chairman of the House Ways & Means Committee, Humphrey called for revision by Congress of the tax law setup so that "highly paid individuals" would be denied the 17-month tax exemption. He said the tax relief bill was intended only for technically-skilled persons.

Release Super-'A' Pix Like a Cadillac—Stevens

Film companies, along with handling program pix, should have a "Cadillac" division, that is, a separate operation for the release of upper crust product, according to George Stevens. He wants the "A" pic given individual treatment, such as done with David O. Selznick's "Gone With the Wind" and "Duel in the Sun," instead of being a part of the overall product package over the season.

Stevens, having wound up his commitment with Paramount with delivery of "Shane," Alan Ladd-Jean Arthur-Van Heflin starrer, figures now on entering into indie production. He disclosed he purchased rights to Paul Wellman's novel, "The Commancheros," but has no immediate lensing plans.

Joan Bennett Inked For Rome-Cairo Colorpic 'Nile'

Producer Marion Gering and Miguel Salkind of Rome's Obelisco Film Co. inked Joan Bennett to star in "Storm Over the Nile."

To be lensed in color, venture is scheduled to go before the cameras in Rome July 20. Additional shooting in Egypt is planned in September at the M.I.S.R. Universal studio in Cairo.

Gering, who recently completed an underwater film tagged "Main Street, Under Sea," is readying a second such project. It's tentatively due to roll either in Bermuda or the Bahamas next January, based upon a script by Gering and A. J. Palmerio. Bronson Hartley will handle the lensing and Martica will star. They had similar chores in "Main Street."

Exhibs Attack 3-D 'Confusion'

With alleged distrib trade practice abuses involving rentals, clearances and runs already a main target of exhibs, theatremen are sharply attacking the film companies for the current confusion in the industry brought about by the introduction of new projection methods. Exhibs charge that the 3-D hoopla, coupled with the various alleged trade abuses, has placed the industry in a state of confusion even overshadowing the introduction of sound and the period of the major antitrust suits.

Main barrage is based on the complaint that the studios, with their vast resources and technical brains, have made no effort to introduce 3-D in an intelligent, orderly manner. It's pointed out that other big industries have research laboratories working continuously in developing new products or improvements and, in most instances, exchanging ideas within their trade.

As a result of the indecision and the new 3-D and widescreen processes announced each day, exhib orgs continue to caution their members to go easy in installing new systems. Both Theatre Owners of America and Allied States Assn. admit to their members that it's impossible to give specific advice. All they can do, they note, is to inform theatremen with the info at hand and then it's up to the individual exhib to make his own decision.

ALLIED DROPS AD PLAN IN HIGH RENTALS FIGHT

A plan to takes its case against high film rentals to the public via extensive advertising has been dropped, at least for the time being, by Allied States Assn., it was learned this week. Original idea aimed to point out why exhibs were not booking certain pictures. Campaign, which would have been patterned after the A & P's extensive fight against the Government antitrust action, would have cited that because of distrib rental demands, exhibs would be forced to hike their admission prices, with the public being asked to shell out more coin for film entertainment.

Although individual exhibs reportedly expressed a desire to chip in for such a campaign, it was felt that such a drive would not be appropriate this time, since Allied would be accused of attempting to influence the Senate Small Business Committee. Senate body holds Washington hearings later this month on industry's trade practices.

Meanwhile, individual exhibs have been taking space in their local newspapers to explain why certain theatres are by-passing the so-called "big" pictures.

SEEN FACTOR IN BOXOFFICE HYPO

Emergence of stereophonic sound as a byproduct of the industry's current rash of 3-D and widescreen systems has observers wondering whether the pic biz hasn't unconsciously latched on to another big plus factor for its films.

Excitement over stereo sound is shared by exhibs and studios alike amidst indications that it may be a standard item for all pix, regardless of their dimension. At least two studios, Universal and 20th-Fox, already have announced that all of their future productions will come through with multi-channel sound. And both the Loew's and RKO circuits are studying whether to install it.

While most exhibs agree that directional sound gives added attraction to their shows, current equipment costs and lack of standardization are retarding factors. Stereo sound units now cost anywhere from $11,000 up and can involve extensive wiring jobs. Exhibs are also scared off by the thought that, where multi-channel sound is currently available on separate tracks via magnetic recording, several companies are at work attempting to put stereo sound on one film together with the picture.

Various Solutions

Experiments are under way at 20th which must have stereo sound for its CinemaScope widescreen system. According to Earl I. Sponable, 20th research head, the company is studying various solu-

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Exhibs Drive To Cut Real Estate, Licensing Fees

Although not as highly publicized as the industry campaign for the elimination of the 20% Federal admission tax, exhibs throughout the country have been quietly but forcefully pitching for a reduction in real estate assessments and license fees. Drive is not on a concerted national level, although info and experiences with various local authorities have been exchanged at exhib conventions. Campaign is strictly on a local basis, with each individual exhib or regional circuit rep dealing with the tax or license department in the city or town where the theatres are located.

Argument presented by exhibs is that although downtown or neighborhood property values may have increased, theatres, as single-purpose structures, have suffered as a result of the offish b.o. They're also citing decentralization of population, and parking and transportation problems which tend to take business away from the downtown houses. Point the exhibs are driving home is that the properties are worth less as theatres, although the true market value of the real estate may be higher.

In Philaledphia, the Stanley Warner Corp. has already received assessment reductions for six theatres totalling $96,000. However, the company is protesting an assessment of $4,227,200 for 1953 for a group of other houses.

In Detroit, municipal authorities are cooperating with theatreowners in reducing assessments on theatre properties. In South Carolina a bill has been introduced in the legislature whereby state license fees would be at a flat rate basis, rather than so much per seat. Measure, supported by exhibs, would levy $25 annually on theatres with 250 or fewer seats, and up to $300 a year for larger houses. At present, seat taxes range from $1 to $2 annually depending on population.

Exhibs Demand Widescreen Economy, Swing to Simpler Depth Systems

With the economists once again in the saddle, the industry has begun to reappraise the dollars-and-cents value of the word "widescreen." Conclusion apparently is that, as far as the public is concerned, the payoff is not in the method, but in the size of the picture.

As a result, there's been a gradual swinging away from complicated optical devices to achieve widescreen effects. Instead, studios are adopting the view that, for an interim period at least, any large screen, carrying a magnification of a standard picture, will serve the purpose.

New line of thinking has been emphasized in recent days by announcements of the Universal system, which involves no more than an ordinary panoramic screen with a special light-reflecting coating; installation of a Metro-developed screen in M-G houses abroad; adoption of a large 50 ft. by 30 ft. screen by Radio City Music Hall in N. Y., for the showing of "Shane," and so on. Move for simplification is sparked by two outstanding considerations.

1. Studios are concerned over their $300,000,000 backlog, which any sudden switch into a new form of presentation could sharply depreciate in value.

2. Exhibitors, while not unwilling to gamble, are tackling this new problem with the twin thought of making their installations as inexpensive as possible and to assure themselves of a steady supply of product.

As long as an effective and practical way is found of both utilizing standard feature productions and changing the aspect ratio of the screen to make pix presentation more attractive, why go overboard on expensive systems that essen-

(Continued on page 20)

Clement Quits Par Int'l Due to Health; Hoff In

Roger C. Clement has resigned as secretary and counsel for Paramount International Corp. after a 20-year association with the company, it was disclosed in New York yesterday (Tues.) by George Weltner, president of Par foreign operation. Clement is retiring from business for reasons of health.

Moving into the secretary's spot is J. William Piper, who heretofore served as assistant secretary. Replacing Clement as counsel is George G. Hoff, formerly an attorney on the staff of the U. S. Dept. of State and associated with the law firm of Appleton, Rice & Perrin.

Italo Pix Deal Nix Surprise To Trade

Italo government's nixing of the proposed new film deal with the U. S. pix industry surprised company execs in N. Y. last week, especially since the Motion Picture Assn. of America had appeared confident that the agreement, worked out in Rome by MPAA prexy Eric Johnston, would be approved. It's generally believed, however, that Johnston, who was due back in Rome from his Point 4 trip Monday (13), would be able to straighten out matters at the high government level.

Objection to the pact came against the increase of remittables from 37½% to 40%, the 2½% representing the cut in financial aid to the Italian industry from 12½% to 10% of U.S. earnings. The head of the Italo government's foreign currency department, a career government official, who was absent from Rome when the deal was negotiated, declared he couldn't spare the added dollars.

It's believed in N. Y. that blocking of the deal represents as much of an internal tiff among Italian officials as it reflects concern over Italy's dollar position.

Under the terms of the suggested 14-month agreement, U. S. distribs would continue importing 225 pix a year. As in that past, 50% of their revenue would be frozen, with compensation deals authorized to unthaw that coin where possible. Another 40% would be remittable and 10% would go to the Italian industry as a loan.

Remittances from Italy under the current deal, which expires June 30, came to approximately $4,000,000 annually. Blocked funds at present total about $5,000,000.

SELZNICK TO BALLY REISSUES ON VIDEO

Hollywood, April 14.

David O. Selznick is readying a nationwide television campaign this summer to exploit the reissue of 20 of his old theatrical films. First on the list will be "Duel in the Sun," followed by "Tom Sawyer."

Currently recovering from minor surgery, Selznick said the oldies will be given full-scale ballyhoo as if they were new.

WB Music Director Kudos

Mechanicville, N.Y., April 14.

Ray Heindorf, director of music for Warner Bros. in Hollywood, will be honored here May 9 at a community celebration marking the 50th anniversary of Local 318, AFM, to which he belongs. Former resident of this Saratoga County community will be presented with the key to the city by Mayor Thomas E. Ryan.

Day has been designated as Ray Heindorf Day. Chris Miller, of Local 318, is general chairman.

D.C. to Begin Hearings On 20% Tax Repeal Bills, Statute of Limitations

Washington, April 14.

Film industry has an important stake in a number of bills and legislative actions currently being weighed and upcoming here this week.

On Monday (20) the House Ways & Means Committee will begin a day of hearings on various bills introduced to repeal the 20% Federal admission tax. About 20 such measures, introduced by various Congressmen, are in the hopper.

A bill designed to repeal tax exemptions for persons who work and live abroad for 18 months was introduced in the House today (Tues.) by Rep. Daniel Reed (R., N. Y.). Measure, if passed, would become effective commencing with coin earned Jan. 1, 1953 (see separate story).

Slated for introduction later this week is a bill proposed by Rep. Chauncey Reed (R., Ill.), chairman of the House Judiciary Committee, effecting treble damage suits. On the basis of Reed's bill, a court would have the discretion to give a complainant anything from actual damages suffered up to treble damages. Under the present law, treble damages are mandatory.

On Thursday (23) the House Judiciary Committee will study a bill by Rep. Kenneth Keating (R., N. Y.) which would set a Federal statute of limitation of five years on treble damage suits. At present there is no Federal statute of limitations, with the Federal courts accepting those of the different states which vary from one to 12 years. A Federal law would establish a uniform statute of limitations. Distribs have pitched for a three-year limitation while exhibs have advocated a seven-year period. After weighing the Keating bill, the Judiciary sub-committee settled on the five-year stanza, which it is reporting to the full committee.

Holdovers Nip L. A.; 'Madam' Slips To $24,000, 'Limits' Off to $13,000 But Stageshow Ups 'Sombrero' to Hot 37G

Los Angeles, April 14.

Only two new film bills are current this week, both b.o. dawdlers, so the heavy play is going to the second-weeker, "Sombrero," at the Los Angeles Paramount where Pearl Bailey and Duke Ellington are heading the fresh stage fare to a hefty $37,000 week. A just medium $23,000 is seen for "Trouble Along the Way" in three situations. "Tonight We Sing," showcasing at the Fox Wilshire at an upped scale, is reaping only a fair $8,500.

Most holdovers are lagging, particularly the second week bills. "Call Me Madam" is off to $24,000 in four locations while "Off Limits" is down to $13,000 at two sites. However, the Bob Hope-Marilyn Maxwell starrer is snaring near $28,000 in five nabe sites of which four are ozoners. Upped scale showcases, led by "Lili," are still good with this Metro entry copping $5,500 for the fourth frame at the Vogue. Second session of "Man On the Tightrope" at the Ritz is down to $6,000.

Estimates for This Week

Downtown, Wiltern, Beverly Hills (WT) (1,757; 2,344; 1,612; 70-$1.10)—"Trouble Along the Way" (WB). Just medium $23,000. Last week, Downtown, Wiltern; "Glass Wall" (Col) and "Jack McCall, Desperado" (Col), $10,000. Beverly Hills, upped scale, "Hans Christian Andersen" (RKO) (15th wk-8 days), $8,200.

Fox Wilshire (FWC) (2,296; 80-$1.50)—"Tonight We Sing" (20th). Fair $8,500. Last week, "Moulin Rouge" (UA) (15th wk-9 days), $5,900.

Los Angeles Paramount (ABC-UPT) (3,200; 95-$1.50) — "Sombrero" (MG) (2d wk), with Pearl Bailey, Duke Ellington band heading stage bill. Hefty $37,000. Last week, with Egyptian, "Sombrero" (MG) and "Port Sinister" (RKO), $24,700. Egyptian holding "Sombrero" 2d wk for mild $6,000.

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,715; 1,248; 70-$1.10)—"Call Me Madam" (20th) and "Cairo Road" (Indie) (2d wk). Moderate $24,000. Last week, $33,500.

United Artists, Hollywood Paramount (UATC-F&M) (2,100; 1,430; 70-$1.10)—"Off Limits" (Par) (2d wk). Mild $13,000. Last week, $20,000.

Loew's State, Four Star, Hawaii (UATC-G&S) (2,404; 900; 1,106; 60-$1.10)—"Desert Legion" (U) and "Stolen Identity" (Indie) (2d wk). Fair $13,000. Last week, $24,000.

Ritz (FWC) (1,370; 80-$1.50)—"Man On Tightrope" (20th) (2d wk). Moderate $6,000. Last week, $9,100.

Hillstreet, Pantages (RKO) (2,752; 2,812; 74-$1.50)—"Peter Pan" (RKO) and "Bear Country" (RKO) (5th wk). Off to $18,000 for final round. Last week, $40,400.

Vogue (FWC) (885; 80-$1.50)—"Lili" (MG) (4th wk). Good $5,500. Last week, $6,000.

Fine Arts (FWC) (679; 80-$1.50)—"Four Poster" (Col) (5th wk). Dull $2,500. Last week, $2,900.

Globe (FWC) (782; 80-$1.50)—"Moulin Rouge" (UA) (7th wk) Okay $3,300. Last week, $4,000.

Broadway Grosses

Estimated Total Gross
This Week $761,200
(*Based on 21 theatres*)
Last Year $727,300
(*Based on 23 theatres*)

'Seminole' Hot 20G Det.; 'Mars' $17,000

Detroit, April 14.

Biz continues good this week in the downtown houses. "Seminole" looks great at the Palms. "Invaders from Mars" shapes good at the Broadway-Capitol. Holdovers "Moulin Rouge," at the Fox; "Mississippi Gambler" at the Michigan, "Peter Pan," at the Madison; "Call Me Madam" at the United Artists, and "Hans Christian Andersen" at the Adams all are strong.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 80-$1.25)—"Moulin Rouge" (UA) (2d wk). Strong $35,000. Last week, $44,000.

Michigan (United Detroit) (4,000; 70-95)—"Mississippi Gambler" (U) and "Prince of Pirates" (Col) (2d wk). Ok $14,000. Last week, $21,000.

Music Hall (Cinerama Prods.) (1,145; $1-$2.80)—"This Is Cinerama" (Indie) (4th wk). Third session ended Monday (13) pulled mighty $31,000 after same last week.

Palms (UD) (2,961; 70-95) — "Seminole" (U) and "Woman Almost Lynched" (Rep). Great $20,000. Last week, "Girls in Night" (U) and "Gunsmoke" (U) $16,000.

Madison (UD) (1,900; 95-$1.25)—"Peter Pan" (RKO-Disney) (8th wk). Strong $10,000. Last week, $17,000.

United Artists (UA) (1,938; 95-$1.25)—"Call Me Madam" (20th) (2d wk). Good $19,000. Last week, $22,699.

Adams (Balaban) (1,700; 95-$1.25) —"Hans Christian Andersen" (RKO) (4th wk). Oke $9,000. Last week, $10,000.

Broadway-Capitol (Korman) (3,500; 70-95)—"Invaders from Mars" (20th) and "White Lightning" (Mono). Good $17,000. Last week, "Fort Vengeance" (Allied) and "Hiawatha" (Allied) $6,500.

'Seminole' Okay $7,500, Port.; 'Salome' 9G, 2d

Portland, Ore., April 14.

Biz at first run houses continues to be perking despite hiked admish prices for strong product and transient name attractions. "H. C. Andersen" and "Salome" look great for a second sesh while "Four Poster" moves into a fourth frame. All at premium tabs. Other newcomers look ordinary.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) —"Seminole" (UI) and "I'll Reach For A Star" (Rep) (reissue). Okay $7,500. Last week, "Ma and Pa Kettle On Vacation" (UI) and "Gunsmoke" (UI). $11,800.

Guild (Parker) (400; 90-$1.25)—"The Four Poster" (Col) (4th wk), advanced prices. Good $2,000 and holds. Last week, $3,100.

Liberty (Hamrick) (1,875; 65-90) —"I Love Melvin" (M-G) and "Confidentially Connie" (M-G) (2d wk). Fine $8,000. Last week, $11,300.

Oriental (Evergreen) (2,000; 65-90)—"Destination Gobi" (20th) and "Taxi" (20th), day date with Orpheum. So-so $2,800. Last week, "Salome" (Col), day-date with Paramount at advanced prices, $5,000.

Orpheum (Evergreen) (1,750; 65-90)—"Destination Gobi" (20th) and "Taxi" (20th), also Oriental. Good $7,000. Last week, "The Star" (20th) and "Secret People" (Indie). $6,000.

Paramount (Evergreen) (3,400; 90-$1.25)—"Salome" (Col) (2d wk), advanced prices. Near $9,000. Last week, also Oriental. $14,000.

United Artists (Parker) (890; 90-$1.25)—"Hans Christian Andersen" (RKO) (2d wk), advanced prices. Sock $13,500. Last week, $14,300.

'Roadshow' Pix Load Seattle; 'Rouge' Wow 11½G, 'Salome' 11G, 2d

Seattle, April 14.

Again the town is "loaded" with three first-run attractions at roadshow prices, namely $1.25 evenings general admish. "Salome" is going into second stanza at Fifth Avenue. Music Box has "Moulin Rouge" and Paramount is holding "Peter Pan" for third stanza, after phenomenal second on top of big opener.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Ma and Pa Kettle Vacation" (U) and "Fort Sinister" (RKO) (2d wk). M.o from from Liberty. Fair $2,500. Last week, split of "A.&C. to Mars" (U) and Gunsmoke" (UA), with "Seminole" (U), 2d wk., fair $2,400.

Coliseum (Evergreen) (1,829; 65-90)—"Destination Gobi" (20th) and "Silver Whip" (20th) (2d wk). Good $6,000 after swell $10,700 in opening stanza.

Fifth Avenue (Hamrick) (2,366; 90-$1.25)—"Salome" (Col) (2d wk). Swell $11,000 following sweet $15,000 last week.

Liberty (Hamrick) (1,650; 65-90) —"Battle Circus" (M-G) and "Wom-

(Continued on page 22)

'Rouge' Rosy $20,000 Tops Indpls.; 'Limits,' Fine 13G

Indianapolis, April 14.

Biz remains brisk at most first-runners here this stanza despite cold, rainy weekend. "Moulin Rouge," while starting lower than expectations, is stout enough at Loew's to lead town. "Off Limits" is strong at Indiana, "Peter Pan" plenty oke in second week at Circle, "Hans Christian Andersen" in third at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-$1.20)—"Peter Pan" (RKO) (2d wk). Dandy $15,000 after great $34,000 Easter week opening stanza.

Indiana (Cockrill-Dolle) (3,200; 50-76)—"Off Limits" (Par) and "The Marksman" (AA). Fine $13,000. Last week, "Destination Gobi" (20th) and "Taxi" (20th). Dull $8,500.

Keith's (Cockrill-Dolle) (1,300; 50-$1.20)—"Hans Christian Andersen" (RKO) (3d wk). Nifty $8,000, added to hefty $12,000 second stanza and $15,500 opener.

Loew's (Loew's) (2,427; 76-$1)—"Moulin Rouge" (UA). Solid $20,000. Last week, "Small Town Girl" (M-G) and "Jack McCall, Desperado" (Col). Nice $12,000 at 50-76 scale.

Lyric (Cockrill-Dolle) (1,600; 50-76)—"Thunderbirds" (Rep) and "Winter Serenade" (Indie). Oke $5,500. Last week, "Fort Vengeance" (AA) and "Savage Mutiny" (Col). Mild $5,000.

Philly Off, But 'Seminole' $11,000

Philadelphia, April 14.

Incessant rains dampened the overall first-run scene here. "Sheba" started strong at the Boyd but more was expected. "Seminole" whooped up the Stanton and "Anna" is exiting the Aldine in a week which saw holdovers offering little help.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Anna" (IFE). Poor $6,000. Last week, "Sombrero" (M-G) (2d wk), off to $5,000.

Arcadia (S&S) (625; 85-$1.20)—"Bad and Beautiful" (M-G) (10th wk). Down to $4,500. Last week, fair $6,500.

Boyd (WB) (2,360; 50-99)—"Come Back Little Sheba" (Par). Fine $21,000. Last week, "Peter Pan" (RKO-Disney) (7th wk-5 days), oke $8,500.

Fox (20th) (2,250; 85-$1.30)—"Call Me Madam" (20th) (3d wk). Fair $15,000. Last week, great $23,000.

Goldman (Goldman) (1,200; 50-99)—"Off Limits" (Par) (2d wk). Okay $11,000. Last week, torrid $15,000.

Mastbaum (WB) (4,360; 50-99)—"Trouble Along Way" (WB) (2d wk). Weak $8,500. Last week, barely okay at $15,000 or near.

Midtown (Goldman) (1,000; 85-$1.50)—"Hans Christian Andersen" (RKO) (10th wk). Strong $12,000. Last week, solid $10,000.

Randolph (Goldman) (2,500; 50-99)—"I Love Melvin" (M-G) (2d wk). Off to $9,000. Last week, tepid $13,000.

Stanley (WB) (2,900; 85-$1.25)—"Salome" (Col) (2d wk). Hefty $20,000. Last week, mighty $37,000.

Stanton (WB) (1,473; 50-99)—"Seminole" (U). Lusty $11,000. Last week, "System" (WB), slow $6,000.

Trans-Lux (T-L) (500; 90-$1.25) —"Moulin Rouge" (UA) (6th wk). Torrid $13,000. Last week, great $14,000.

World (G&S) (500; 60-99)—"Little World of Don Camillo" (IFE) (2d wk). Down to $3,200. Last week, tidy $3,800.

'Small Town' Low $8,500, HO's Lead Balto Parade

Baltimore, April 14.

Slate here this week is virtually 100% holdover of big holiday product. "Peter Pan" at the Hipp and "Call Me Madam" at the New are still leading the town in second weeks for both. Sole new entry is "Small Town Girl," getting moderate trade at the Town. "Come Back, Little Sheba" is still packing them in at the bandbox Playhouse in its fifth round.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Naked Spur" (M-G) (2d wk). Still okay at $9,800 after $14,500 opener.

Hippodrome (Rappaport) (2,100; 50-$1.25)—"Peter Pan" (RKO) (2d wk). Moppet trade helping for a

(Continued on page 22)

'Off Limits' Fair $16,000, 'Girl' Thin 24½G in Dullish Hub; 'Salome' 20G, 2d

Boston, April 14.

Current frame shapes disappointing following a below par Easter week. Newcomers, "Off Limits" at Met and "Small Town Girl" at Orpheum and State, are more than average. "Salome," in second round at Astor at upped prices, seems headed for oke week but "Call Me Madam" in second frame at Memorial below hopes. "Trouble Along Way" in second week at Paramount and Fenway, holding fairly well.

Estimates for This Week

Astor (B&Q) (1,500; 74-$1.25)—"Salome" (Col) (2d wk). Strong night biz should push this one to near $20,000. Nifty $25,000 for first stanza.

Boston (RKO) (3,000; 50-90)—"Blood and Sand" (20th) and "American Guerilla in Philippines" (20th) (reissues). Sluggish $9,000. Last week, "Destination Gobi" (20th) and "Fame and Devil" (Indie). Below hopes at $11,000.

Exeter (Indie) (1,300; 60-80)—"Importance of Being Earnest" (U) (2d wk). Nice $7,200 looms. First week built to slick $8,500.

Fenway (Net) (1,373; 50-90)—"Trouble Along Way" (WB) and "San Antone" (Rep) (2d wk), fair $3,800 following nice $6,500 for first week.

Memorial (RKO) (3,000; 60-$1)—"Call Me Madam" (20th) (2d wk). Near $16,000 for second frame. Below expectations at $23,000 for first week.

Metropolitan (NET) (4,367; 50-90)—"Off Limits" (Par) and "Stolen Identity" (Embassy). Fairish $16,000 looms. Last week, "President's Lady" (20th) and "Woman They Almost Hanged" (Rep). Opened strong but skidded to unhappy $13,000.

Orpheum (Loew) (3,000; 50-90)—"Small Town Girl" (M-G) and "Jack McCall" (Col). Mildish $15,000. Last week, "I Love Melvin" (M-G) and "Five Angles on Murder" (Col). Poor $14,000.

Paramount (NET) (1,700; 50-90)—"Trouble Along Way" (WB) and "San Antone" (Rep) (2d wk). Near $10,000 shapes. Nice $15,000 for first week.

State (Loew) (3,500; 50-90)—"Small Town Girl" (M-G) and "Jack McCall" (Col). Fair $9,500. Last week, "I Love Melvin" (M-G) and "Five Angles on Murder (Col). Sad $8,000.

Key City Grosses

Estimated Total Gross
This Week $2,746,600
(*Based on 24 cities, 211 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,754,100
(*Based on 23 cities, and 217 theatres.*)

'Salome' Record 19G Paces Wash.

Washington, April 14.

Tourist trade continues to boost main stem b.o., despite scarcity of newcomers. Biggest splash being made by "Salome," which shapes to record breaking proportions at Trans-Lux, on heels of critical brickbats. "Ma, & Pa Kettle on Vacation," plus vaude headlined by Gloria de Haven, at Loew's Capitol, is pleasant. "Trouble Along Way" looks trim at the Warner. Practically all holdovers are sturdy, with "Moulin Rouge," in second stanza at Loew's Palace, leading parade. Record long run title holder, "High Noon," continues brisk in 15th session at Lopert's Dupont. Also in solid class for holdovers are "Peter Pan," 9th week at RKO Keith's; "Hans Christian Andersen," in 8th stanza at Metropolitan; "Little Sheba," in 9th week at Playhouse.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Ma & Pa Kettle on Vacation" (UA), plus vaude topped by Gloria de Haven. Firm $19,000, with b.o. lure in vaude. Last week, "Small Town Girl" (M-G), plus vaude, big $24,000, above hopes.

Columbia (Loew's) (1,174; 74-$1.20)—"Call Me Madam" (20th) (2d wk). Sock $17,000, after big $22,000, though not up to hopes in opener. Holds.

Dupont (Lopert) (372; 55-$1)—"High Noon" (UA) (15th wk). Still going strong with s.r.o. week-ends. Fine $4,000, after sock $5,000 last week.

Keith's (RKO) (1,939; 90-$1.25)—"Peter Pan" (RKO-Disney) (9th wk). Very firm $10,000 after smash $12,000 last week, and may hold.

Metropolitan (Warner) (1,200; 90-$1.25)—"Hans Christian Andersen" (RKO) (8th wk). Bright $10,000, after fine $12,000 last week, and stays.

Palace (Loew's) (2,370; 74-$1.20) —"Moulin Rouge" (UA) (2d wk). Boff $32,000 after sizzling $41,000 last week, and holds.

Playhouse (Lopert) (435; 55-$1)—"Come Back, Little Sheba" (Par) (9th wk). Very steady $5,000 after $6,000 last week. Stays.

Warner (WB) (2,174; 55-85)—"Trouble Along Way" (WB). Trim $12,000. Last week, "Off Limits" (Par) (2d wk), fine $12,000.

Trans-Lux (T-L) (600; 90-$1.25)—"Salome" (Col). Opened with record first day b.o., and shapes to smash $19,000 at tilted scale. Holds. Last week, "Member of Wedding" (Col) (4th wk), oke $3,000.

'ROUGE' FANCY $25,000, BUFF.; 'PAN' 18G, 2D

Buffalo, April 14.

Lone new entry, "Moulin Rouge," is cleaning up at the Buffalo. Best of the holdovers are "Salome" and "Peter Pan."

Estimates for This Week

Buffalo (Loew's) (3,000; 40-$1)—"Moulin Rouge" (UA). Fancy $25,000. Last week, "Bandits of Corsica" (UA), Sugar Ray Robinson, Louis Armstrong, on stage (4 days), $21,000.

Paramount (Par) (3,000; 40-70)—"Off Limits" (Par) and "Wyoming Roundup" (AA) (2d wk). Fair $7,500 on four days. Last week, $16,000.

Center (Par) (2,100; 40-70)—"Trouble Along the Way" (WB) (2d wk). Mild $7,000 on six days. Last week, $12,000.

Lafayette (Basil) (3,000; 50-$1)—"Salome" (Col) (2d wk). Good $15,000. Last week, $21,000.

Century (20th Cent.) (50-$1)—"Peter Pan" (RKO) and "Bear Country" (RKO) (2d wk). Strong $18,000. Last week, $29,000.

'Kettles' Hot $20,000 Despite Denver Snow, 'Trouble' Okay $12,000

Denver, April 14.

Heavy snowstorm clipped business over the weekend. Bad weather, coupled with fact that five houses have holdovers, forced business down generally. Withal, "Kettles on Vacation" is good enough at the Aladdin, Tabor and Webber for a few days' extended run.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—"Ma and Pa Kettle on Vacation" (U), day-date with Tabor, Webber. Good $8,000. Last week, "Raiders" (U) and "Black Castle" (U), $6,000.

Broadway (Wolfberg) (1,200; 50-85)—"Sombrero" (U) (2d wk). Fair $5,500. Last week, $7,500.

Denham (Cockrill) (1,750; 50-85) —"Off Limits" (Par) (2d wk). Poor $8,500. Last week, $13,000.

Denver (Fox) (2,525; 50-85)—"Call Me Madam" (20th) (2d wk) day-date with Esquire. Fair $12,000. Last week, big $22,000.

Esquire (Fox) (742; 50-85)—"Call Me Madam" (20th) (2d wk), as Denver. Fair $2,500. Last week, big $4,000.

Orpheum (RKO) (2,600; 50-85)—"Trouble Along the Way" (WB) and "Rogue's March" (M-G). Okay $12,000. Last week, "Peter Pan" (RKO) (3d wk), $9,000.

Paramount (Wolfberg) (2,200; 50-85)—"Desert Legion" (U) and "Tarzan's Savage Fury" (RKO) (2d wk). Average $10,000. Last week, fine $16,000.

Tabor (Fox) (1,967; 50-85)—"Ma and Pa Kettle on Vacation" (U), as Aladdin, Webber. Good $8,500. Last week, "Raiders" (U) and "Black Castle" (U), $5,500.

Vogue (Pike) (600; 60-90)—"Importance of Being Earnest" (U) (2d wk). Fair $1,500. Last week, $2,600.

Webber (Fox) (750; 50-85)—"Ma and Pa Kettle on Vacation" (U), as Aladdin, Tabor. Good $3,500. Last week, "Raiders" (U) and "Black Castle" (U), $2,750.

Stout Product Booms Chi; 'Madam' Bright $30,000, 'Legion' Lush 20G, 'Rouge' 38G, 2d, 'Salome' 32G, 2d

Chicago, April 14.

While some strong new films are helping the Loop boxoffice it's the sterling holdover product that's really punching grosses upwards. Among the newcomers, "Call Me Madam" at the Oriental seems brightest with a hefty $30,000. "Desert Legion" and "Ma and Pa Kettle on Vacation" at the Roosevelt is headed for a lush $20,000 while "Jeopardy" and "Confidential Connie" at the United Artists is picking up a fast $20,000. Chicago, with "Trouble Along the Way" and stage show, is heading for a lean $33,000.

In the holdover slot, it's "Moulin Rouge" and "Salome" which are blanketing the rest of the houses. "Rouge" at the State-Lake looks likely to snatch powerful $38,000 for the second week. In the same frame, "Salome" at the Grand should hold to lusty $32,000. Among other duo weekers, "Crash of Silence" at the Surf seems best with fair $4,000 seen. "Girl Who Had Everything" at the Woods appears okay with $16,000 but "Tonight We Sing" at the Palace looks for a lean $9,000.

World, with "Forbidden Games" in sixth frame, is after a punchy $3,500 and "Come Back Little Sheba" at the Ziegfeld in the same week is displaying strong holdover strength with $5,000. "Devil in the Flesh" at the Monroe looms a pallid $4,500.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"Trouble Along the Way" (WB) plus stage show. Lean $33,000. Last week, "She's Back on Broadway" (WB) aided by Rosemary Clooney p.a., $50,000.

Grand (RKO) (1,200; 98-$1.50)—"Salome" (Col) (2d wk). Should hit a sweet $32,000. Last week, $38,000.

Monroe (Indie) (1,000; 55-98)—"Devil in the Flesh" (Indie) reissue) (2d wk). Ends with lean $4,500. Last week, $6,500.

Oriental (Indie) (3,400; 98-$1.25) —"Call Me Madam" (20th). Heading for a sharp $30,000 with fine reviews aiding. Last week, "Hans Christian Andersen" (RKO) (8th wk), $20,000.

Palace (Eitel) (2,500; 55-98)—"Tonight We Sing" (20th) (2d wk) Weak $10,000 in sight. Last week, $17,000.

Roosevelt (B&K) (1,500; 55-98)—"Desert Legion" (U) and "Kettles on Vacation" (U). Building toward hefty $20,000. Last week, "City Beneath the Sea" (U) and "Gunsmoke" (U) (2d wk), $14,000.

State-Lake (B&K) (2,700; 98-$1.25)—"Moulin Rouge" (UA) (2d wk). Look like a fine $38,000 shaping. Last week, $50,000.

Surf (H&E Balaban) (685; 98)—"Crash of Silence" (Indie) (2d wk). Word-of-mouth keeping this to okay $4,000. Last week, same.

United Artists (B&K) (1,700; 55-98)—"Jeopardy" (M-G) and Confidential Connie" (M-G). Bright $20,000. Last week, "Naked Spur" (M-G) and "Rogue's March" (M-G) (2d wk), $12,000.

Woods (Essaness) (1,073; 98)—"Girl Who Had Everything" (M-G) (2d wk). Passable $14,000. Last week, $25,000.

World (Indie) (587; 98)—"Forbidden Games" (Indie) (6th wk). Sturdy $3,500 in view. Last week, $4,300.

Ziegfeld (Lopert) (485; 98)—"Little Sheba" (Par) (6th wk). Perky $4,600 in view. Last week, $6,000.

'Andersen' Lofty $23,000, Mpls.; 'Sheba' Terrif 7G, 'Palms' Tepid 5G, 'Sea' 6G

Minneapolis, April 14.

Newcomers are few in numbers currently but they more than make up in power for their shortage. "Hans Christian Andersen," of course, is the biggest boxoffice noise, but "Come Back, Little Sheba" will pull up in the big money, too. Other fresh entries are "Down Among the Sheltering Palms" and "City Beneath the Sea."

Estimates for This Week

Century (Par) (1,600; 65-85)—"Anna" (Indie) (2d wk). Has given this house one of its best recent b.o. performances. Good $4,500. Last week, big $6,000.

Gopher (Berger) (1,026; 65-85)—"City Beneath the Sea" (U). Stout $6,000. Last week, "Jeopardy" (M-G) (2d wk), light $3,200.

Lyric (Par) (1,000; 65-85)—"Destination Gobi" (20th) (2d wk).

(Continued on page 22)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include, the U. S. amusement tax.

'Limits' Sock 15G, K.C.; 'Pan' 14G (2d)

Kansas City, April 14.

Big grosses continue with healthy holdovers. Leader is "Off Limits" doing sock biz at the Paramount and staying second week. "Peter Pan" at the Missouri on holdover continues its record-breaking pace, but will move out after only two weeks. "Salome" at the Midland, "Happy Time" at the Kimo and "Breaking Sound Barrier" at the Vogue are other strong h.o.'s.

Estimates for This Week

Kimo (Dickinson) (504; 65-85)—"Happy Time" (Col) (2d wk). Fine $2,000 holds. Last week, pleasant $2,700.

Midland (Loew's) (3,500; 75-$1.10) —"Salome" (Col) (2d wk). Fat $12,000. Last week, sock $20,000.

Missouri (RKO) (2,650; 50-75-$1)—"Peter Pan" (RKO) (2d wk). Huge $14,000. Last week, giant $24,000, a record under current management.

Paramount (Tri-States) (1,900; 50-75)—"Off Limits" (Par). Fancy $15,000, and holds. Last week, "Bwana Devil" (UA) (2d wk). Nifty $9,000 at $1.25 top.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Seminole" (U) and "Call of the Wild" (20th) (reissue). Topping average at $14,000. Last week, "Call Me Madam" (20th) all four with "Star of Texas" (AA) added at Tower and Granada. Held 8 days for scrumptuous $19,000.

Vogue (Golden) (550; 65-85)—"Breaking Sound Barrier" (UA) (7th wk). Steady $1,700. Last week, $1,800.

FRISCO SLIPPING BUT 'DARK' SMASH $19,500

San Francisco, April 14.

Local biz is in the doldrums with most holdovers slipping badly. Exception is the Fox which is doing handsomely with "Call Me Madam" and "Fort Vengeance."

Estimates for This Week

Golden Gate (RKO) (2,850; 60-$1.20)—"Peter Pan" (RKO) (3d wk). Down to $12,000. Last week, held to a big $32,000.

Fox (FWC) (4,651; 65-95)—"Call Me Madam" (20th) and "Fort Vengeance" (AA) (2d wk). Brisk $12,000. Last week, strong $19,000.

Warfield (Loew's) (2,656; 65-95)—"I Love Melvin" (M-G). Fair $15,500 in 10 days. Last week, "Sombrero" (M-G) (2d wk) 4 days, okay $7,500.

Paramount (Par) (2,646; 65-95)—"Off Limits" (Par) (2d wk). Slipped to $10,000 on six days. Last week, $18,000.

St. Francis (Par) (1,400; 65-95)—"Tonight We Sing" (20th) (2d wk). Fair $7,500. Last week, $7,700.

Orpheum (No. Coast) (2,448; 65-95)—"Man In The Dark" (Col) (3D) and "Magnetic Monster" (UA). Standout $19,500. Last week, "Seminole" (U) and "Bandits Of Corsica" (UA) $11,000.

United Artists (No. Coast) (1,207; 80-$1.50)—"Moulin Rouge" (UA) (8th wk). Nice $9,000. Last week, held sturdy $9,600.

Stagedoor (Ackerman-Rosener) (370; $1.20-$1.80)—"Hans Christian Andersen" (RKO) (8th wk). Off to $13,000. Last week, static $14,000.

Clay (Rosener) (400; 65-85)—"Importance Of Being Ernest" (U) (2d wk). Good $2,800. Last week, brisk $3,200.

Larkin (Rosener) (400; 65-85)—"Little World Of Don Camillo" (Indie). Big $3,300. Last week, "Last Holiday" and "Laughter In Paradise" (reissues) (3d wk). Poor $1,800.

Vogue (S.F. Theatres) (377; 85-$1)—"Casque d'Or" (Indie) 3d wk). So-so $1,100. Last week, $1,200.

'Trouble' Fair $5,000 2d; L'ville; 'Pan' Trim 10G, 2d

Louisville, April 14.

Everything is h.o. in town this week. After a terrific first-week, Rialto with "Peter Pan;" Loew's State with "Salome;" and Mary Anderson with "Trouble Along Way," are perking along at about 50% of the first week's pace. Still plenty good.

Current stanza lacking in competish from sports and other attractions hence film houses have clear sailing. Spring race meet at Churchill Downs, highlighted by the Kentucky Derby, still three weeks away, but meet at Keenland, Lexington, Ky., teed off Saturday (11).

Estimates for This Week

Kentucky (Switow) (1,200; 50-75) —"Mississippi Gambler" (U) (2d wk), still perky at $4,000, neat after last week's solid $6,000.

Mary Anderson (People's) (1,200; 50-75)—"Trouble Along Way" (WB) (2d wk); copping just about 50% or better of last week's biz, likely fair $5,000. Last week wrapped up healthy $8,500.

Rialto (Fourth Avenue) (3,000; 75-99)—"Peter Pan" (RKO) (2d wk). Still maintaining healthy pace, likely good $10,000 after last week's tremendous $22,000.

State (Loew's) (3,000; 75-$1.10)—"Salome" (Col) (2d wk). Upped scale and healthy interest in this pic, bolstering h.o. stanza to good $8,500. Initial week's run tallied sturdy $15,000.

'Rouge' Hefty 24G, 'Limits' Fine 11G Lift Pitt 1st Runs

Pittsburgh, April 14.

Heavy trade for "Moulin Rouge," playing Penn at advanced prices, and strength of "Call Me Madam" on h.o. at Harris are helping entire downtown this week. "Off Limits" is giving the Stanley a lift and even twinner of "Desperate Search" and "The Silver Whip" got away fast at the Fulton, sandwiched in between Penn and Harris. "Breaking the Sound Barrier" at Warner is a trifle disappointing in view of rave notices and "Member of the Wedding" looks only so-so at Squirrel Hill, the town's nabe arter.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Silver Whip" (20th) and "Desperate Search" (M-G). Satisfactory $4,500. Last week, "Abbott and Costello Go to Mars" (U) wound up with almost $6,500.

Harris (Harris) (2,200; 65-$1)—"Call Me Madam" (20th) (2d wk). Holding strong in present stanza, and will rate a third at better than $10,000. Last week, came within a whisker of a sizzling $16,000.

Penn (Loew's) (3,300; 85-$1.25)—"Moulin Rouge" (UA). Opening day Saturday (11) was nearly $6,000 and on strength of reviews and word of mouth should be a cinch for at least $24,000. Holds, natch. Last week, "I Love Melvin" (M-G) under expectations at $13,000.

Squirrel Hill (WB) (900; 50-85)—"Member of Wedding" (Col). Under $3,000 on first stanza. Last week, second of "Face to Face" (RKO), below $1,500.

Stanley (WB) (3,800; 50-85)—"Off Limits" (Par). Around $11,000, best here in several weeks. Last week, "Trouble Along the Way," (WB) just $9,000.

Warner (WB) (2,000; 50-85)—"Breaking Sound Barrier" (UA). Warm notices but they aren't coming. Maybe $5,000. Last week, "Tropic Zone" (Par) and "Blazing Forest" (Par), same.

'SALOME' HEFTY $20,000, TORONTO; 'BWANA' 22G

Toronto, April 14.

With plenty of top product holdovers, "Salome" is only important newcomer and in for big returns. But second stanza of "Bwana Devil" is still topping the town though returns are off since that first week's smash take on the curiosity angle. "Call Me Madam" is terrific in second frame, with "I Confess" also big.

Estimates for This Week

Eglington, University (FP) (1,080; 1,556; 40-75)—"I Confess" (WB) (2d wk). Still healthy $14,000. Last week, $18,000.

Crest, Downtown, Glendale, State (Taylor) (863; 1,059; 955; 698; 35-60) —"Pathfinder" (Col) and "Jalopy" (AA). Nice $15,500. Last week, "Silver Whip" (20th) and "White Lightning" (AA), $12,000.

Imperial (FP) (3,373; 40-75)—"The Stooge" (Par) (3d wk). Taper-

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B'way Takes Its Queues From 3-D; 'Wax'-Fisher Sock 125G, 'Man Dark' Brisk 28G, 'Salome' 50G, 'Madam' 115G

First 3-D films to come from major studios are sparking the Broadway firstrun wickets this week. "House of Wax," plus Eddie Fisher onstage, at the Paramount is shaping for a mighty $125,000 on its first stanza after a solid start Friday (10). House also juggled its matinee prices. "Man in the Dark," other 3-D entry, is snaring a sock $27,800 on its initial session at the Globe.

Despite rain Sunday (12) which extended into Monday business at most key houses held up nicely. "I Love Melvin" will wind up its first stanza at the State with a fancy $21,000. Lone other new contender, "The Tall Texan," is looking toward a fine $11,000 at the Holiday on strength of favorable reviews.

With the town still swarming with Easter vacationers over the weekend, the big presentation houses chased in handsomely. Music Hall, with its annual Easter pageant and "By the Light of the Silvery Moon" is holding to a lofty $150,000 on the third round ending today (Wed.).

"Call Me Madam" is showing stout staying power at the Roxy where it's coupled with the ice show onstage. Third frame ended yesterday (Tues.) was a hefty $115,000. Fine showing also is being turned in by "Salome."

Rita Hayworth starrer looks a firm $50,000 at the Rivoli in the third stanza ended last night (Tues.). "Rouge" is chalking up a fine $41,000 in its ninth round at the Capitol. "Andersen" day-and-date at the Criterion and Paris, climbed to $20,400 in its 20th week at the former house. Biz was its best since the 13th stanza.

Estimates for the Week

Astor (City Inv.) (1,300; 80-$1.50) —"Off Limits" (Par) (3d wk). Third stanza ending next Friday (17) shapes a fat $26,300 after $25,000 last week.

Broadway (Cinerama) (1,250; 90-$2.80)—"Cinerama" (Indie) (29th wk). The 28th frame ended yesterday (Tues.) held around $41,000, same as last week and virtual capacity.

Baronet (Reade) (430; 90-$1.50)—"Importance of Being Earnest" (U) (17th wk). The 16th round ended Sunday (12) built to a good $3,500 after $4,000 for the 15th week.

Capitol (Loew's) (4,820; 70-$1.80) —"Moulin Rouge" (UA) (10th wk). The ninth round ended last night (Tues.) held to a fine $41,000. Eighth was a terrific $48,000.

Criterion (Moss) (1,700; 85-$2.20) —"Hans Christian Andersen" (21st wk). The 20th week ended Monday (13) climbed to $20,400, best biz since the 13th week. Previous frame snared $18,000.

Fine Arts (Davis) (468; 90-$1.80) —"The Promoter" (U) (25th wk). The 24th round ended Monday (13) drew a comfortable $3,500 after $4,100 for the 23rd week. Stays until May 5 when "Fanfan la Tulipe" (Indie) preems.

Globe (Brandt) (1,500; 60-$1.50) —"Man in Dark" (Col) (2d wk). Initial session ended yesterday (Tues.) brought a terrific $27,800 for this 3-D film. Holds, natch. "Anna" (IFE) (7th wk), in ahead, exited with a snappy $11,500.

Holiday (Per-Rose) (950; 60-$1.20) —"Tall Texan" (Lip). Heading for fine $11,000 in first week ending Thursday (16). Last week, "Lady Wants Mink" (Rep), gair $8,000.

Mayfair (Brandt) (1,736; 70-$1.80)—"Jeopardy" (M-G) (3d wk). Second frame ended Sunday (12) held to a good $15,800 after a fine $21,000 for the opening stretch.

Normandie (Normandie Theatres) (592; 95-$1.80)—"Murder Will Out" (Indie) (3d wk). Good $9,200 looming for second stanza ending next Friday (17) after smash $13,000 opening week.

Palace (RKO) (1,700; $1.80-$6)—Danny Kaye and all vaude bill (13th wk). The 12th round ended last Saturday (11) was a torrid $54,000 following a huge $52,000 for the 11th frame.

Paramount (Par) (3,664; 80-$1.80) —"House of Wax" (WB) plus Eddie Fisher topping stage bill. Mighty $125,000 shaping for first week ending tomorrow (Thurs.) House played extra shows and opened earlier for this 3-D horror pic. In ahead, "I Confess" (WB) $51,000 on third and final frame of short 5½ day week.

Paris (Indie) (568; $1.25-$1.80)—"Hans C. Andersen" (RKO) (21st wk). The 20th stanza ended Monday (13) climbed to $7,500 after $6,600 for the 19th week.

Rivoli (UAT) (2,092; 95-$2)—"Salome" (Col) (4th wk). Third round ended last night (Tues.) held at powerful $50,000. The second stanza copped a terrific $60,000.

Radio City Music Hall (Rockefellers) (5,945; 90-$2.40)—"By Light of Silvery Moon" (WB) and Easter stageshow (3d wk). Third week ending today (Wed.) is holding to a lofty $150,000 after a gigantic $173,000 in the second frame. Stays a fourth.

Roxy (20th) (5,886; 50-$2.20)—"Madam" (20th) (4th wk) with iceshow onstage. Third round ended last night (Tues.) was a hefty $115,000 after the second week's smash $120,000.

State (Loew's) (3,450; 85-$1.80)—"I Love Melvin" (M-G). First week ending today (Wed.) was $21,000 "Naked Spur" (M-G), in ahead, drew a fancy $21,500 on eight-day second week.

Sutton (B & B) (561; 90-$1.50)—"Penny Princess" (4th wk). Third stanza ended Monday (13) dipped to poor $3,500. "The Assassin" (UA) moves in Friday (17).

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Justice Is Done" (Burstyn) (7th wk). Sixth round ended Sunday (12) held to a comfortable $5,000 after a solid $6,500 for the fifth.

Trans-Lux 52nd St. (T-L) (540; 90-$1.50)—"Lili" (M-G) (6th wk). Fifth frame ended Monday (13) was a neat $12,000. Fourth week saw a great $13,200.

Victoria (City Inv.) (1,060; 95-$1.80)—"Little Sheba" (Par) (17th wk). The 16th session ended yesterday (Tues.) spurted to a sock $18,700 after $17,500 for the 15th week.

'Trouble' Fine 14G, Cleve.; 'Limits' 20G

Cleveland, April 14.

"Off Limits" is copping top coin for the State despite rainstorms which chilled weekend trade. "Moulin Rouge" is going so hot that the Stillman keeps it a sixth round. "Trouble Along the Way" is also smart at the Allen.

Estimates for This Week

Allen (Warners) (3,000; 55-85)—"Trouble Along the Way" (WB). Fine $14,000. Last week, "President's Lady" (20th) okay $9,000.

Hipp (Telemanagement) (55-$1.19)—"Hans Christian Andersen" (RKO) (4th wk). Slipped to $11,500 following $14,500 for last round.

Lower Mall (Community) (585; 55-85)—"Limelight" (UA) (2d wk). Fair $3,500, with $4,500 take for last week.

Ohio (Loew's) (1,300; 55-85) —"I Love Melvin" (M-G) (m.o.). So-so $4,500 for second downtown folio. Last week, "Battle Circus" (M-G) (m.o.), excellent $8,000.

Palace (RKO) (3,300; 60-90) —"Call Me Madam" (20th) (2d wk). Dipped to $9,000. Last week, big $15,500.

State (Loew's) (3,450; 55-85) —"Off Limits" (Par). Solid $20,000. Last week, "Melvin" (M-G), good $12,500.

Stillman (Loew's) (2,700; 55-85) —"Moulin Rouge" (UA) (m.o.) (5th wk). Big $12,800 following $13,500 last week.

'Rouge' Whammo $30,000, St. L.; 'Niagara' 14G, 'Andersen' Neat 19G, 2d

St. Louis, April 13.

Sock bally preceded the teeoff of "Moulin Rouge" at Loew's and a whammo gross will be grabbed. "Andersen" is strong at the Pageant and Shady Oak after a swell first week. "Niagara" is fine at the Missouri. Biz is on the upbeat after a sluggish frame last week. However, intermittent rain and cold weather slowed attendance over the weekend.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) —"Never Wave at a Wac" (RKO) and "Lady Wants Mink" (Rep). Good $11,000 for m.o. Last week, "Destination Gobi" (20th) and "All Ashore" (Col), mild $8,000.

Fox (F&M) (5,000; 60-75)—"Lone Hand" (U) and "Thunder Bird" (Rep). Opened today, (Tues.). Last

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Ohio Hearings Set for Repeal Of Censor Law; Strong Press Support

Columbus, O., April 14.

Hearings on a bill calling for repeal of the state's film censorship law get under way here on April 20. Legislative committee, weighing measure introduced by State Sen. Charles A. Moser, has scheduled evening sessions. Hearings expected to last for two days, will hear a large delegation of important Ohio citizens.

Ohio's press is speedily lining up behind the bill. Sen. Mosher sent his own lengthy, two-column editorial, published in his Oberlin News Tribune on March 26, to every editor in the state with an accompanying appeal to support his censorship repealer. Some of them reprinted the editorial. Others aired their own views, but in every instance the editorials were favorable.

Peculiar thing about this situation is that no opposition, organized or otherwise, has as yet been spotted. Reaction has all been favorable, leading to the supposition that the Mosher bill may slip through the legislature and censorship repealed before its opponents can get organized.

Ohio censor board has been one of the most active in bluepencilling films. It has been the prime target in recent test cases originated by the industry. However, the industry to date hasn't been able to win a clearcut victory because of technical aspects of the law. For example, in Toledo, a municipal court judge declared the censoring of newsreels as unconstitutional, but in a broad application of state law the ruling was effective only in Toledo.

Industry, sparked by the Motion Picture Assn. of America and the Independent Theatre Owners of America, is marshalling witnesses to offer testimony. Strategy is being devised by Manning (Tim) Clagett of the MPAA and Bob Wile, exec secretary of ITOO.

IATSE Rep Basson in To Break N.Y. Union Strike Deadlock Vs. Distribs

An attempt to break the deadlock between distribs and the N. Y. exchange unions will be made by Joseph Basson, international representative of the International Alliance of Theatrical Stage Employees. He entered the pact negotiations this week, following a strike threat by Local H-63, repping white collarites, and Local B-51, speaking for shippers and examiners.

Basson will attempt to set up a new meeting between the distribs and the laborites. He will sit in on the talks as a rep of IA prexy Richard Walsh.

IA's intervention in the hassle averted a strike of the exchange workers planned for last Friday (10) morning. Walkout was called off late Thursday night. Unionites are burned at distribs' adamant nixing of demands for a wage hike. Distribs are willing to renew for a similar period the two-year pact, which expired last November, but have refused to grant any new conditions.

Unions had asked for strike permission from Walsh, but had received no reply. Before the parent union's entry into the fight, there were indications that the two locals were considering bypassing the IA and walking out sans an okay.

This year, for the first time since 1946, the local exchange unions throughout the country are negotiating with the film companies on an individual basis. Although talks have been held in each zone, not a single pact has been signed.

Walkout of exchange workers could cause the closing of theatres, since film would not be delivered. In addition, if the IA permits a walkout, it's likely that projectionists would honor the walkout and refuse to run pictures. Outcome of N. Y. talks is being awaited by other exchange locals to determine their future action.

WAPPAUS JOINS UA

Herb Wappaus, formerly head of the contract department at the RKO homeoffice, has joined United Artists, effective this week.

He'll work in UA's contract department under John Hughes.

N.Y. CinemaScope Preem Set for Roxy April 23

First N. Y. demonstration of 20th-Fox's CinemaScope is tentatively slated for the Roxy Theatre on or about April 23. There may be simultaneous showings of the widescreen system at the 20th homeoffice screening room in N. Y., to emphasize the adaptability of the unit for smaller auditoriums.

CinemaScope unveiling originally was slated for N. Y., but later was shifted to the Coast. Roxy, expected to be the showcase for 20th's "The Robe," is currently rewiring for stereophonic sound. R. H. McCullough, Fox West Coast technical head, is in N. Y. to supervise installation of the CinemaScope unit.

Allied Asks High Court For Right to File Brief Supporting Milw. Towne

Washington, April 14.

Allied States Assn. petitioned the Supreme Court yesterday (Mon.) for permission to file an amicus curiae brief in support of Milwaukee Towne Corp. against the majors. Milwaukee Towne is appealing a lower court ruling amending the Towne Theatre decrees to require it to bid for product against large circuit theatres in that area.

In its petition and brief, Allied asserts "not only did the Court of Appeals err in modifying the decrees without the showing of changed conditions required, but it erred further in establishing compulsory competitive bidding in direct contravention of this court's holding in U. S. vs. Paramount Pictures, Inc., rejecting compulsory bidding as of no value as a method of protection for independent theatre owners.

"The decision of the Court of Appeals will affect the entire industry. The court has so limited the Clayton Act provision for injunctive relief that no injured person may obtain effective protection to the injured business if the Dept. of Justice has obtained an injunction in a Government suit. It has modified the decree without any showing of any kind that the conditions existing at the time the decree was entered have changed in any respect.

"The result of the modification gives the conspirators unsupervised power to dispense their monopoly-held product under a compulsory bidding system replete with opportunities for abuse which would be well nigh impossible to prove."

Pix Tax Still Snarls U.S. Film Export to Israel

Attempts are currently under way to break the deadlock with Israeli authorities over the taxation of American pix which, since last December, has kept U.S. distribs from sending their films into Israel. Americans are adamant on the need for elimination of the Israeli ad valorem tax before shipments are resumed.

Tax trouble in Israel dates back to the old mandate government, under which the American companies paid an income tax of 25% on 15% of the New York share. In all, this represented 3.75% of the N.Y. share. When Israel gained its independence, the government doubled the tax to where it was 50% of 15% of the N.Y. share, or 7½% of remittances. In 1949, the tax went up to 75%, but the U.S distribs generally ignored it.

Hassle developed in November, '52 when Israeli authorities slapped on a 20% ad valorem duty in addition to the tax. Calling this combined tax weight "prohibitive," distribs slapped on a ban on imports pending further "study" of the situation.

MULVEY BACK TO N.Y.

James Mulvey, president of Samuel Goldwyn Productions, returned to N. Y. yesterday (Tues.) after a quickie hop to the Coast.

Exec said he had trekked west on routine studio matters.

Three French Pix Slated For U.S. Indie Release

Three French films have been acquired this week for U. S. release by as many distributors. Times Film Corp., headed by Jean Goldwurm, picked up "Trois Femmes" ("Three Women"). English titles for this Silver Films production have been completed by Herman G. Weinberg.

Frank Kassler, indie distrib, snared rights to "Mlle. Desiree." Import has Genevieve Guitry, Gaby Morlay, Jean-Louis Barrault and Sacha Guitry in top roles. Third French pic, "Napoleon," will be released by Regent Pictures, Inc. Film was lensed within the Louvre in Versailles.

Better Major Studio Pix Put Trans-Lux in Black For '52, Sez Prez Furber

Availability of better major studio product for its first-run houses in Washington, Philadelphia and New York is credited by Trans-Lux Corp. board chairman Percival E. Furber as a contributing factor in "substantially increasing" company earnings last year. Net for the 12 months ended Dec. 31, 1952, he revealed in his annual report last week, was $311,002, compared with a $30,648 loss in 1951.

Furber pointed out that "in general, business conditions in the motion picture industry for 1952 continued the downward trend for most theatre companies." But, he added, Trans-Lux houses were able to reverse this trend due to "successful performances" of such top films as "Detective Story" (Par), "Breaking the Sound Barrier" (UA) and "Diplomatic Courier" (20th).

Not only did quality pix help Trans-Lux's theatre division turn in a comfortable profit, but a big dip in operating expenses also aided in erasing the division's 1951 net loss of $6,679 in favor of a $65,034 profit last year. For 1951 the company's consolidated balance sheet discloses, operating expenses were $1,242,634 on a gross of $1,268,035. But although the 1952 gross eased off to $1,245,560, expenses were reduced to $1,168,465.

Trans-Lux's current overall profit, Furber noted in the report, includes a $210,000 net capital gain arising from sale of stock of the Trans-Lux Washington Corp. Firm's generally healthy fiscal complexion is further attested to by the earnings jump chalked up by its Ticker and News-Sign division. Profit for this wing last year amounted to $314,588 as against $271,232 in 1951.

"During 1952," Furber's report stated, "some 41,600 shares of the company's stock were purchased on the open market and placed in the treasury; and to date, 8,200 additional shares have been purchased. All shares were acquired by the company at prices less than $3 per share." Of 1,000,000 common shares authorized, 785,160 were issued. Treasury holds 160,157, leaving 625,003 outstanding.

DEVINE PREPS INDIE 'BABES' IN IRELAND

Radio producer-director Jerry Devine sailed on the S.S. America last week to embark on an independent film production venture in Ireland. He'll be accompanied by Harold Shuster, who will direct Devine's initial film, "Babes in the Woods," based on Frank O'Connor's New Yorker shortstory.

Devine and Shuster will scout locations and line up an all-Irish cast for the flim, which will be made later this year. On the current trek, they'll remain in Ireland about six weeks.

Devine is producer-director of the "This Is Your FBI" air series and other radio shows.

SMPTE's 3-D Report

Exhaustive report on various 3-D and wide-screen systems of photography and projection is currently in preparation by the Society of Motion Picture and Television Engineers. Survey, being written by Allen P. Snody, will be in booklet form. Done from the layman's point-of-view, it will contain illustrations in color.

It should be ready for distribution soon.

Glamor Gals, No Iceberg, Welcome Operation 'Titanic' at Va. Preem

Norfolk, Va., April 14.

This huge Naval base is still busy digesting the events of the past weekend, which saw a large group of show biz personalities, accompanied by a contingent of lay and trade press newsmen, "hit the beach" and accomplish the objectives of "Operation Titanic" to everyone's satisfaction.

Highlights of the busy two days' activities, which emerged as a bit of fine cooperation between the Navy and 20th-Fox, included the world premiere of 20th's "Titanic" at the Shelton Theatre; a mock amphibious assault landing in which the glamor gals happily participated, and the Navy Relief Ball with its impressive show emceed by Ed Sullivan.

Performers from all fields, predominantly from Hollywood, converged on the base, where they got a rousing reception. Talent included Anne Francis, Debra Paget, Byron Palmer, Charles Coburn, Billy deWolfe, Nanette Fabray, Jimmy Nelson, Jeffrey Hunter and Eileen O'Dare. The group participated in no fewer than three shows Saturday alone and got a huge hand everywhere.

Miss Fabray clicked with her vocalizing. Ventriloquist Nelson got the laughs, as did Coburn, who stuck to telling a couple of stories. DeWolfe and Palmer also pleased the crowds. When Sullivan was temporarily laid low by a cold, Captain B. N. Wev volunteered for m.c. duty at the premiere and had the gobs laughing with his relaxed patter.

Mrs. Wev was chairman of the Relief Ball. Leo Pillot, special events director at 20th, won kudos for an expert job of keeping things humming along smoothly.

Brit. Govt. Turns Down Exhibs' Plea on Taxes

London, April 14.

The Chancellor of the Exchequer snubbed the show biz industry in tonight's (Tues.) budget by failing to mention the trade's plea for admission tax relief, although offering tax exemption to amateur dramatics at an annual cost of $600,000. The exhibitor claim would have cost the treasury $10,000,000 annually. It was primarily designed to improve the lot of small operators and was based on previous chancellor's estimates of potential theatre grosses which failed to materialize.

Industry takes small comfort from other concessions, which will increase purchasing power by shaving income and sales taxes.

Ohio Exhibs Too Busy With Censorship, 3-D to Rap Distribs at ITOO Meet

Columbus, April 14.

Distributors, who usually come in for a thorough pasting at exhibitors' meetings, got off fairly lightly at the 18th annual convention of the Independent Theatre Owners of Ohio, held in the Deshler Wallich Hotel here last Tuesday and Wednesday (7-8). Exhibs seemed more interested in finding out everything there was to know on the subject of 3-D, fighting censorship in this state and establishing an era of good feeling.

The printed program had spelled trouble for the distribs. C. F. Pfister, Troy, O., asked, "What hath the distributor wrought?" and scored "pre-releasing," 70-30 terms and forced selling. Martin G. Smith, Toledo, president of ITOO for 27 years, wrote in his program message that "We are gathered here in a last desperate effort to do what we can to stay in business," and called for a united front against the distribs.

But practically none of this belligerence, except in badinage, carried over into the general sessions. It did crop up continually, however, in the clinics (drive-ins, subsequent runs and small towns).

The convention was strong on backing repeal of Ohio's 40-year-old censorship law. In its lone resolution, unanimously adopted, the ITOO pledged its support to the Mosher bill, a repealer of the soissoring act which is now in the

(Continued on page 26)

F&M Bypasses Circuit Court in Baldwin Appeal

Washington, April 14.

Fanchon & Marco, operators of the Baldwin Theatre in L. A., asked the Supreme Court Friday (10) to listen to an appeal in a treble damage suit against Paramount, Loew's, RKO, Universal, UA, 20th, National Theatres and Fox-West Coast.

Fanchon & Marco, charging a conspiracy among the distributors to bar the Baldwin from first-run product, lost their case in the U. S. District Court. The Friday action is unusual because F & M is seeking to hurdle the Ninth Circuit Court of Appeals where an appeal has been pending since Jan. 5, 1952.

The F & M petition alleges that the trial judge acted contrary to the law as laid down by the Supreme Court in the Big Five antitrust case. Document explains that prior to the opening of the Baldwin on Aug. 10, 1949, F & M "made requests of each and all of the eight picture distributors, including respondents, to license feature pictures for first-run use to open the theatre. All refused. From time to time thereafter, until shortly before the trial of this case in 1951, petitioner continued its effort to procure pictures from the distributors for first-run use. Every request was denied. The distributors also unanimously refused to license pictures except for second-run exhibition, subject to a clearance of 21 days in favor of the first-run exhibitors.

Allied to Seek Senate Help for Proper D. of J. Policing, Sez Rembusch

Louisville, April 14.

Continuing exhib attack on distrib sales policies, Trueman Rembusch, prexy of Allied Theatre Owners of Indiana, told a Kentucky exhib group today (Tues.) that Allied will ask the Senate Small Biz Committee to prod the Dept. of Justice to properly police distrib "illegal" sales practices.

Pointing out that the total invested capital of distribution amounted to 12% of that invested in the industry as compared to exhibition's 88%, Rembusch noted that it was not generally realized to what extent "the distributor tail is wagging the exhibitor dog."

Speaking before the Kentucky Assn. of Theatre Owners, an unaffiliated exhib org, Rembusch charged that the distribs have developed "sales gimmicks upon sales gimmicks." Terming these practices illegal, the Allied leader said they had the effect of adding to the cost of theatre operation. He particularly attacked the use of the pre-release system of selling pix and the extended clearance policy. In the exhib fight against the terms for "Peter Pan," Rembusch declared that "evidently Disney and RKO do not know the law as pertains to the fixing of admission prices."

Allied exec said another "illegal" practice becoming more prevalent "is the forcing of pictures." He said these violations would be disclosed to the Senate body which opens hearings in Washington tomorrow (Wed.).

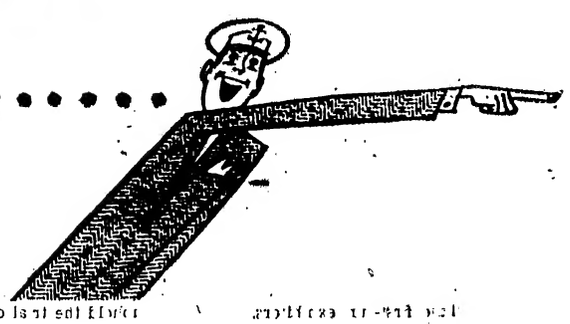
Supreme Court Asked To Reject Balto Nabe Suit

Washington, April 14.

U. S. Supreme Court was urged by the major distributors last Thursday (9) to reject an appeal by Theatre Enterprises, Inc., operating the Crest, a neighborhood theatre in Baltimore.

The Crest last Jan. 5 asked the High Court to take jurisdiction in a suit seeking monetary damages and injunctive relief against the distributors for alleged conspiracy in refusing to sell first-run product to the indie nabe house. Theatre Enterprises has lost twice—in the U. S. District Court, and in the Circuit Court of Appeals which upheld the trial court.

GET SET FOR TITANIC BUSINESS FROM 20th... MAY 13th!



20th LAUNCHES

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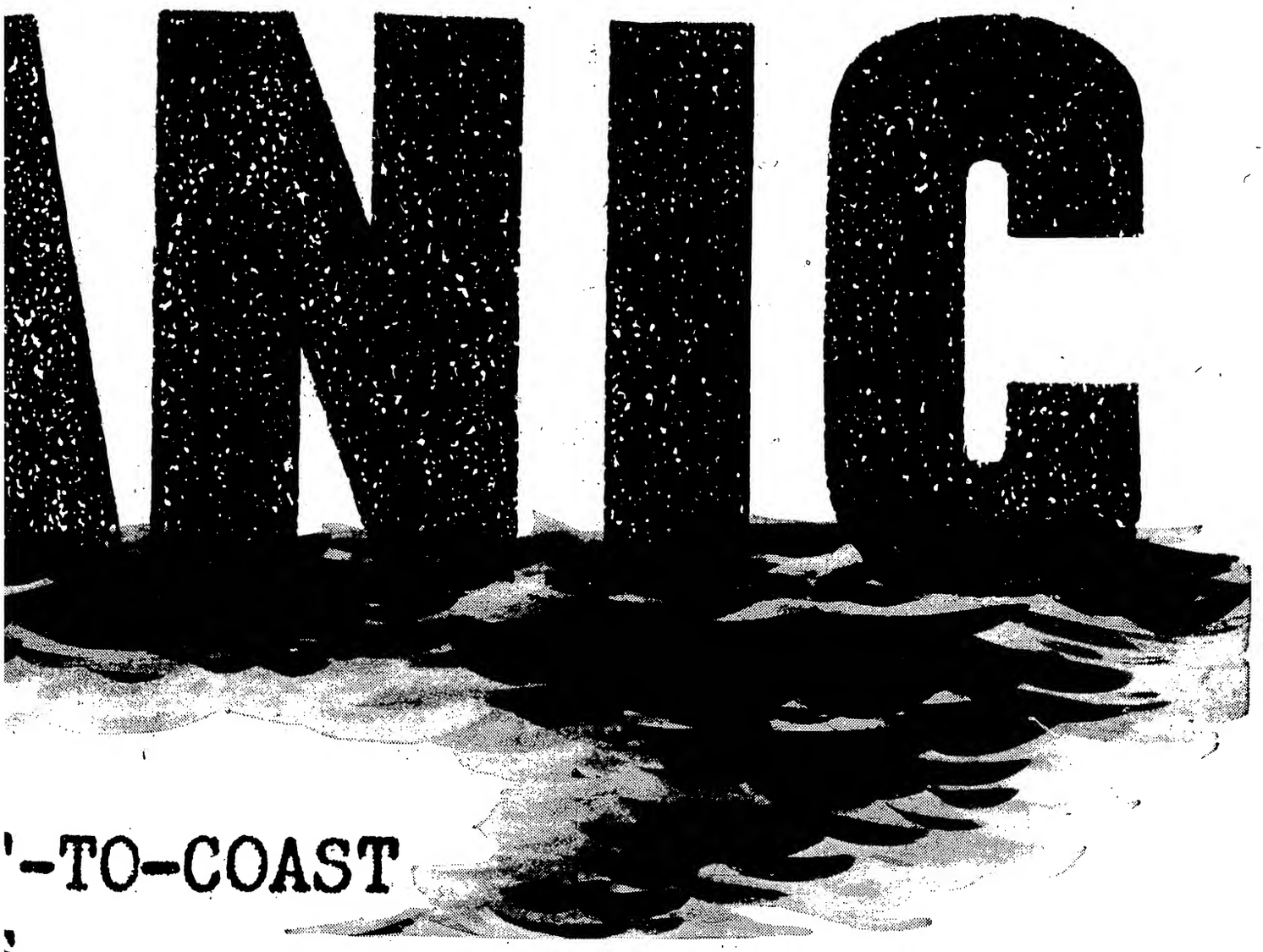
MAY 13th

DAY-AND-DATE...COAS

IN 300 THEATR

There's No Showmanship Like 20th Century-Fox Showmans



.....Backed By 3-Way "OPERATION TITANIC" Pre-Selling Campaign That Will Make News In Your City!

SPECIAL WORLD PREMIERE at Norfolk Naval Base, Virginia, for base personnel, high-ranking U. S. military officers, federal, state and local officials, and "NATO" representatives.

NAVY RELIEF BALL—First ever held by 5th Naval District, Atlantic Fleet. Contingent of Hollywood stars! Crowning of Debra Paget and Anne Francis as "Co-Queens of Atlantic Fleet."

ON-THE-SPOT COVERAGE by TV, newspapers, national mags., syndicates, columnists, and newsreels! Entire press delegation will participate in "TITANIC BEACH-HEAD," specially staged amphibious assault landing.

First public TV preview of "TITANIC" scenes on "TOAST OF THE TOWN" Sunday, May 3rd. Reserve time now locally for spots before and after to plug your own playdate. Arrange for cross plugs, displays with local Lincoln-Mercury dealers and CBS-TV stations and affiliates.

U.S. Sock List in Cannes Film Fete: 'Madam,' 'Pan,' 'Sheba,' 'Lili,' 'Confess'

Cannes, April 14.

Sixth Cannes Film Festival begins tomorrow night (15) with the projection of the French film, "Le Salaire De La Peur" (The Wages of Fear"), H. G. Clouzot's three-hour study of fear, which is the French white hope of the fest.

Following the screening will be the first formal midnight dinner, which will bring together the more than 300 invited journalists and film personalities. Thirty-four films will be projected, plus 40 shorts from the 25 competing countries. Coverage will be big, with scribes from all participating countries sending in press stories. Stateside participation is fine this year with a big personality turnout plus a fine selection of pix that are of fest calibre.

Six prizes will be offered with a top pic kudo, a specially made figurette, and five other prizes, at the discretion of the jury, which will probably cover best actor and actress, screenplay, direction and photography .

There is also a prize for the country having the best all-around selection, which already looks like it will be in the Stateside pocket, with possible upsets in the offing from either Japan, Italy or France. There will also be a prize for the best short subject. Kudos are coveted in Europe for prestige as well as b.o. pull.

Jury this year has a good nucleus of people, directly involved in filmmaking, who should be able to insure acceptable prizegiving for this fest. Jury consists of directors Jean Cocteau and Abel Gance; film crix Andre Lang and Louis Chauvet; actors Renee Faure and Edward G. Robinson, present

(Continued on page 20)

'Bwana' Fails to Smash Any Marks in Scotland, Worrying Many Exhibs

Edinburgh, April 7.

The 3-D film situation is worrying Scot exhibitors following the lukewarm reception given "Bwana Devil" by the crix and part of the public. "Bwana" was severely panned by some newspaper crix and on the Scot radio, a factor which lowered attendances considerably after the opening weekend.

Exhibs said at a meeting here that they didn't want several 3-D systems. J. K. Stafford Poole, leading Scot exhib, thought a solution was primarily in the hands of American producers. Within a short time one system or the other would emerge as the most successful to be used by most companies, he thought.

Sir Alexander King, Scot cinema magnate, poo-poohed "this 3-D fever which calls for the use of spectacles."

Three-dimensional pix via polaroid glasses "puts the cinema industry back 20 years," he said.

"I went to 'Bwana Devil' to be entertained," he explained, "and I came out with a headache. In the interval they sold ice cream. They should have sold aspirin."

Playing the Gaumont, leading downtown house in Glasgow, "Devil" did not set the heather on fire, although it was conceded by most patrons that 3-D has much novelty value. Exhibs praised novelty appeal of "Devil" while decrying its story value.

MOSCOW BALLET OUT OF CURTAIN FOR PARIS BOW

Paris, April 14.

Soviet Embassy here announced last week (9) that the Moscow Ballet, troupe of 60, is slated to make a Paris appearance at the 3,000-seater Palais de Chaillot house June 28 for four-week run. Company is headed by Galina Ulanova, noted ballerina who won critical raves when she danced at the Florence Festival in 1951.

This will mark first appearance outside of Soviet Russia of what's reported to be one of the great ballet companies of the world. Announcement has already stirred intense interest among balletomanes and ballet biz figures everywhere.

Program will include Tchaikovsky's "Swan Lake" and Prokofiev's "Romeo and Juliet."

Theatre Directors Get Into Act as Paris Crix

Paris, April 14.

A unique new legit tryout is being staged here by author Claude Vermorel of his play, "Le Bonheur Des Hommes" ("The Happiness of Man"). Vermorel has directed the play himself and it will be presented today (15) to an audience composed of legit crix and legit house directors. If play goes over with this hypercritical aud, it will move into the house that gives the best offer for a regular run.

Actors Claire Maffei, Hubert Noel, Balpetre, Alexandre Rignault and Robert Moor are working for nothing, and counting on the play's acceptance for the eventual payoff.

Play takes place in 1938, and deals with a group of Jewish refugees who are trying to get over the German border and escape into France. It deals with the complex feelings and guilts of this strangely assorted group and their final facing of reality when war is inevitable. Decor is by Jean Saint Georges.

Athens Legit Scene Shows Many Preems, Comedy Boff Biz, One Near-Bankruptcy

Athens, April 7.

Many legit openings bowed here this month, most of local origin.

Two Xenopoulos dramas, "Popolaros" and "Kontessa Valerna," opened, first at Mossouri theatre, with Hellen Hatjiargyri and Kostas Moussouris in leading roles, the latter at the National Theatre.

Elli Lambetti scored a personal success in a reprise of Ibsen's "Doll's House" at her new Kyveli's theatre with George Pappas and Dimitri Horn. Terence Rattigan is back at the Elli's Labetti theatre for another week, repeating "Deep Blue Sea."

The light Greek Comedy, "Thanassakis The Politician," is still breaking records at Kotopouli theatre, surpassing 200 performances, with Denos Eliopoulos in the starring role.

Another Greek comedy, "Rena Has Turned Wicked," scripted by Sakellarios and Ganniakopoulos, and adapted by Basile Logothetides, is doing fine at the Kentrikon. Ilya Livikou has the feminine starring role.

Sophia's Vempo vaudeville show is doing well also.

One theatre which faces a bankruptcy is the National Lyric Scene, operating under government control. Its staff, unpaid for several months; protested to the government, and the board succeeded in getting better financial support.

'Private Life of Helen' In Scot Preem April 27

Glasgow, April 7.

Diana Wynyard and Cecil Parker will star in "The Private Life of Helen," English adaptation of French play by Andre Roussin. It opens April 27 at the King's. Play is based indirectly on the novel, "The Private Life of Helen of Troy," written by John Erskine in 1925.

Andre Roussin and Madeleine Gray turned the book into the French play, "Helene," performed in Paris. Now Arthur Macrae, British thesper-playwright, has translated it into English and will play the role of Paris. Others in cast are Shelagh Fraser, Josephine Francis and Edward Brooks.

Nip's 1st Export Pic

Tokyo, April 7.

"Christ in Bronze" will be Japan's first film made directly for export. Film, based on novel about persecution of early Christians in Japan, will be made by Shochiku Studios, with vet director M. Shibuya at the helm.

Originally planned in color, it has been changed to black and white in order that it will be completed in time for Venice Film Festival.

Eire AM Topper's U.S. O.O.

Dublin, April 14.

Francis MacManus, general features officer of Radio Eireann—the Irish state-controlled radio service—sails for U. S. on the America next week, arriving in N. Y. April 29. He is skedded to do a three-month study tour of radio and TV setups in the U. S.

Tour is being sponsored by U. S. State Dept. and Radio Eireann. MacManus, former educationalist, is a novelist, and controls all feature material and gabbing for Radio Eireann's three outlets.

Dub One French, Two German Pix For U.S. Distrib

Remagen, Germany, April 14.

Vet Hollywood megger Frank Tuttle has just completed directorial chores on English dubbing of the first three pilot pix, under Spectra Films aegis, for eventual U. S. sale. Tuttle, who has been working on the Continent since 1950, recruited English speaking voices mainly from non-pro ranks in Germany, mostly U. S. employees or their families.

One French and two German features lead off the Spectra program, and will shortly be offered to potential distribs. First is the Gallic "Entree des Artistes," retitled "Don't Play with Love." It stars Louis Jouvet and Claude Dauphin.

Second pic tackled was "Toxi," German-made story about the Negro child of a U. S. soldier in Germany. Tearjerker script ends with the sepian heroine reunited with her father and taken Statewide. Eight-year-old Lily Handler, daughter of N. Y. Times' Bonn correspondent Meyer Handler, handled the English-speaking chore for the juve star.

Last of the three is the German-made "Dangerous Border," a cops-and-robbers epic about the heavy-shooting coffee smugglers of the German - French - Dutch border areas.

Frank Tuttle and Bob Meyerson, associated with Spectra in an editorial capacity, wrote English dialog for all films. Dubbing was done at the International Film Union Studios, said to be best equipped in Germany.

THREE GOVTS. AS ANGELS FOR DUBLIN OPERA

Dublin, April 7.

Governments of West Germany, Italy and Ireland are angels for the opera season which opens here April 20 at the Gaiety Theatre The former have made what A. E. Timlin, secretary of the Dublin Grand Opera Society, described as "heavy financial contributions." The Irish government, through its Arts Council, is providing about $2,500.

Both Germany and Italy ore represented in the season: Germany with leading warblers from Munich State Opera to sing "Tristan and Isolde," "La Boheme," "The Marriage of Figaro" and "La Traviata." The Italian group, from La Scala, Milan, and Rome Opera, will sing in "Madame Butterfly," "The Barber of Seville" and "Rigoletto." Producers and conductors are coming from both countries.

Only Irish conductor will be Col. James M. Doyle, who takes the baton for "The Marriage of Figaro." He's Dublin Opera Society's director of music and holds the same job with the Irish Army.

British Firm Uses TV To Aid Sales Drives

London, April 7.

For the first time in Britain, TV has been used for industrial purposes to help selling techniques. The pioneers were Brown and Polson, manufacturers of tinned and packaged foodstuffs. The presentation was the climax of a two-day sales conference in London. The show was staged by BBC-TV producer Henry Caldwell, using Marconi equipment on a closed circuit.

Apart from two or three straight sales talks, the program consisted of short sketches ad libbed by Frank Muir and Dennis Norden.

France Sees Biggest Tourist Year Since War; Yank Vanguard Arrives

Paris, April 7.

American tourists are beginning to arrive and the Bureau du Tourism here is girding for one of the biggest expected tourist influxes since the last war. Tendency of tourists to stay in Paris for much shorter periods of time due to the HCL and the various other draws on the continent continue to be tourism headaches.

This year, all prices including taxes will be clearly noted at all hotels to prevent any misunderstanding like those that arose last year. In the past, the 15% service and 9% state tax was tagged on the tab just before delivery, and this annoyed many tourists. Restaurants are also being urged to state the prices of meals that are all inclusive.

The season of Paris is being prepared, this being a rash of lush galas for the carriage trade here via a series of benefits. Various films will be used for these galas, as well as many vaude acts.

At the same time, there will be the usual number of festivals and special events going on all over France to attract the tourist. Cuisine, couture and culture will all be on hand waiting for the tourist.

A series of musical, film, theatrical and art manifestations are on the agenda this year. Biggies are the Cannes Film Festival April 15-29, with 30 nations participating along with a score of international film celebs. Bordeaux will be a festive center May 12-24, with the Ballets De Marquis De Cuevas, Opera, the first presentation of Paul Claudel's "Christophe Colomb" by the Jean-Louis Barrault-Madeleine Renaud Co., along with international gymnastic and sport festivals. Strasbourg runs the Mozart Festival, featuring various international orchs June 5-14.

Aix-En-Provence has its yearly music fest July 10-30, and will present "Cosi Fan Tutti" and "The Barber of Seville." Besancon is the other big music center with a fete Sept. 3-13. Various other sections of France will join in with art exhibs and folklore fetes. The Menton fete runs from Aug. 3 to 14. Festival, presided over by Pablo Casals with a host of music greats.

Last year, Aix-En-Provence drew 20,500 people; Strasbourg, 17,600; Besancon, 11,800, and Lyon, 55,000. This year, with higher tourist influx and the Coronation in England, a great many more visitors are expected.

WB's Wolfe Cohen on Far East Trek for 'Wax' Bow

Warner Bros. international prexy Wolfe Cohen left N. Y. Monday (13) on a trip to Australia and the Far East.

Exec is slated to hold a meeting in Sydney for all the sales staff of Australia and New Zealand. He then moves to Singapore, where he'll hold confabs with sales staffers covering India, Burma, Pakistan and Indonesia. After brief stops in Manila and Hong Kong, Cohen will hold another meeting for the Japanese sales staff in Tokyo.

In addition to the sales palavers, purpose of Cohen's six-week trip is to launch "House of Wax," prints of which are already enroute to countries in that area.

Brit. Govt. Okays VAF's 40% Local, 60% Foreign Quota for Nitery Talent

London, April 14.

After pegging away since 1947, the Variety Artists' Federation is now in sight of achieving its goal of a quota for British cabarets. The Ministry of Labor has come out in favor of the vauders' union, with a suggestion that a voluntary agreement be made, ensuring a minimum of 40% playing time for local performers.

As a result of the Ministry edict, a meeting is to be arranged between the VAF and the Hotel & Restaurant Assn. to okay details, using the government formula of 60% foreign and 40% British, as a basis of the negotiations.

This stage of the negotiations has been reached despite utmost resistance on the part of nitery operators, who have solidly objected to having their hands tied by a categorical agreement. They have always urged that they should be given freedom of booking, on an assurance that they would use local attractions whenever possible.

As basis for the forthcoming talks, VAF are proposing to use the existing quota agreements for vaudeville as the model. These are based specifically on the acts employed, and do not take into account musicians employed in the pits. The vaude agreement in the West End of London is on a 50-50 basis, but outside that limited area, theatres have to engage a minimum of 75% British artists.

In early days of the negotiations, Hotel & Restaurants' Assn. were claiming that name bands, employed in West End cafes and hotels, were a positive customer lure and should be offset against any negotiable quota. This point of view is being forcefully resisted by the VAF, who claim it would nullify any arrangements made.

It's also still expected that the nitery chiefs will make a last-ditch stand against agreeing to the quota. But if a common basis of negotiation is not quickly attained, VAF intend to have the issue publicly ventilated, and will promote questions in the House of Commons. They threatened to invoke this machinery if the Ministry of Labor had not intervened by this time, and are now holding that weapon back in reserve.

O'Casey's 'Purple Dust' Preem Set for Glasgow

Glasgow, April 7.

Sean O'Casey's new comedy, "Purple Dust," presented by Sam Wanamaker in association with Thane Parker, is set to open its British tour at the Theatre Royal here April 27.

Cast includes Miles Malleson, Siobhan McKenna, Liam Redmond, Walter Hudd, Eithne Dunne, Shamus Locke, Joseph O'Conor and Harry Hutchinson. Play is directed by Wanamaker.

O'Casey has contributed a number of lyrics to music composed by Malcolm Arnold, based on traditional Irish airs. Play, concerning two Englishmen who take over an old Irish mansion, has been a prospect for Broadway production several times, but never actually reached the stage.

3-D Metroscopix Bows In Vienna; Commies Claim Better 'Depthy' System

Vienna, April 14.

Metro will break Austria's first postwar 3-D show with a 20-minute "Metroscopix" program in three Vienna theatres at the end of April. Wolfgang Wolf, Metro rep here, says the system is one requiring polaroid glasses. It was seen here before the war, but apparently made little impression.

Local press is full of 3-D news, including much plugging in Commie papers of the allegedly superior Russian "screen-in-depth" system, said to be long in operation in the Soviet Union. Metro announcement got big space, and there's little doubt the engagement will draw heavily.

In other Austrian developments, the Metro exchange has been under attack by Red organs for alegedly using "Gone With the Wind" as a club to force block bookings of as high as 20 Metro and 20th pix (they are sold together) in the southern Austrian provinces. GWTW is still doing almost SRO biz in its fourth month in Vienna, and at highest prices ever charged here (90c top).

O'Brien's Chile Boost

John O'Brien, with Metro's foreign division since 1938, has been upped to general manager in Chile. He replaces Jack Tilden, resigned.

O'Brien, who previously was salesman in Chile, was promoted to the new post in line with company policy of advancement within the ranks, according to Loew's International Corp. veepee Morton A. Spring.

Paris Legit Season Nears Climax; 'Medea,' 'Dial M' Look Set for Runs

Paris, April 7.

A healthy season, as far as number of legit openings go, is coming to an end here, with a few more sporadic openings in the offing before the legit season begins its summer shutterings. Sacha Guitry's 124th play, "Palsambleu!" opened at the Varieties Theatre with lukewarm reviews here. Crix were agreed that first act was fresh and delightful with the old spirit of the Guitry quips and moralizing, but that in the next two acts the play fizzles out. Playing of Guitry, Lana Marconi and Jacques Morel was praised. It looks like a moderate run with the backing of the usual Guitry boulevard public, but probably will not get a comeback after the summer.

The adaption of Frederic Knott's "Dial M For Murder" at the Ambassadeurs as "Crime Farfait" looks to be in for a nice end-season run with a probable reprise at another theatre for a longrun next season. Play was found to be intriguing and absorbing with the fine work of Bernard Blier as the conniving husband, the savory acting of Pierre Destailles as the detective, and the engaging femininity of Jacqueline Porel as the wife standout. Nice biz is in store for this.

Jean Anouilh's new play "Medee" ("Medea"), which he almost yanked, got some split and noncommittal reviews. Most of them found it to be interesting in conception with fine theatrical moments, but with a tendency towards wordiness. It will probably have a run on Anouilh name. Doubling with "Medee" is a new Georges Neveux play, "Zamore," which got fine crix appraisal though most felt it was a bit too long. This double billing of two short plays makes for solid name appeal.

Andre Frere opened at the off-the-main-stem Theatre De Quartier Latin for a limited number of reps in his quick-change one-man show. Crix found Frere's gallery of types savory and benefitting. This will probably have a lucrative run with overhead and production costs at a minimum.

'Folies' No. 1 Grosser

Influx of tourists, due to early spring weather, is underway. The show most in demand by visitors remains the Folies Bergere revue, "Une Vraie Folie" (Real Madness) which has entered its second year. Folies, after a recent slight decline, is back to capacity gross of $28,000 weekly. Roland Petit's "Ballets de Paris" at Empire is a new money-maker, holding second place to Folies at $23,000 weekly. "Ballets" has heavy advance sale.

Mogador's new show, "Belle of New York," a new edition of two-year-old Casino de Paris show, "Une Revue du Tonnerre" (Thunder Revue) and Chatelet's "Singer of Mexico" with popular screen singer Luis Mariano in lead role are next, working between $18,000 and $20,000 on an average. This is also true of "3 Waltz," revival at Gaite-Lyrique.

Of the legits, "Blinding Hour" is leader. The Henri Jeanson adaptation of the Italian script by Anna Bonacci is getting top pix and foreign legit offers. Show now does capacity nightly and $17,000 weekly.

Ealing Studios Obtains New Financial Backing

London, April 7.

New financial backing has been negotiated by Ealing Studios to replace the bankroll provided by Stephen Courtauld, who exited the board recently. This news was given by Reginald P. Baker, presiding at the annual stockholders' meeting. Baker claimed the success of Ealing productions over the last few years had been a decisive factor in finding the new coin. The new backing was conditional on operations at the studios continuing in the same hands.

For some little time, Ealing Studios has been raising some of its production finance through the National Film Finance Corp., although it did not take advantage of these borrowing facilities during the early days of the film's bank. Sir Michael Balcon, who is studio production boss, is also technical advisor to the NFFC.

Coronation Day Layoff Asked by NATKE Exec

London, April 7.

As Coronation day (June 2) has been officially listed as a public holiday, Tom O'Brien, general secretary of the National Assn. of Theatrical and Kine Employees, suggested to the industry that all picture theatres should be shuttered that day to enable his members to take full advantage of the day.

Having received a cold reaction from the trade, O'Brien has countered with an alternate proposal requesting that theatre workers should receive extra cash. In the event of objection by exhibs, NATKE employees will be instructed not to work.

French Writers Set Up New Society (ADEG) For Protection on Reprints

Paris, April 7.

The ADEG (Association Des Emprients Graphiques) is a new organization set up by authors and composers here to protect their rights on reprints, both literary and musical. Authors and composers have felt that such an outfit has been needed here a long time because these rights have never been adequately covered by the various other author's organizations. This org is primarily concerned with composers, authors and author's heirs in protecting their rights in all contracts concerning new editions of works, and all the benefits accruing from these printings.

Maurice Yvaln, prexy of ADEG, has stipulated that this new society will in no way interfere with the work of such organizations as SACEM (Societe Des Auteurs, Compositeurs), which only concerns itself with collecting on public performance of works, or the Societe Des Gens De Lettres, which only covers reprints in newspapers. The Society of Authors and Dramatic Composers also has a long wanted special unit to take charge of all graphic reprints of literary works, plays and operetta and operatic musical scores.

The ADEG will police all contracts in the literary and play fields to give an accounting of all income from these sources, and thus give the author his just percentage. There has been no direct control in these fields before. ADEG will handle all international copyright difficulties for authors and will be exceptionally beneficial to author's heirs who have to cope with all sorts of legalities in establishing their rights to estates and royalties.

EDINBURGH PLAQUE IN C.B. COCHRAN'S MEMORY

Edinburgh, April 7.

Dedication of a panel in memory of impresario Sir Charles B. Cochran was held at St. Paul's Church, Covent Garden, last week before a large congregation of whom the majority were theatre people. St. Paul's has long been known as the "actors' church."

Cost of the plaque for Sir Charles was defrayed by subscription among his friends. Placed adjacent to the church's entrance, it reads in part: "In loving memory of Charles Blake Cochran, Kt., 1872-1951," and is followed by a quotation from Shakespeare's "Coriolanus."

Legion 'B' Tag for 3 Pix

National Legion of Decency last week placed two Hollywood films and an Italian import in its Class "B" (morally objectionable in part for all) category. Universal's "suggestive costuming" in "Abbott and Costello Go to Mars" drew an objection from the group.

Legion also rapped the "suggestive dancing, costuming and situations" contained in Columbia's "Serpent of the Nile." Italian-made "Tormento" (IFE) elicited the comment: "suggestive sequence; tends to create sympathy for illicit actions."

UNIEF, New Export Unit, Handles Italian Films

Rome, April 7.

The U.N.I.E.F., a new National Import-Export Union, has been set up here to handle and coordinate distrib and sales of Italian pix in foreign countries, not including the U. S. A.

Intent of organization is to better control foreign distribution of locally-made films, via a central unit, better equipped to control foreign grosses, release costs and publicity. Last-named will be coordinated with UNITALIA, which already handles general bally on Italian pix abroad.

Japs to Defreeze $2,777,000 More

Tokyo, April 14.

Reliable sources report that the Finance Ministry has given consent to Irving Maas' Motion Picture Export Assn. veepee, to defreeze another $2,777,000 of earnings accumulated by major U. S. motion picture producers during their 1952 operations here. Decision is understood to have been made during the seventh talk of current series between Maas and Finance Ministry officials held last Wednesday (8). New defreezing will match last August's bonanza of equal amount.

Although Maas is believed to have pressed for full remittance of the $7,000,000 in blocked coin, Finance Ministry officials remained firm in their contention that Japan's current currency situation will not allow such action.

Throughout the huddles, Maas has been asking for permission for U. S. firms to invest freely in Japanese stocks and bonds and that the number of U. S. films to be imported during the coming fiscal year be upped from last year's 152 total. On both these points the Japanese have been firm. While they are willing to allow somewhat freer investment regulations, they want such transactions to be confined to the film industry. On the matter of increased quotas the Finance Ministry is expected to reduce to 146 the number of U. S. films.

Present indications are that the final signing of the U. S.-Japan agreement will take place on or about April 20.

LONDON 'STALAG' FOLDS IN 7 DAYS; 'BLONDE' OK

London, April 14.

Postponed for a week because of the death of Queen Mary, the London production of "Stalag 17" preemed at the Princes Theatre April 4 under the aegis of Jack Hylton and Sam Byrd. First-nighters warmly commended the cast's acting but reviewers considered the Donald Bevan-Edmund Trozinski comedy melodrama as an unhappy mixture of both. Show closed Saturday (11) after seven days.

Jack de Leon and John Wildberg presented "Red Headed Blonde," a new farcical comedy by Val Guest, at the Vaudeville Theatre Wednesday, April 1, starring Yolande Donlan and Naunton Wayne. It is a bright amusing story of film star brought from Hollywood to star in London musical when she can neither sing nor dance. Role is tailormade for Yolande Donlan, who achieved personal success. Piece looks like winner here on stars' marquee value.

Sole new legit entry in the west end last week was Peter Daubeny's presentation, in association with Gordon Latta and Cy Endfield, of "The Teddy Bear," which preemed at St. Martin's Theatre last Wednesday (8). Authored by James Warren and starring Roger Livesey and Ursula Jeans, play is distinguished by a topnotch juve performance by Margaret McCourt, who collared most of the notices.

Drama is a slow meller, with only a modicum of suspense, and has only a fair chance in current conditions. Fact that it is housed at an intimate theatre with modest overheads may prove a saving factor.

Other Foreign News on Pages 18 and 20

British Mull Legal Test of Quotas Given to U.S.-Subsidized London Pix

London, April 7.

The law decrees that a British film must be produced by a "British filmmaker." Is the Board of Trade justified, then, in granting a quota ticket to a picture produced by the London subsidiary of a Hollywood major—even if all policy decisions are determined in the U. S., and American personnel have the major starring and technical credits? This question, provoked by a recent High Court decision, may have to be resolved by a test case.

The controversy came to the fore when the British distributors of "Monsoon," filmed in India, challenged the BOT rejection of their application for quota registration. The High Court upheld the BOT's decision, and, in amplification of the Films Act, declared that a necessary qualification for a quota label was that the film should be made either by a British subject or a British company. They argued that the setup in connection with "Monsoon" was a device to circumvent the safeguards provided under the Films Act.

In trade and political circles it's considered that the main reason for the more stringent application of the letter of the law is due to the condition that only pix qualifying for quota are entitled to collect their proportion of the Eady levy. There is a strong feeling that this subsidy — which is equal to more than 40% of the domestic gross — should be reserved for strictly native product.

A number of indie filmmakers are waiting to see what the BOT registrations will be for upcoming product financed by British offshoots of the U. S. majors. As many of the Yank-sponsored British films have been among the top local grossers, they would, if registered as quota, be entitled to a substantial slice of the Eady coin. It is the view of some independents that, if the letter of the law is to be strictly applied, the producers of these pictures could not accurately be labeled as British. Therefore, they feel, the BOT has no right to allow them to draw their share of the Eady money to the disadvantage of British filmmakers.

Some producers, who feel strongly on the issue, have intimated that to get the issue straight once and for all, they will be forced into a position of having to issue a writ against the BOT, asking them to show cause why a quota certificate was granted, in view of the "Monsoon" ruling.

$1,150,000 in 1 Yr. Makes 'Born' Mex Pic B. O. Champ

Mexico City, April 14.

Champ boxoffice Mexican pic is "The Right to Be Born," released here last year with immediate boffo results. Pedro Galindo, its producer, says film has garnered $1,150,000 on the world market. No other Mexican pic, claim is made, has done nearly as well in so short a time.

"Born" grossed more in a like period, and at one stand, during the first three weeks of its seven-week bow at the Cine Orfeon here last year, than any other pic screened in this country in that time and at one house.

Pic is film version of the novel of the same name by Felix B. Caignet, Cuban author. "Right's" pic success inspired him to become a film producer. He now has in work here his first production, film version of his latest novel "Those Who Should Not Be Born." Pic is a tinter and is skedded for fall release.

BBC Show Band Blows Up Controversial Storm In Brit., Gets More Time

London, April 7.

Most controversial dance combo in Britain just now is the BBC Show Band, directed by Cyril Stapleton. Formed five months ago by the BBC as a house band, the outfit numbers 18 musicians and 20 singers, including a choir. The combo was launched with a fanfare of publicity in October last year and took some time settling down. With three airings a week, it tried an entertainment policy with a resident comedian but finally realized that its metier was playing popular music, without too many trimmings.

Jonah Barrington, of the Daily Sketch, who happens to be doing a weekly disk-jockey show on the BBC now, lashed out at the Show Band, saying that 90% of his readers, in a poll, decided that the band "does not earn its keep" and criticized its "noise, bombast, brassiness and unoriginality." He added that the cost of the band is £40,000 ($110,000) annually.

The musical papers, saying that Mr. Barrington's attack is "bad not only for the Show Band, but for dance music as a whole," have jumped in to point out that the cost is only £30,000 a year, and that BBC listening figures prove that 10,000,000 people tune in to the Show Band.

In the meantime, the BBC has increased the Show Band's airtime from 45 minutes to an hour, three times a week, as of last Thursday (2), and has exchanged Jean Campbell, who has been with it since the inception of the Band, for Julie Dawn, Columbia recording singer.

Only 2 Arg. Major Prods. After Guthmann Foldo

Buenos Aires, April 7.

All the efforts to stave off bankruptcy for the former powerful Cinematografica - Interamericana (Guthmann) - distribution - production outfit in Buenos Aires having failed, the courts have summoned a creditors meeting for May 26. Declared assets are around $3,000,000 against liabilities of $3,200,000, but it is doubtful whether the assets are realizable at their declared values.

This leaves Argentina-Sono-Film and Artistas Argentinos Asociados in almost undisputed command of the production field here, but does not discourage local producers from continuing their artful practice of stimulating better boxoffice results than the facts warrant. These tricks force postponement of American film releases, such as "A Street Car Named Desire" (Warner), "Detective Story" (Par), "Born to Be Bad" (RKO) and "Groom Wore Spurs" (U), which can only be released in April. Grosses continue weak as a consequence.

SRO U. S. Show Biz Tours, Press Beefs, Needle Tokyo To Map $3,000,000 Hall

Tokyo, April 7.

With virtually every appearance of a foreign artist in Tokyo SRO even before the star arrives in Japan, and with more and more U. S. and European musicians and dancers prepping Japan appearances, Tokyo has finally gotten around to planning a hall large enough to accommodate part of the throngs who want to view the visitors.

Rep. of the Tokyo Chamber of Commerce, Tokyo Metropolitan government, and Japan Broadcasting Corp. met to plan construction of a $3,000,000, 4,000-seat music center in downtown Tokyo. Largest hall at present is the 2,500 capacity Hibiya Hall.

Hall will hardly be ready in time to alleviate this year's seating problem, which has been so serious for the current Geiseking and Szigeti concerts, that the public is finally rising agi'n ticket scalpers and penning indignant squawks to the editors of local shimbuns.

Marian Anderson is due in May, and tickets for all her some 20 concerts are long gone, having sold out completely two hours after they went on sale. At the end of May, German violincellist Ludwig Hoelscher arrives for a tour. Autumn schedule includes tours by Jaques Thibaud, French violinist; Solomon, British single-monicker-ed pianist, and Gerhard Huesch, German baritone returning for a repeat of last year's successful tour. Negotiations are also reportedly underway to bring pianist Artur Rubenstein to Japan this fall.

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THE WAR OF THE WORLDS · **GEORGE STEVENS' SHANE**
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Three Bonnie Pix, Set in Heather, Boom Scot Hope for Own Industry

Glasgow, April 7.

Increased production of feature-length pix in Scotland is raising hopes of a native film industry, at present non-existent. U. S. companies, lensing location scenes against spectacular Highland backgrounds of hill and loch, are largely responsible for the trend.

In addition to "Rob Roy," currently in production for Walt Disney, two more pix with a Scot background have just been named.

Ealing Studios (London) have completed plans to star Paul Douglas, Hollywood actor, in a Michael Balcon production of "The Puffers." Pic will be produced almost entirely on location in Glasgow, the Crinan Canal area, and Western Scotland.

Columbia Pictures announced filming of "The Black Knight," based on Sir Walter Scott's "Young Lochinvar." Lensing, in Technicolor, starts in Scotland this summer, probably in July.

At present, Walt Disney is filming "Rob Roy" at Aberfoyle in the Trossachs, w.k. scenic area. Richard Todd and Glynis Johns star, with Finlay Currie, Michael Gough and James Robertson Justice featured.

James Bridie's "The Anatomist" is likely to be filmed in Edinburgh. Metro had planned "Brigadoon" for Scot locations this summer, but this will now be lensed entirely in Hollywood.

Beware of 3-D's Novelty Staling, Specs Paling, Sez Brit. Exhib Topper

Liverpool, April 14.

Film exhibs here agreed that, if polaroid specs have to be worn, 3-D films will not stop the drift from film houses. If they can be seen without visual aids, they add, then they are likely to fill theatres, provided story value and production quality are okay.

W. J. Speakman, past president of the British Cinema Exhibs Assn., said it had been said there "was nothing wrong with this business that a good picture cannot cure." He agreed that the use of glasses would be a disadvantage.

After the novelty appeal, the business would depend on whether a film was good or bad he said. He thought that eventually there would be a wider screen suitable for the small cinemas, to enable them to operate with 3-D, just as talkie apparatus became available. He thought history would merely repeat itself.

A Rank Organization spokesman said that, at Leeds, between 3,000 and 5,000 people saw the 3-D show on the first day, and there were no complaints about the use of glasses.

Govt. Hides B.O. Figures But Arg.'s '52 Biz Off

Buenos Aires, April 7.

Cost of living figures for 1952, issued by Argentina's Ministry of Technical Affairs, show that the index—which stood at 100 in 1943 and 180.4 in 1948—rose to 562.9 in 1952 and soared to 581.2 in January, 1953.

This spiralling cost of living is affecting the entertainment field here considerably. Because show biz has dipped, the Ministry, is reluctant to publish figures for last year's total boxoffice receipts. Contrary to usual custom, these have not been released.

During second week in March, total film grosses for the 25 first-run film theatres in Buenos Aires were $148,626, definitely below average for previous years.

Teeoff of the legit season has brought disappointing results. Producers are pulling in their horns, and casting around for shows which can be produced with smaller casts, and which they know from the experience of other countries have sure-fire b.o. appeal.

In face of acute food shortage, which is root of all the troubles, the public finds legit admission scales of from $1.80 to $2.50 too heavy for the average family budget.

Dublin Legit Tooters Ousted, String Orch In

Dublin, April 14.

Leo McCabe, prexy of Illsley-McCabe Productions, which controls Olympia Theatre here, has announced dismissal of theatre orch's entire brass section. He says present make-up of orch was designed for vaudeville, which was theatre's policy before Illsley-McCabe acquired the property.

He now wants an all-string orch, which he regards as more suitable for his current policy, mostly legit productions.

Union reaction has not yet shown itself, but there will be resistance to project, particularly as a minor brush between Theatre Union and Federation of Irish Musicians recently ended in victory for Union. Tooters are looking to Union to strengthen their position. Failure will undoubtedly strengthen Federation for fresh attack on Union in this and other theatres.

RKO's Paris 'Threefer': Disney's 'Water Birds,' Mt. Climbing & Pic Pioneer

Paris, April 14.

RKO has set up a "threefer," pic show. It's combined three medium-length documentaries into an offbeat film program.

The French version of Walt Disney's "Water Birds" ("Oiseaux Aquatiques") is flanked by a 56-minute reportage on the climbing of Annapurna by the Maurice Herzog expedition, plus a 30-minute evocation of the life and contribution of the great French film pioneer, Georges Melies, in "Le Grand Melies." Well balanced, and the many-faceted lure of this triple feature is insuring it a good run.

"Victoire Sur L'Annapurna" was made in 16m Kodachrome and blown up on 35m Technicolor by Marcel Ichac, who accompanied the mountain climbers. This has been taken for distrib by RKO, and with hypo of the best-selling book on the climb by Herzog in the U. S., this might be a good offbeat entry, if backed by another good documentary. Though this lacks the exciting footage of "Kon Tiki," it is a colorful report on the beginning of the trek through little known Nepal to get to the highest mountain in the world, the Annapurna.

"Le Grand Melies," produced by Armor Films and directed and written by Georges Franju, is a tasteful homage to this ex-magico, who introduced the poetry of fantasy and special effects to the film. It traces the early magico days of Melies, played by his son Andre Melies, and then segues into his first contact with films and his production activities. Film has some good clips from his early pix such as "Trip to the Moon" and "The Phantom Chariot" with an abundance of fine trick effects that have rarely been topped.

Direction by Franju has the delicacy of this simple man who loved to delight children and grownups with his fantasies. Camerawork is tops and period recreation fine. This would be a fine filler for any art house program. *Mosk.*

New Mex Pix Distrib Co.

Mexico City, April 14.

Mario Calvet, ex-20th-Fox public relations chief here, and Rafael Arzos, prominent local picman, have organized a company here to distribute French and German pix in Mexico. They will import directly from Europe.

Calvet for some time has distributed selected French pix here.

30th Legit House For Arg.

Buenos Aires, April 7.

Group of 17 young men, members of an experimental theatre association, The Independents, are bucking longstanding shortage of legit theatres in Argentina. They're adding a 30th to the city's list of legit houses.

Group has underground premises in 50-year-old building known as Pacific Railway Building.

3-D to Depend on Color, Specs NSG: Adelphi Head

Manchester, April 14.

Arthur Dent, head of Adelphi Films of London, said in a talk to film men here that the future of 3-D pix would depend on (1) the use of color, and (2) films of feature length.

"After more experimentation and research, 3-D will ultimately be accepted in place of the present-day talkies. But it will never make headway while there is so much distortion as there is at present," he said. "From the various systems being tested, one will become standardized and accepted by all sections of the industry."

He said the system which employed polaroid specs was unlikely to have permanence.

'Romeo & Juliet' Lensed In Rome

Rome, April 7.

A new Technicolor version of "Romeo and Juliet," directed by Renato Castellani for Rank-Universalcine in a coproduction venture, finally got rolling here this week after more than two years' preparatory work.

An 18-year-old English girl, Susan Shentall, has just been signed for her first screen role as Juliet, and will appear opposite Lawrence Harvey as Romeo.

Among others, Flora Robson will play the nurse. Milton Krasner is the cameraman, with costumes designed by painter Leonor Fini.

Plans call for a month's interior work in Rome, followed by extensive location shooting in Verona, Siena, and other Northern towns.

AUSTRIAN ACTORS BAN LEGIT-JUMPS TO PIX

Vienna, April 7.

Desperate economic situation of Austrian, and to a lesser extent, German, actors is reflected in a recent collective action by a group of theatre owners' and directors' organizations united in an Association of the German Language Stage. They publicized a decision to blacklist actors who break live theatre contracts for picture work without permission of managements. Decision on what constitutes a contract breach will rest with a specially-constituted Theatre Court.

In Austria, a top stage actor is lucky to make over $100 a month (with a few big name exceptions). In Germany, stage figures are somewhat better, but in general do not constitute a living wage. Result has been that players must pad out stage earnings by radio, and especially picture work. Since studios are scattered from Hamburg to Munich, Gottingen and Vienna, this has often meant players walking from a stage engagement to pick up a few weeks of profitable film work.

Legit Shows Abroad

LONDON

(Week ending April 4)

Affairs of State, Cambridge (8-21).
Call Me Madam, Coliseum (3-15).
Dear Charles, New (12-18).
Deep Blue Sea, Duchess (3-6).
Dial M Murder, West (6-19).
Escapade, Strand (1-20).
For Better Worse, Comedy (12-17-52).
Glorious Days, Palace (2-28).
Happy Marriage, Duke York (8-7).
Little Hut, Lyric (8-23-50).
London Laughs, Adelphi (4-12).
Love of Colonels, W. Garden (5-23-51).
Love From Judy, Saville (9-25).
Mousetrap, Ambas. (11-25).
Paint Wagon, Her Majesty's (2-11).
Paris to Piccadilly, Pr. Wales (4-15).
Quadrille, Phoenix (9-12).
Redheaded Blonde, Vaudeville (4-1).
Reluctant Heroes, White (9-12-50).
Ring Out Bells, Vic. Pal. (11-12).
Seagulls Sorrento, Apollo (6-14-50).
South Pacific, Drury Lane (11-1-51).
Three Cheers, Casino (3-7).
Water of Moon, Haymarket (4-19-51).
Wonderful Time, Hipp. (10-21-52).
Woman Importance, Savoy (2-12-53).
Young Elly, Criterion (4-2).

CLOSED LAST WEEK

Stalag 17, Princes (4-4).
Wild Horses, Aldwych (10-6).

SCHEDULED OPENINGS

(Figures denote premiere dates)

Dangerous Curves, Garrick (14).
Sunday Breakfast, New Lindsey (15).
Living Room, Wyndham's (16).
Seagull, Arts (22).

AUSTRALIA

(Week ending Feb. 28)

White Horse Inn, Empire, Sydney.
Larger Than Life, Tivoli, Sydney.
Seagulls Over Sorrento, Royal Sydney.
South Pacific, Majesty's, Mel.
Cassino, Comedy, Melbourne.
Follies Bergere, Tivoli, Melbourne.
Annie Get Gun, Majesty's, Bris.
LaBoheme, Princess, Mel.
Take It Off, Royal, Bris.

Same Old Pix Ads-Crix Squabble Revived in British Press Blast

London, April 7.

Charges against the picture industry of using advertising as a means of bringing pressure to bear on critics were made at the annual conference of the National Union of Journalists, by Henry Bate, the union's prexy. He suggested that exhibitors and distributors were unnecessarily sensitive about the crix criticism.

A number of newspaper employers as individuals were, he said, prepared to resist this pressure. He referred to the "admirably firm line" which the Beaverbrook Press took when the American film companies objected to notices and withdrew their display ads. The attitude of the Beaverbrook group was a showdown of importance, but nothing was done collectively by other national newspapers in their support.

He said one newspaper leader declared that if this were allowed to pass, the freedom of the press was gone. He cited no official negotiation nor retaliatory boycott of film advertising, the newspapers being left to fight alone.

Bate stated that during the past year the NUJ's Ethics Committee had had cause to consider certain cases where other film companies were attempting to exert pressure. The union, he said, had made its attitude clear, and would defend the right of legitimate criticism.

Gassmann, Abba Actors In Bologna Legit Fete

Rome, April 7.

The third National Theatre Festival, organized by the city of Bologna, is winding up a successful run of four weks, with most top Italian Theatre groups guesting in the northern city for a series of plays.

Among companies featured are Vittorio Gassmann's successful Italian Art Theatre, Luchino Visconti's "Stabile di Roma," the Rome Little Theatre directed by Orazio Costa, Grassi and Strehler's Milan Little Theatre, Marta Abba's Pirandello group, as well as the little theatre units from Genoa and Florence.

Program featured many classics and two new plays: Ugo Betti's "Ispezione" and Luigi Squarzina's "Tre Quarti di Luna."

Latino Ballet a Sock 'Sleeper' in Rome; May Tour U.S. Via Sol Hurok

Rome, April 14.

Just in from an Israeli stand and off for a second Swiss tour, the dance group, Latin American Ballets, directed by Joaquin Perez Fernandez, already on the road for two and one-half years, is one of the most successful units in the field. Because of a lack in large-scale bally, this ballet group has acted in "sleeper" fashion in most stands, bringing plaudits from audiences and crix.

Amount of reprises, extended runs, and follow-ups tells the story. Outfit has performed throughout Europe and South America. U.S. tour is still a possibility, though group is booked well through this year, and two previous talks re a stateside swing (with Sol Hurok) failed to jell. Felix Maruani is handling in Europe (from Paris).

Unusual values offered by the formation result from a combination of ballet with the folk dances of various South American countries. Combo of these factors, as well as talent and timing of the troupe, plus splendid, colorful garbing, unusual music and rhythms, are likely to please the balletomane as well as the seeker of the unusual. There's plenty of the latter in the varied numbers based on traditional cults and dances of Peru, Panama, Paraguay, Mexico, as well as Argentina and other countries below the border.

Unit has three complete programs for use in extended runs, and travels with its own scenery and costumes. Joaquin Perez Fernandez guides the entire show with seasoned hand, keeping show fresh despite its long tour.

Group works as a unit, and despite specialties, there are no individual stars. All are functional and very capable. Sofia Knoll and Alfredo Rodriguez Mendoza provide strong piano accompaniment to the various typical instruments used onstage. *Hawk.*

Dutch Bands in Hassle Over Pay for TV Work

The Hague, April 7.

Long-smouldering TV conflict broke out here over the question of payments to orchs playing for TV as well as radio. The Dutch Television Foundation, which controls all telecasts, refused to offer anything extra to members of Metropole Orch when sought to play a benefit concert for flood relief. Main point was that Metropolers were going to be paid for their work by the radio network. They insisted, however, that TV should kick in with something, too. Row was involved since fees for the concert were being turned over to flood relief. But TV chiefs were afraid to set a precedent.

Metropole Orchestra had full backing of the organization for orchestras, the Dutch Radio Union (which supplies the country's networks). All agreed it was time that TV started paying for entertainment it was getting gratis. TV Foundation, however, stood firm, so the Metropole refused to play for the show.

Mistake to Tailor Brit. Films for U.S. Market, Sez Ealing's Balcon

British producers would make a grave mistake if they tried to tailor their pictures to what they believe to be the requirements of the American market, Sir Michael Balcon, head of J. Arthur Rank's Ealing Studios, said in N. Y. last week (9).

"As far as I am concerned, I am an uncompromising nationalist, but in the nicest sense," Balcon asserted. "I will make no concessions to anyone when it comes to artistic integrity. I make films that I believe in, and I try to make them as good as possible. To me, these are the basic ingredients of success."

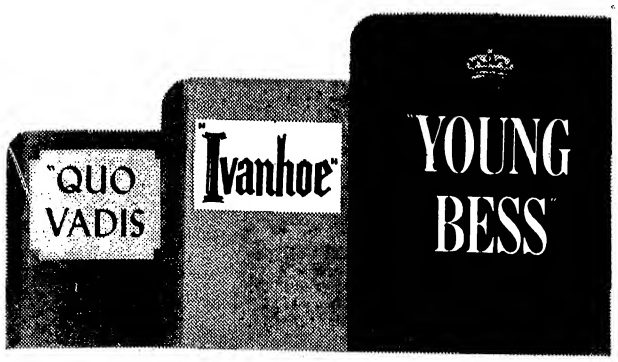
Balcon, who arrived here last week for a three-week stay, admitted he personally was in favor of the British industry setting up an office to promote its pix in the U. S., but added he did not think producer factions in England would or could get together on such a scheme.

Ealing exec said he was very pleased with the "Group 3" setup in Britain, in which young talent gets a chance to experiment. The unit in '53 again plans to turn out eight pix and, according to Balcon, may be made into a testing ground for budding British 3-D production. "Whatever you in the U. S. do, we know that we eventually have to follow suit in Britain," he declared.

Primary purpose of Balcon's trip is to participate in pre-preem promotion for his latest film, "The Cruel Sea." Based upon Nicholas Monsarrat's bestselling novel, it's scheduled for a June unveiling with Universal-International distributing. "I've also come to learn about 3-D," he added. Producer had no comment to make about the new medium, aside from noting that he would scrutinize Hollywood developments with an "open mind."

Balcon, who frequently has referred to Britain's amusement tax as a "crushing burden," said that the industry is anxiously awaiting presentation of the government's new budget to Parliament. It's due for disclosure within the next week or 10 days, and will show whether the film business has been granted any relief. Current admissions tax runs about 40%, compared to the U. S. impost of 20%.

Ealing's production rate, Balcon revealed, will be geared to six pictures in 1953, same as last year. Along with the Pinewood studios, another Rank affiliate, the two units will make about 20 films. Producer, who headed for the Coast Friday (10), has turned out such pix as "The Man in the White Suit" and "The Lavender Hill Mob," since becoming Ealing production chief in 1938.



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TRADE SHOWS—APRIL 27th

Indies Continuing War With IFE: Weigh Legal Steps Re Subsidies

Continued use of American "subsidy" coin, to finance its distribution activities in this country, will bring Italian Films Export into legal conflict with the indie distribs of foreign pix here, the indies are contending this week. At the same time, the Federal Trade Commission is reportedly taking renewed interest in the IFE operations.

While the Italian government has nixed the proposed Italo-U.S. film deal, negotiated in Rome by Motion Picture Assn. of America prexy Eric Johnston, it's understood that any new agreement will embody a clause specifying that future aid money to the Italian industry from the American majors can not be utilized for IFE distributing operations in the U.S.

Indie distribs, while recognizing Johnston's inability to make a retroactive deal, nevertheless see restrictions on future subsidies as an empty gesture, since the Italians still have at least $1,000,000 to $1,500,000 left. This is coin accrued from major distrib assistance to the Italians under the current deal, amounting to 12½% of their revenues. The lira are covered by dollar exchange, if the government wants to allocate more money to IFE.

American indies believe, that if IFE continues distributing with the aid of any U.S. subsidy coin, the Italo org is vulnerable under both the antitrust laws and the Webb-Pomerene Act. It's still hoped that the Italian government will honor the "spirit" of any new deal, and call off IFE distribution financing, even with the "old" money.

Both indies and major company execs stress that the IFE distribution setup was not envisioned when the original agreement was signed in 1951, even though its language was quite broad. Foreign pix distribs have complained that IFE is pushing them out of the market, and that they can't compete with it.

FOX, DETROIT, GOES 3-D 3 DIFFERENT WAYS

Detroit, April 14.

The 5,000-seat Fox Theatre is in the process of being converted to CinemaScope, 3-D and Cinerama, at a cost of about $75,000, according to managing director David M. Idzal. Conversion is expected to be completed in July.

By August or September, Idzal expects to show "The Robe" (20th) as his first CinemaScope presentation.

13 Coast Industryites Called as L.A. Hearing Ends

Los Angeles, April 14.

House Un-American Activities Committee wound up its two-day investigation here after questioning 46 witnesses, 13 of whom were connected directly or indirectly with the motion picture industry.

Only one of the 13 cooperated with the committee. Gertrude Purcell, writer, admitted she was a member of the Communist Party in 1939 but later decided she had had her fill of "thought control and loss of individual initiative."

The others took advantage of the Fifth Amendment and refused to answer the $64 question. They were: Albert Page, former writer; William E. Oliver, film critic for the L. A. Herald-Express; Sam Albert, musician; John Looschen, studio carpenter foreman; Ned Young, actor-writer; Sol Kaplan, composer; Murray Wagner, radio announcer; Bernard Skadron, accountant; Virginia Mullen, actress; Robert Wachsman, press-agent. Clement Wilenchick, actor; Frank Tarloff, writer, and Shimen Ruskin, actor.

Dudley Widescreen

Hollywood, April 14.

Perfection of a new widescreen process, Vistarama, was announced here by Carl Dudley, prexy of the recently organized Vistarama Corp., as well as head of Dudley Pictures Corp. and Dudley Television Corp.

Process, he said, requires no glasses and is adaptable to both the 35m and 16m systems.

Fagin Slaps 65G Suit For Not Happening Here

Los Angeles, April 14.

Cinema Educational Guild, headed by Myron C. Fagin, filed suit for $65,000 against Astor Pictures Corp., charging breach of contract. Case involves distribution of Fagin's documentary short subject, "It Can Happen Here," showing how the Communists took over Bulgaria.

Cinema declares Astor broke the contract by failing to do a proper distribution job, and also neglected to return the film. Astor says the Veterans of Foreign Wars nixed the picture and claims there was no market for it at that time.

Int'l Drive-In Theatre's Survey Reveals Tinted Windshields Cut Vision

Dallas, April 14.

A survey by Paul Short, National Screen Service executive, for Claude Ezell, founder of the new International Drive-In Theatre Owners Assn., reveals that tinted auto windshields reduce vision 34% and are a detriment to ozoner patrons viewing films. Short plans to present the survey to the automobile, steel, tire and petroleum industries.

In Short's opinion these industries are compatible with the film biz since the public wears out a large number of cars to use the facilities of the ozoners. He hopes the auto industry will be cooperative in the program being devised by the International Drive-In Theatre Owners Assn.

The possibility of the tinted windshield eliminating drive-in theatres would mean a loss of $234,000,000 to the film industry since ozoners are reputedly responsible for 20% of the industry's total yearly gross of $1,170,000,000. Short's entire survey and recommendations have been turned over to the association's executive planning committee for further action.

Grovas Elected Barker Of Mexico City Tent

Mexico City.

Jesus Grovas, Mexican producer, elected Chief Barker of Variety Club Tent 29 here. Benjamin J. Nevulis, local manager of Eastman Kodak, is the new first assistant barker and circuit operator Luis R. Montes is general chairman of the international convention set to be held here May 18-21.

In charge of arrangements for the Humanitarian Award dinner, which will be on the convention's program, is Dick Dickson, National Theatres exec, now headquartering at the N.Y. Roxy Theatre.

T. L. Johnston to Head Canada Pix Board in U.S.

Ottawa, April 14.

Tom L. Johnston, director of publicity for the Ontario government travel and publicity department, has been appointed senior representative of the National Film Board in the United States, with headquarters in New York. His office will distribute 35m NFB films to U. S. theatres and 16m productions to U. S. non-theatrical and television users.

One of Johnston's heaviest jobs will be distribution of more than 2,000 prints of Canadian travel films through 70 state and municipal libraries.

Hope as Casanova

Hollywood, April 14.

Bob Hope will go wolfish in his first 1953 starrer at Paramount, "Mr. Casanova," in which he will portray an 18th-Century Italian playboy.

Picture, a Technicolor production, starts in July, with Paul Jones producing and Norman McLeod directing from a script by Edmund Hartman and Hal Kanter.

U. S. Sock List

Continued from page 14

as a foreign rep and ex-festwinner; screenwriter Charles Spaak; film music composer George Van Parys, and government info officials Philippe Erlanger and Georges Raquis. Short pix jury consists of Roger Leenhardt, Rene Lucot, Jean Queval, Jacques Schultz, Jean Vivier and Bert Haanstra. All are either filmmakers or writers.

Juries started viewing pix April 5, and saw all before the beginning of the fest. This was done to have the jury set showings of the best pix for night runs. This eliminates previous fest difficulties of early pix fading in jury memories, or the impossibility of reseeing pix near the end of the fest. Night showings will give a hint of the favored pix by their projection status.

There will be two projections per day, and the usual press conferences by visiting film people. Colorful stands rep each nation where documentation and photos of pix are given to the visiting scribes who this year, for the first time, get both room and board paid during their sojourn here.

Also meeting here will be the International Producers' Association to discuss a possible European cinema pool; the FRIPRESI, an international pic crix org, to award a prize for the best film this year, and the International Author's Assn., to discuss protection of authors' rights.

France had only two pix entered, with the official selection committee giving the nod to "Le Salaire De La Peur" and Jacques Tati's new comedy, "Les Vacances De Monsieur Hulot," now a hit here in its firstrun. However, Ministry of Foreign Affairs overruled this decision, and two more pix depicting lives of national heroes are on the Gallic list.

"Horizons Sans Fin" (Endless Horizons") is Jean Dreville's evocation of the life of one of France's greatest airwomen, Helene Boucher, played by Giselle Pascal. Other pic is a full-length documentary on the life of Georges Clemenceau, culled from old newsreel footage and photos by Gilbert Prouteau and Jean Le Bailly. Pic, "La Vie de Georges Clemenceau," traces the life of the fiery diplomat as well as a looksee at the times.

U.S.' Tight Lineup

U.S. has a tight lineup in "Call Me Madam" (20th-Fox), Walt Disney's "Peter Pan" (RKO), "Come Back Little Sheba" (Par), "Lili" (M-G), and "I Confess" (W-B). This puts Montgomery Clift in two pix, the Italo "Stazione" and "Confess." There is a good chance for thesp honors, with Shirley Booth and Jennifer Jones repped. "Julius Caeser" was to be the Metro entry but delay in subtitling scratched it. Favre Le Bret, fest prexy, wanted "The Bad and Beautiful," but this was out of the running, due to previous openings on the continent which kept it out of competition.

Among shorts entered are Walt Disney's "Water Birds," 20th-Fox's "The Glory of Renoir," Burma with "Our Burma" made by Jules Bucher under Louis De Rochemont seal, "The Whale" and "Momoyama Art" from Japan, "Mural Art" from Mexico, "Figurehead," "Royal Heritage" and "The Stranger Left No Card" from Great Britain, "Spring From Sweden," "Vincent Van Gogh" from Holland, and "Crin Blanc" by Albert Lamorisse, "Statues Also Die," "Breughels" and "Notre Dames De Chartres" from France.

American delegation will be composed of R. Kissack of the Film Section, U.S. Army; Stephen Campbell of the Film Section, U.S. Embassy, and Mr. and Mrs. Joe Ravotto of the MSA Film Section. Joseph Krumbold's "And Now Miguel," a government documentary, has been entered in the fest by USIS.

MPAA will be in charge of documentation and info of American pix, plux welcoming visiting U.S. celebs.

U.S. Govt. Delegation

Washington, April 14.

A four-man Government delegation, under leadership of Robert A. Kissack, Jr., visual aids expert for the Army, will represent official U. S. at the 6th annual Film Festival which opens tomorrow (15) at Cannes.

Festival will continue until April 29.

3-D, Widescreen, Tele On CMPTE Confab Agenda; Wolfson Kicks Off Meet

Current industry preoccupation with 3-D and widescreen innovations is reflected in the program mapped out for the 73d semi-annual convention of the Society of Motion Picture and Television Engineers at the Statler Hotel, Los Angeles, April 27-May 1.

Among the 61 papers to be read at the five-day meet are a good many relating to television developments. This was done to accommodate TV engineers who meet the same week at the Biltmore Hotel in Los Angeles with the National Assn. of Radio & Television Broadcasters.

The SMPTE convention kicks off with an address by Mitchell Wolfson, Miami exhib and prominent member of Theatre Owners of America, who'll put across the exhib viewpoint of stereoscopic and widescreen pix, theatre TV and drive-ins.

Technical session schedule includes a talk by Dr. Harvey Fletcher, authority on sound and hearing; a discussion of Stereo Vision by R. A. Sherman of Bausch & Lomb, and a symposium on stereo pix involving J. A. Norling, R. J. Spottiswoode and A. J. Hill, all pioneers in 3-D lensing.

Among the non-3-D topics is a discussion of the Telemeter subcription TV system by Louis N. Ridenour and George W. Brown. Color pix and drive-ins also are to be covered.

Nine Lawyers Scramble For Nasser 'Both' Payoff

Hollywood, April 14.

Three more lawyers were retained by George and James Nasser, owners of General Service studio, to reduce the claims of six other attorneys for legal fees ranging from $15,000 to $223,000. Mixup is an aftermath of the Nassers' recent bankruptcy case before Benno M. Brink, U. S. referee.

Highest fee, $223,000, was claimed by George T. Goggin, last of the lawyers to represent the brothers in the bankruptcy proceedings. Brink tentatively awarded him $150,000, but the Nassers objected. All the claims will be reviewed by Brink, starting April 16.

Lippert's 3-D Drive-In

Hollywood, April 14.

Robert L. Lippert is constructing a new drive-in theatre, the Starlight, with a 3-D screen. If the experiment is a success, he will install the system in 23 more ozoners.

Meanwhile he plans the installation of 3-D and CinemaScope in the rest of his theatre chain. He is currently discussing the widescreen situation with 20th-Fox.

Exhibs Demand

Continued from page 7

tially serve the same purpose, the argument runs.

Any of these screens can be masked off to show films the regular way or to project 3-D. All that is needed to magnify the standard print are a new lens and aperture plate. While it's admitted that this arrangement may not duplicate the results achieved by a Cinerama or CinemaScope, it's felt nevertheless, that the impact is sufficient to balance economic considerations particularly when it comes to the mass of smaller houses. The latter can install stereophonic sound if and when they please.

Sharp disagreement among the studios on which course to follow, and their failure to fall in line with 20th-Fox and CinemaScope, is causing concern among exhibs. They are hesitant to convert to CinemaScope at considerable cost, only to find themselves confined to 20th product and in competition with a multitude of smaller situations with simpler, but nevertheless large-screen, installations.

Many large houses, like the Music Hall, are ordering CinemaScope units. They can afford to experiment regardless of cost. It's conceded, too, that CinemaScope wide angle lensing expands screen vistas way beyond the ratio to which a conventional pic can be magnified.

R & H Take Over

Continued from page 1

there starting May 5, following its initial two-week opener in Cleveland. "Me and Juliet" is due May 28 at the Majestic, N. Y.

"South Pacific," which tried out at the Shubert, Boston, almost exactly four years ago, goes back there May 25, immediately following the "Me and Juliet" run. It closes May 23 at the Majestic, N. Y., to make way for the new entry, but after a four-week Boston stand will return to New York, to the Broadway Theatre, probably at reduced scale. Meanwhile, the second company of "South Pacific" continues its tour.

For the four-day span May 23-28, there will be only a single Rodgers-Hammerstein show on Broadway. That will be "King and I," now in its third year at the St. James. However, with the opening of "Me and Juliet" there will be two R & H entries again immediately across 44th Street, and when "S. P." returns June 22 there will be three R & H collaborations on Broadway. Fact that in the meantime "Pal Joey" will have closed at the Broadhurst to go on tour will prevent Rodgers, who co-authored the musical with the late Lorenz Hart and novelist John O'Hara, from having four shows in town simultaneously.

An enterprising management interested in setting further records might produce revivals of "Carousel" and "Allegro," the other two R & H collaborations.

Kirsch Wants

Continued from page 5

tained. However, that is not true of the rest of the city's theatres, with more than 70 locations having been equipped for 3-D.

Minn. Exhibs Hold Off

Minneapolis, April 14.

CinemaScope is winning some converts in this territory, but the general tendency among theatre-owners, as far as 2-D widescreen systems are concerned, is to await standardization, according to a survey. While many have readied their theatres for 3-D, the vast majority still are holding off on orders for the other new systems, it's revealed.

Home Theatre Circuit lost no time in making application to 20th-Fox from its headquarters here for installations of the CinemaScope system in its 15 Minnesota, North and South Dakota and western Wisconsin theatres, all located outside of the Twin Cities. Applications also have gone forward to Fox from the Minneapolis and St. Paul downtown World Theatres.

Frank Mantzke, Home circuit head, and Ted Mann, operator of the two World theatres, both attended the CinemaScope preview in Hollywood and were immediately won over.

Minnesota Amusement Co. (Paramount circuit) has not made any commitments yet regarding new 2-D widescreen, according to its president, Harry B. French. Many of the chain's houses and numerous independent theatres in the territory, however, are already equipped to show 3-D pictures requiring Polaroid glasses. So are the three RKO Theatres' Twin Cities houses.

Md. Board to Press For Censor Statute Revise

Baltimore, April 14.

The Maryland State Board of Motion Picture Censors, despite adjournment of the Legislature, has every intention of pressing for the revision of the state's 37-year film censorship statute, according to Sydney R. Traub, chairman of the board. Bill, being fought by the Baltimore Sun as well as other groups in the state, is seen stiffening the censorship activities of the board. Provision, calling for the issuance of permits for the showing of films at schools, churches, libraries, etc., has been the main target of the opposition attack.

According to Traub, the State Senate committee considering the bill has referred it to the legislative council. Latter comprises both members of the General Assembly and functions only between the yearly sessions.

A NEW ERA BEGINS!
BIGGEST NON-HOLIDAY OPENING IN HISTORY
(And in an all-day rain!)
AT PARAMOUNT, N.Y!

NATURAL VISION
3 DIMENSION

THE WAY WARNER BROS. PRESENT IT IN
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CAROLYN JONES · PAUL PICERNI

SCREEN PLAY BY CRANE WILBUR DIRECTED BY ANDRE DeTOTH PRODUCED BY BRYAN FOY

Film Reviews

Continued from page 6

It Happens Every Thurs.

reporter who invests in a rundown weekly in a small California town. Forsythe, from television, has a good screen personality to go with his acting talents. The two stars, with able assists from the characters played by Edgar Buchanan and Jimmy Conlin, a couple of eccentric old-time typesetters, and Frank McHugh and Willard Waterman, bring the picture off successfully.

First news event for the Eden Archive is the birth of the couple's second child, a daughter; an event that occurs simultaneously with the couple's arrival. Condition of the newspaper nearly makes the pair give up, but they tackle contests to build the sagging circulation, and even try to make it rain to help the drought-ridden farmers in the community. Latter stunt is the main comedy peg. A downpour starts just as Forsythe is ready to seed clouds with dry ice.

Although he had nothing to do with the rain, he gets the credit anyhow, and the couple is living high on the hog in public favor until the rain reaches flood proportions after several days. Miss Young and Forsythe are packed to leave town for the city, after admitting defeat, until a weather expert reveals the storm would have happened anyway. The townspeople forgive, and the couple stays on to put out the paper every Thursday.

Script, which Dane Lussier wrote from an adaptation by Leonard Praskins and Barney Slater, is threaded through with human little incidents that help maintain the smalltown flavor and audience interest. All cast members fit their roles expertly, whether large or small. Background score aids the humorous touches in the footage, and Russell Metty has given the production good photography.

Brog.

Serpent of the Nile
(COLOR)

Fair b.o. for the general market.

Columbia release of Sam Katzman production. Stars Rhonda Fleming, William Lundigan; features Raymond Burr, Jean Byron, Michael Ansara, Michael Fox, Conrad Wolfe, John Crawford, Jane Easton, Robert Griffin. Directed by William Castle. Screenplay and story, Robert E. Kent; camera (Technicolor), Henry Freulich; editor, Gene Havlick; music, Mischa Bakaleinikoff. Tradeshown, N.Y., April 9, '53. Running time, 81 MINS.

Cleopatra	Rhonda Fleming
Lucullus	William Lundigan
Mark Anthony	Raymond Burr
Charmion	Jean Byron
Florus	Michael Ansara
Octavius	Michael Fox
Assassin	Conrad Wolfe
Domitius	John Crawford
Cytheris	Jane Easton
Brutus	Robert Griffin
Marcullus	Fredric Berest
Golden Girl	Julie Newmeyer

Producer Sam Katzman, who occasionally dips into history for story material, dusts off some incidents in the life and loves of Cleopatra for mediocre results in "Serpent of the Nile." Rhonda Fleming and William Lundigan, who top the cast, may give this Columbia release a b.o. lift, but its general market will largely be restricted to twin-bills.

Much of the difficulty is the lack of credibility in the Robert E. Kent script. His treatment of Mark Anthony's rise to power following Caesar's assassination and subsequent fall, when subjected to the wiles of Cleopatra, is seldom convincing. This slice of Roman history is played straight. If a satirical approach had been taken, the overall audience impact would have been stronger.

Yarn has Raymond Burr, as Anthony, proposing an alliance between Rome and wealthy Egypt, which is ruled by Rhonda Fleming as Cleopatra. Thoroughly unscrupulous, she schemes to eliminate Burr and place herself on the throne of Rome. Her plan, however, is nipped by William Lundigan, Burr's lieutenant, who brings the Roman legions to Alexandria to vanquish the Egyptians and cause Miss Fleming's death by suicide.

Also militating against audience interest is the fact that all three of the principals are unsympathetic characters. Burr's Anthony is a wishywashy individual whose love for drink and infatuation for Miss Fleming make him lose his sense of logic. She, on the other hand, fails to impress as the Egyptian beauty, primarily due to the stilted dialog.

Lundigan, too, has his moments of vacillation. But, fortunately, his portrayal shows enough virility and drive to meet the combat requirements the role demands. Fair support is provided by Jean Byron, Michael Ansara and Michael Fox, among others. Julie Newmeyer contributes some okay visual effects as a metallic paint dancer. William Castle's direction fails to put much punch into the picture, despite the frequent battle sequences.

Producer Katzman has provided a good share of physical trappings. These are shown to advantage via the fine Technicolor lensing of Henry Freulich, as are the eye-filling gowns of Jean Louis worn by Miss Fleming. Mischa Bakaleinikoff's score is good, while Gene Havlick edited to a smooth 81 minutes.

Gilb.

That Man From Tangier

Plodding meller. Slim b.o. chances.

United Artists release of Elemsee Overseas production. Features Nils Asther, Nancy Coleman, Roland Young, Margaret Wycherly. Directed by Robert Elwyn. Screenplay, John Meehan, Jr.; camera, Don Malkames; music, Elizabeth Firestone. Tradeshown in New York, April 13, '53. Running time, 80 MINS.

Henri	Nils Asther
George	Roland Young
Mary Ellen	Nancy Coleman
Mrs. Sanders	Margaret Wycherly

This is a minor league entry with slim chances, even on the programmer market. Exploitation possibilities, centered on Nils Asther's return to the screen, are too weak to pull it through. There's plenty of location footage to give the Tangier-Cabash atmosphere, but it's stock stuff, for the most part, and adds little to pic's values.

Yarn is a run-of-the-mill affair about a spoiled, rich American girl (Nancy Coleman) meeting an intriguing Continental (Asther) and eventually mending her ways. Pic is loaded with dull dialog and plods along at a tedious pace.

John Meehan, Jr., has conceived a simple plot line in which Miss Coleman finds herself wed to a pickup after an all-night drinking spree. Her husband disappears after the marriage and in her efforts to track him down she discovers that he was an imposter carrying a stolen passport. Man her husband was carboning, of course, is Asther. She bargains with him to act as her husband for one month, to avoid embarrassment when she returns to her Victorian grandmother (Margaret Wycherly). Her father (Roland Young) is in cahoots with the couple, and the sham is accomplished successfully.

Before the month is up they go through a couple of hassles which leads up to the discovery that they're really meant for each other. Story is developed slowly, with slight comedic relief from Young's featherbrained antics.

Asther fills the bill neatly as the dashing and romantic count and Miss Coleman and Miss Wycherly are competent in their assignments. Supporting players, unlisted in the credits, offer little help. Elizabeth Firestone's musical score is okay.

Technical credits are poor, and the film overall is hampered by slipshod editing.

Gros.

The Final Test
(BRITISH)

London, April 7.

General Film Distributors release of ACT Films production. Stars Jack Warner, Robert Morley, Brenda Bruce. Directed by Anthony Asquith. Screenplay, Terence Rattigan; camera, Bill McLeod; music, Benjamin Frankel. At Odeon, Leicester Square, London, April 7, '53. Running time, 91 MINS.

Sam	Jack Warner
Alexander Whitehead	Robert Morley
Syd Thompson	George Relph
Aunt Ethel	Adrianne Allen
Cora	Brenda Bruce
Reggie	Ray Jackson
Senator	Stanley Maxted
Miss Fanshawe	Joan Swinstead
Frank Weller	Richard Bebb
Tele Announcer	Audrey White
Man in Black	Valentine Dyall

English cricket, which remains an imponderable to all outside the British Commonwealth, provides a diverting background for this pleasant and amiable comedy. Terence Rattigan script was originally written for TV, and has been brought to the screen by the Technicians Co-operative Co., with the Union's big guns brought out to ensure success. They have not let their side down. The picture is a b.o. certainty for the home trade and, with adroit exploitation, could make the grade on the U. S. art house circuit.

Anthony Asquith's light directorial touch is in evidence throughout most of the film. As story begins the England cricket team is having a grim struggle in the last test match of the season against Australia. Opening shot depicts a U. S. senator arriving to conduct a fact-finding mission on Britain's economic crisis. And he is rushed headlong into the prevailing grim mood, by newspaper headlines asking "Can England Survive?" And to make a complex game even more difficult to follow, the senator goes to the match and poses the sort of question that pokes gentle fun at Britain's national sport.

Basic yarn concerns an English cricketer playing his final game, who is heartbroken when his only son fails to show up after having spent the day writing poetry. On last day of the test match, when the youngster intends to make amends, he somehow gets involved in an invitation to meet a distinguished poet, but the balance is restored when the writer proves to be more interested in cricket than his protege, and the pair drive wildly to the ground.

A bunch of frontrank English cricketers play themselves in the film and, while their acting limitations are obvious, it is a shrewd move to hypo b.o. returns. Professional cast is headed by Jack Warner with a solid and appealing performance as the famed cricketer; Robert Morley, as the poet, has some of the best lines in the film and takes full advantage of them; Brenda Bruce does a touching job as a barmaid who is in love with Warner; George Relph adequately plays an umpire, and Adrianne Allen does a satisfying job as Warner's sister. Ray Jackson is made too much of a misfit as the cricketer's son, but Stanley Maxted does a fine job as the senator, and Joan Swinstead contributes to the fun with her portrayal of Morley's secretary.

Technical credits are up to standard. Camera work by Bill McLeod is firstclass. R. Holmes-Paul provides effective decor and Helga Cranston edits the production with skill. Benjamin Frankel's music admirably fits the production.

Myro.

The Seven Ravens
(GERMAN)

Max and Arthur Alexander (Noel Meadow) release of Diehl Bros. production. Based on a Grimm fairy tale; camera, Alfonse Lufteck; music, Walter Popper. At Art Theatre, N.Y., April 2, '53. Running time, 50 MINS.

(English Dialog)

Filmed in the American zone of Germany, "The Seven Ravens" is an interesting all-puppet version of a Grimm fairy tale. Subject isn't strong enough for general release, but will fit in nicely where juvenile trade predominates, as at Saturday matinees. Picture also shapes up as suitable supporting fare on the art house circuit.

Diehl brothers, German puppeteers who produced this venture, employed a "stop-action" process that accomplishes a realistic effect insofar as physical movement of the figures is concerned. The true-to-nature quality is further accented by the fine camerawork of Alfonse Lufteck, whose black-and-white lens ably captures the storybook atmosphere of the Grimm original.

Yarn, of course, is woven around the efforts of a flaxen-haired girl to free her seven brothers of a curse which transformed them into ravens. Her mission spans seven years. Just at the end of the period she's suspected of witchcraft, and is condemned to be burned at the stake. However, her brothers regain their original form and save her in time's nick.

Gilb.

Active Indies

Continued from page 4

looking for an exec to head up its new foreign division.

Although the majors are by now carrying the ball, it's worth remembering that it was an indie producer, Arch Oboler, who turned out the 3-D "Bwana Devil," and an indie team which got Cinerama rolling.

On the Coast recently, indie exhibs spoke up before a sub-committee of the Senate Small Business Committee in Los Angeles. They asserted that distrib malpractices were forcing theatres to close, and they demanded remedial action. Similarly, in N. Y., indie distribs of foreign films formed the International Motion Picture Distributors Assn. as an org to defend the rights of small distributors of French and Italian films in the U. S.

Initial IMPDA goal, to force elimination of subsidized distribution of Italian pix in this market, was achieved when the new film pact between the majors and the Italo industry specifically banned use of American funds for that purpose here. IMPDA had threatened to take its beef to Washington.

In yet another move to insure strength through unity, indie labs throughout the country recently banded together into an association to look after their interests.

Picture Grosses

SEATTLE

(Continued from page 8)

an They Almost Lynched" (Rep). Good $8,000. Last week, "Kettles on Vacation" (U) and "Port Sinister" (RKO). Fair $6,500.

Music Box (Hamrick) (850; 90-$1.25) — "Moulin Rouge" (UA). Great $11,500. Last week, "Andersen" (RKO), in 7th week, five days, swell $4,500.

Music Hall (Hamrick) (2,263; 65-90)—"Desert Legion" (U) and "Romance & Rhythm" (Rep). Okay $7,500. Last week, "Sombrero" (M-G), eight days, so-so $6,300.

'Hans' Hot 11½G, Prov.; 'Salome' Socko $9,000

Providence, April 14.

"Hans Christian Andersen" is still going strong at RKO Albee. Also on the strong side are Strand's second week of "Salome," and Loew's State's "Call Me Madam."

Estimates for This Week

Albee (RKO) (2,200; 50-$1)—"Hans Christian Andersen" (RKO) (2d wk). Good $11,500. Last week, socko $18,000.

Majestic (Fay) (2,200; 44-65)—"Trouble Along Way" (WB) and "Seeing Eye" (WB) (2d wk). So-so $3,500 for four days. First sesh, neat $10,000.

Metropolitan (Snider) (3,100; 25-65)—"Off Limits" (Par) (2d wk). Good $7,000. First sesh was happy $11,000.

State (Loew) (3,200; 44-65)—"Call Me Madam" (2d wk). Nice $9,000 after healthy $15,000 in first.

Strand (Silverman) (2,200; 65-$1)—"Salome" (Col) (2d wk). Socko $9,000. First sesh very strong $15,000.

BALTIMORE

(Continued from page 8)

fast $25,000 after socko $29,000 first week.

Keith's (Schanberger) (2,400; 25-90)—"Off Limits" (Par) (2d wk). Fair $8,000 after $10,200 last week.

Little (Rappaport) (310; 25-90)—"Justice Is Done" (Burstyn) (2d wk). Hypoed by p.a. of film's star, Claude Nollier. Looks like a good $4,000 after $4,400 for first sesh.

Mayfair (Hicks (980; 20-70)—"Fair Wind To Java" (Rep) (2d wk). Moderate $4,300 after $5,200 opening week.

New (Mechanic) (1,800; 35-90)—"Call Me Madam" (20th) (2d wk). Tilted scale building for still potent $18,600 after $21,500 for first round.

Playhouse (Scwaber) (420; 50-$1.00)—"Little Sheba" (Par) (420; 50-$1)—Still same as record opening week, $7,000.

Town (Rappaport) (1,500; 35-70)—"Small Town Girl" (M-G). Disappointing $8,500. Last week, "Desert Legion" (U), $9,800.

MINNEAPOLIS

(Continued from page 9)

Healthy $5,500. Last week, fine $6,500.

Radio City (Par) (4,000; 65-85)—"Trouble Along the Way" (WB). With Sunday night out because of roadshow booking, hefty $5,800. Last week, fat $10,000.

RKO-Orpheum (RKO) (1,600; 76-$1)—"Hans Christian Andersen" (RKO). No grumbling over the slightly advanced adult admission or 50c, instead of 20c, for kiddies. Majestic $23,000. Last week, "Peter Pan" (RKO) (2d wk), heavy $17,000.

RKO-Pan (RKO) (1,600; 76-$1)—"Peter Pan" (RKO) (m.o.). Third stanza downtown and still plenty healthy. Good $7,000. Last week, "All Ashore" (Col) and "Voodoo Tiger" (Col) (40-76), slim $3,000.

State (Par) (2,200; 65-85)—"Down Among the Sheltering Palms" (20th). Tepid $5,000. Last week, "Sombrero" (M-G), bad $4,800.

World (Mann) (400; 55-$1.20)—"Come Back, Little Sheba" (Par). Terrific $7,000. Last week, "Magic Box" (Indie), mild $2,300.

TORONTO

(Continued from page 9)

ing light $10,000. Last week, $16,000.

Loew's (Loew) (2,096; 60-$1)—"Bwana Devil" (UA) (2d wk). Off, but still hefty $22,000. Last week, $35,000.

Odeon (Rank) (2,390; 50-90)—"Salome" (Col). Hefty $20,000. Last week, Abbott-Costello Go to Mars" (U), $11,000.

Shea's FP (2,386; 40-75)—"Call Me Madam" (20th) (2d wk). Terrific $18,000. Last week, $23,500.

Uptown (Loew) (2,743; 40-75)—"Ma, Pa Kettle on Vacation" (U) (2d wk). Oke $8,500. Last week, $15,000.

'Broadway' Sock $11,000, Omaha; 'Battle' Lusty 7G

Omaha, April 14.

Half of city's downtown houses are playing holdovers but both new pix, "She's Back on Broadway" and "Battle Circus", are scoring sock sessions. Stiff competition coming from quickie strippix at Town Theatre.

Estimates for This Week

Brandies (RKO) (1,100; 50-$1)—"Peter Pan" (RKO) and "Bear Country" (RKO) (3d wk). Ends three-week stay with hefty $9,000. Last week, $13,000.

Omaha (Tristates) ((2,100; 20-70)—"Battle Circus" (M-G) and "Code Two" (M-G). Sock $7,000. Last week, "Bwana Devil" (UA) (2d wk), $7,500 at 50-$1.25.

Orpheum (Tristates) (3,000; 20-70)—"She's Back on Broadway" (WB) and "Jalopy" (Allied). Tall at $11,000. Last week, "Call Me Madam" (20th) and "Operation A-Bomb" (RKO), $10,000.

State (Goldberg) (865; 25-76)—"I Love Melvin" (M-G) and "Golden Hawk" (2d wk). Moderate $3,000 after $5,000 opener.

'Madam' Good 14G, 'Palms' Fair $7,000 in Slow Cincy

Cincinnati, April 14.

Downtown trade is tapering off this week, holdovers of Easter blooms permitting only two new bills. "Call Me Madam," bowing in the Palace at upped scale, is the current topper at good pace. "Down Among Sheltering Palms," newcomer at the Capitol, has fairsh outlook. In the second-week wave, "Salome" holds slight edge on "Hans Christian Andersen," both at advanced prices, and "Desert Legion" looms moderately at Keith's.

Estimates for This Week

Albee (RKO) (3,100; 75-$1)—"Salome" (Col) (2d wk). Moderate $10,000 trailing tall $18,500 preem.

Capitol (RKO) (2,000; 55-85)—"Sheltering Palms" (20th). Fairish $7,000. Same last week for "Destination Gobi" (20th).

Grand (RKO) (1,400; 75-$1) — "Hans Christian Andersen" (RKO) (2d wk). Pleasing $9,500 after $17,000 fatso first round.

Keith's (Shor) (1,500; 55-85)—"Desert Legion" (U) (2d wk). No complaint, $4,500 following hefty $9,000 takeoff.

Palace (RKO) (2,600; 75-$1)—"Call Me Madam" (20th). Good $14,000. Last week, "I Love Melvin" (M-G), $8,500 at standard scale.

ST. LOUIS

(Continued from page 9)

week, "Trouble Along Way" (WB). Fair $11,500.

Loew's (Loew) (3,172; 75-$1)—"Moulin Rouge" (UA). Socko $30,000. Last week, "Small Town Girl" (M-G) and "Jack McCall, Desperado" (Col). Fine $16,000.

Missouri (F&M) (3,500; 60-75)—"Niagara" (20th) and "My Darling Clementine" (20th). Fine $14,000. Last week, "Never Wave at Wac" (RKO) and "Lady Wants Mink" (Rep). Solid $15,000.

Pageant (St. L. Amuse) (1,000; 90-$1.20)—"Hans Christian Andersen" (RKO) (2d wk). Good $9,000 after fine $12,000 for first frame.

Shady Oak (St. L. Amuse) (800; 90-$1.20)—"Hans Chirstian Andersen" (RKO) 2d wk). Good $9,000 following fine $11,000 for initial stanza.

Warner

Continued from page 5

but receiving only 50% of the profits. This, the plaintiff charged, was a "conspiracy" which became a "springboard for a series of colossal, unfair, unwarranted, one-sided gambles, launched one after the other, powered by Warner backing, capital, credit and resources, and dedicated to the primary purpose of enriching Sperling." Suit demanded an accounting of all profits and losses and a cancellation of the WB-United States Pictures agreement.

Sperling started his film career in a minor capacity at Paramount's Long Island studios and was hired in 1932 by Darryl F. Zanuck, then Warners production chief. Later he joined Zanuck at 20th-Fox, first as a writer and then as a producer. Subsequently, with Jack Warner's encouragement, he organized United States Pictures. He married Harry Warner's daughter in 1939.

THE BIGGEST GROSSER IN THE INDUSTRY TODAY IS COLUMBIA'S "SALOME"!

'Picnic,' 'Town,' 'Colonels' Cop

Continued from page 1

cible," two for Tennessee Williams' "Camino Real," and one for Moss Hart's adaptation, "The Climate of Eden," with four crix abstaining.

In the musical division, 20 aisle-sitters gave the nod to "Town," one to "Hazel Flagg," with one abstaining.

"Love of Four Colonels" was picked by 13, "Dial M For Murder" copped eight votes, with one critic abstaining.

Breakdown of the ballot ran this way:

Best domestic play: "Picnic" was selected by Ward Morehouse, World-Telegram & Sun; Richard Watts, Jr., Post; John Mason Brown, Saturday Review; Robert Coleman, Mirror; John McClain, Journal-American; Brooks Atkinson, Times; Jack Gaver, United Press; Whitney Bolton, Morning Telegraph; Ethel Colby, Journal of Commerce; Mark Barron, Associated Press; Thomas Dash, Women's Wear Daily.

Casting votes for "Crucible" were Lawrence Perry, North American Newspaper Alliance; Richard P. Cooke, Wall Street Journal; Louis Scheaffer, Brooklyn Eagle; Tom Wenning, Newsweek.

William Hawkins of the World-Telegram & Sun and John Keating of Cue put their stamp of approval on "Camino," while John Chapman of the News was the sole upholder of "Eden."

Four abstainers were Walter Kerr, Herald Tribune; Louis Kronenberger, Time; George Jean Nathan, Theatre Arts and Journal-American; Joseph T. Shipley, New Leader.

In the balloting for the best musical, Gaver was the abstainer, and Nathan was the sole abstainer in selections for the best foreign entry.

Two members of the Circle were absent and did not forward proxy ballots. They were Wolcott Gibbs, of the New Yorker, and Joseph Wood Krutch, on leave of absence from the Nation.

Coleman made a motion suggesting amalgamation of the Circle with N. Y. crix in the fields of music and films, this integrated group to hold monthly sessions on the order of the Drama Desk. The motion was vetoed.

It was noted that the Theatre Guild, as producer, won a double-header. It produced the Rex Harrison-Lilli Palmer starrer, "Colonels," in association with Joshua Logan, and is producer of the Rosalind Russell starrer, "Town," whose book is by Joseph Fields & Jerome Chodorov from the Ruth McKenney stories, lyrics by Betty Comden & Adolph Green, score by Leonard Bernstein.

Natural Vision

Continued from page 3

2,600,000 a week to about 6,000,000 a week by April 25, Gunzburg said, adding that about 70,000,000 specs are now on order and more than 19,000,000 glasses had already been used. The 10c. price for the viewers will be retained, regardless of any increase in the production rate.

Natural Vision at present has three cameras in use and expects to have a fourth ready within a few weeks. Seven pix lensed in the Natural Vision process are either completed or going before the cameras, and the company has an additional 15 commitments for use of its cameras. Natural Vision gets a 5% piece in every film lensed with its equipment.

The seven pix include "Bwana Devil," "House of Wax" (WB), "Charge at Feather Creek" (WB) completed in color; "Fort Ti" (Col) Technicolor; "The Maze" (AA) in color; "Arizona Outpost" (RKO) in color, and "The Moonlighters." Natural Vision 3-D pix are slated also for Italy and Britain when camera units become available.

Par '52 Net

Continued from page 3

that Famous Players, in swinging into TV, has acquired a 25-year franchise to manufacture and distribute Telemeter through Canada. He also disclosed that a subsid of Par's Canadian company has applied for TV broadcasting licenses and already has been granted a permit in Quebec.

Balaban told investors that theatre receipts have held at about the same level of a year ago for pictures of the same calibre and foreign revenues continue to be "good."

On the 3-D front, Balaban acknowledged that much confusion exists but adds he's confident that "a practical solution is possible and that it is near." He feels the public interest in the field of 3-D should prove to be a "strong and welcome stimulus."

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AIR COACH SERVICE COAST-TO-COAST

Curtiz, WB End Pact Over 50% Salary Cut

Hollywood, April 14.

One of longest directional associations in industry history has come to an end with Michael Curtiz and Warner Bros. parting company after 26 years. It's understood the studio severed relations with the director when the latter declined to go along with the 50% salary cut WB is requesting of its top execs.

During his years at the Burbank studio, Curtiz megged such pix as "Mission to Moscow," "Mildred Pierce," "Life With Father," "I'll See You in My Dreams" and the recently-completed "Trouble Along the Way." He won an Academy Award for his direction of "Casablanca." He has always been a WB director except for a brief period when he formed his own indie company.

Arbitration

Continued from page 3

additional abuses, including violations of the consent decree judgment. In fact, there are indications that Allied may call for stricter enforcement of the consent decree and charge laxity on the part of the Dept. of Justice. In testimony before the committee, Allied prexy Wilbur Snaper will reportedly review the entire arbitration proceedings and reveal heretofore undisclosed aspects of the talks.

Scope Enlarged?

TOA, on the other hand, will argue that the industry can work out its own differences without Government intervention. This was revealed in New York Monday (13) by prexy Alfred Starr, just back from a five-week trip to Europe. Starr and TOA exec veepee Walter Reade, Jr., are slated to appear before the Senate committee next Thursday (23). Testimony of the TOA leaders will be confined mainly to the question of arbitration, although Starr acknowledged that the scope could be enlarged depending on the committee's queries.

Senate body will hold hearings for several days beginning today (Wed.), probably recess for a few days and resume testimony next Wednesday (22) when the distrib reps will present their views. TOA's leaders will appear on Thursday (23) when the whole subject of arbitration is set for airing. Lawyers committee of the MPAA is currently preparing its arguments and lining up distrib members who'll appear before the Senate group. Herman Levy, TOA general counsel, will be on hand for the opening of the hearings and will remain throughout the sessions as the exhib org's observer. He's not scheduled to testify.

Europe Reaction

Continued from page 3

approach would be followed. Early 3-D product currently playing abroad, he indicated, has received a n.s.h. reception.

Exhib topper reported that European exhibs are having difficulty obtaining the polaroid specs necessary for 3-D. He said the cardboard throwaway type is not available, and theatres had to buy the expensive permanent-type glasses. In addition, he pointed out, cost of transportation and duty was quite high.

Starr noted that, in general, theatre biz was surprisingly good abroad. He said he heard few complaints about b.o. receipts. He declared that dubbing technique has reached a perfection in Europe "that is incredible."

In England, Starr said, exhibs were beginning to worry about impact of TV. Up to now, there has been only one video outlet, the BBC station. However, he reported that a commercial-type station, following the policy of U. S. stations, is set to open soon with a variety of popular-type entertainment, causing considerable concern among British theatremen.

Starr, in New York for a day, returned yesterday (Tues.) to Memphis, headquarters of his theatre chain. He's due in Washington next Thursday (23) to testify before the Senate Select Committee on Small Business, which is probing industry trade practices.

Inside Stuff—Pictures

"Go See," New York Subways Advertising Co.'s car-card feature which plugs a "picture of the month," will recommend 20th-Fox's "Call Me Madam" for May although the film has been at the Roxy, N. Y., for the past three weeks. Ad firm claims that "14,000 subway car cards will carry this recommendation to 6,000,000 subway riders, of whom 5,000,000 are city residents and the rest suburbanites." Subway "pic-of-the-month" feature has been maintained by NYSAC continuously since March, 1941, as a "free public service not connected with any film company."

Columbia is pitching for the kid trade with its upcoming release of Stanley Kramer's "5,000 Fingers of Dr. T," via a release in June to coincide with the school vacation and extensive tie-ins with manufacturers of children's tops and wearing apparel. Disclosure of the merchandising promotion, made in N. Y. over the past weekend, was the opening gun in the campaign for the pic. Joyce Selznick, working for ad-pub chief Howard LeSieur, set the tieups, which include displays in department and chain stores and sample giveaways and sales at theatres.

Three-day run of RKO's "Androcles and the Lion" at the Trans-Lux Colony Theatre, N. Y., last week saw each patron carry off a cuffo loaf of bread in keeping with the "atmosphere of the Roman empire in the days of the pre-Christian era." Devised by manager Hans Barnstyn, the stunt was predicated on the ancient Roman custom when the emperor distributed bread to the populace upon entertainment occasions. Tieup in this instance was with the Pick Quick Super Market, across the street from the Colony.

Curtis Mitchell, onetime ad-pub director for Paramount, analyzes 3-D for the layman in a piece scheduled to appear in the April 26 issue of the American Weekly, the Sunday mag section distributed to some top 24 metropolitan newspapers. His yarn heralds the beginning of a new era in film theatre entertainmenet and makes the prediction: "As surely as the silent picture has become a museum piece, so must flat pictures vanish within one or two years."

United Artists now has on its N. Y. payroll a press rep whose job is to seek space in the sports pages. Handling the assignment is Lew Barasch. The sports angle isn't unusual, as he's making the promotion pitch for the 3-D filmization of the upcoming Walcott-Marciano fight in Chicago.

Speed of Switch

Continued from page 3

switch as soon as 75% of the 2,500 to 3,000 theatres from which it gets more than 80% of its revenue have converted to CinemaScope. Current plants are to equip 1,000 houses by the end of '53 and an additional 500 a month thereafter. That means the 3,000 mark could be reached by April of 1954.

The report showed a consolidated 20th net for 1952 of $4,747,587, which includes a special credit of $1,077,755 due to an adjustment of earnings from a change in accounting procedure affecting foreign operations. Net was equivalent to earnings of $1.71 on the common stock. Earnings for 1951 totalled $4,308,000, or $1.47 a share, but included domestic theatre operations for a full 52 weeks, whereas 1952 figures took in only 39 weeks of theatre operations, divorcement having gone into effect Sept. 27.

Film operations in 1952 accounted for $2,178,000 of earnings as against $2,128,000 in 1951. Worldwide film rentals amounted to $93,167,000 in '52, compared with $92,489,000 in 1951. For the first 14 weeks of '53, domestic film rentals increased 24.5% with foreign film rentals up 8.3% during that same period. The increase worldwide was 17.8%.

'Revolutionary Impact'

Skouras' message highlighted the acquisition and development of the CinemaScope widescreen system, and commented on "its revolutionary impact on the motion picture industry and the advantageous position in which ownership of this system" places 20th. He revealed a non-exclusive contract with Bausch & Lomb to manufacture the CinemaScope lense in the U. S. where other optical companies also will turn them out.

The 20th prexy pointed out that, with the potential market of old pix for TV, the company's library of films was becoming increasingly important. "Up to this time, for our own sound business reasons, we have refrained from disposing of these pictures to television stations," he stated. "However, with the advent of CinemaScope and other new techniques, it is anticipated that the theatre demand for motion pictures will be generally for pictures of the new types. The demand for the older pictures will greatly decrease for theatres. Therefore, it is likely these older pictures will then be made available to television."

The message said work on commercializing Eidophor "has been speeded" since the color theatre TV system was first demonstrated last July. "Your corporation's plans to create live shows of outstanding merit and spectator appeal are well progressed," Skouras declared. He emphasized that Eidophor could use the CinemaScope screen to good advantage.

Reviewing the year's operations, the 20th exec pointed out that the new stocks of 20th and National Theatres on April 8, '53, had an aggregate market value of $23¾ whereas a year ago, with National Theatres a wholly-owned subsid, the old 20th stock closed at $17⅝ a share on that date.

The report showed 20th in '52 released 33 pix of it own, four produced by others and six reissues. Of the 33 films, 13 were in Technicolor and 20 in black and white. Distrib in 1951 also released 33 of its own pix; 28 in 1950, 24 in 1949; 21 in 1948, and 18 in 1947. Average per pic cost in '52 was lowest in the six-year period since 1947. It was pegged at $1,298,000, as against $1,370,000 in 1951 and $1,634,000 in 1950. Per pic cost in 1949 was $1,787,000 and in 1948 $1,869,000, compared with $2,328,600 in 1947.

Inventory at the end of 1952 stood at $58,881,236 as against $57,848,074 in 1951 and $58,295,958 in 1949. "It is anticipated there will be a drop in inventory of from $7,000,000 to $10,000,000 during 1953" due to CinemaScope, Skouras said.

The message pointed out that, since 1942, 20th had earned over $126,000,000 and had paid out over $68,000,000 in dividends. Book value at the end of 1941 was put at $21,560,894. By December, '52 it had risen to $79,910,514. Book value of National Theatres at the time of divorcement was $19,602,037, making for an aggregate of $99,512,551. Working capital has been increased from $27,959,944 in '51 to $66,540,451, a boost of $38,580,507.

New York Theatres

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THE BEACHCOMBERS
JOEY FORMAN
Midnight Preview

Stereo Sounds Note

Continued from page 7

tions and exploring whether it's preferable to record on one film optically or magnetically. CinemaScope will have three channels and possibly an added control track.

When the Roxy Theatre, N. Y., shows CinemaScope later this month, it will have 29 speakers distributed around the house. As a starter, and for testing purposes only, they will be switched manually, with the operator cuing them. Sponable pointed out that carrying the sound on a separate track not only creates synchronization but also exchange problems.

First move towards bringing down the cost of the stereo sound equipment is being made by Natural Vision which, according to prexy Milton R. Gunzburg in N. Y. Monday (13), plans to bring out equipment at half or one-third the present price "within a few weeks." Gunzburg said his company had developed a compact, portable unit that would not require extensive rewiring and would bring stereophonic sound within the reach of the smaller houses.

Gunzburg, whose Natural Vision system was used in lensing Warner Bros.' 3-D "House of Wax," which carries stereophonic sound and opened last week at the Paramount Theatre, N. Y., acknowledged that the multi-channel system in use at the Paramount wasn't all that it might be and that this was partly due to the acoustics of the house.

While several operators were sufficiently impressed with "House of Wax," Cinerama and the CinemaScope sound to order it for their houses, others stated flatly that they didn't consider stereo sound of sufficient added value to justify the expense.

At the production end, stereophonic sound could become a budget burden if properly done. "House of Wax" actually was recorded with a single mike, with the sound effects split up later and put on separate tracks to be channeled through different speakers. Same process is being used in the re-recording of Sam Spiegel's "Melba," a United Artists release, to add stereo sound.

Spokesman for one of the large equipment houses said Monday that there had been many inquiries about stereo sound which, he said, has caught the exhibs' imagination. He added, however, that the reproduction and amplifying equipment as well as the speakers are currently in short supply, since the manufacturers themselves are not certain which way to turn.

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Green-20th

Continued from page 3

proxy battle. Green's one great talking point has been that 20th has neglected to capitalize on all its assets, so as to increase dividend payments.

While the 20th announcement roused intense interest in the trade, a good many execs leaned to the belief that 20th, in addition to making a bid for stockholder support, may be throwing out a feeler to test general reaction to any TV deals. Opinion is widespread that, if and when it weathers the Green storm, the company may not press the issue.

Both Green and 20th submitted their proxy letters to the Securities and Exchange Commission last week. Charles Maybrook, Green's public relations rep, was in Washington yesterday to discuss the Green document with the SEC and "iron out some details." He refused to comment on whether or not the Commission had demanded any changes.

Meanwhile, a table of statistics covering the period 1942-'52 and giving comparative figures for the five major distribs — Paramount, Warner Bros., Metro, RKO and 20th—indicated 20th's impressive gains during the 11 years under the present management.

Compilation showed a per share increase of 46⅝ points between Dec. 31, '41 and April 9, '53, a boost of 143%. 20th shares rose 16½ points for an increase of 240%. During this time the increase in Dow-Jones Industrial Average was only 149%.

Table gave 20th per share earnings in 1942-52 as $49.92, over seven times the cost of common in '42. In this respect, as in the 191% rise in per share book value, 20th leads the five major companies. It's ahead, too, in the per share dividends paid over the 11 years and amounting to $24.40, as against $67.76 for the five majors combined. 20th rates second, after Warner Bros., in the increase in market value plus dividends.

Stanley Warner

Continued from page 3

based on estimated earnings. If the earnings do not meet the estimate, company will have to dip into the earned surplus to make up the difference. Unlike the theatre company, it's easier for the production company to estimate earnings. Hence the earlier dividend declaration by WB.

It's still too early to tell whether stockholders will come out on top as a result of the split. If the theatre company is as liberal in its payment as the picture company, shareholders can profit. However, if the b.o. assumes an offish aspect and earnings continue at the breakeven point, stockholders stand to lose as a result of the split.

Frank McCarthy Set

Hollywood, April 14.

New director of public relations for 20th-Fox is Frank McCarthy. He succeeds Col. Jason Joy, who retired recently because of failing health.

During the past four years McCarthy has functioned as a 20th-Fox producer, turning out "Decision Before Dawn" and "Sailor of the King." His new duties will include Governmental relations and contact with the Breen office.

Regent

Continued from page 5

for the second time, denied that there had been any agreement on "Oklahoma" and current plans for lensing it. "If Mr. Schenck has been quoted correctly, he must have been mistaken," Rodgers stated.

Rodgers reiterates he opposes filming "Oklahoma" while the legit musical is still enjoying the boffo biz on the road it has been doing despite its 10-year run.

Mike Todd, Todd-AO exec, commented in N. Y. Monday (13) that he though the confusion "unfortunate" and added that he didn't intend making further comment since "there have been too many statements already." Todd said that he was spending time in Buffalo, setting up a Todd-AO demonstration in cooperation with the American Optical Co., manufacturers of the equipment.

There may be a showing of the process "earlier than had been expected," Todd disclosed, adding that the press might not get to see the system until it's ready for commercial showing. Initial demonstrations will be in a Buffalo house.

Many of the Magna backers have never seen the process at work. Rodgers himself has seen some black-and-white footage but nothing in color. Unless the process is demonstrated to their satisfaction by Aug. 1, 1953, R & H have the right to bow out of the Magna setup.

Schenck said on the Coast that R & H have final approval of cast and story and would probably write a few additional songs for "Oklahoma." Present plans call for the pic to open at the Rivoli, N. Y., next January. William Ludwig and Sonya Levien are currently collaborating on the screenplay, Schenck disclosed.

'Wax,' 'Man'

Continued from page 3

play, and appraisals of the added dimension in sight and sound ranged from faulty to strong new values for pix.

Downbeat on the film, in various degrees, were the Times (Bosley Crowther), Herald-Tribune (Otis L. Guernsey, Jr.) and the Post (Archer Winsten). News (Kate Cameron) was yes-and-no. Mirror (Frank Quinn), Journal-American (Rose Pelswick) and the World Telegram-Sun (Alton Cook) were boosters.

It must be noted, of course, that business at the Par was hefty at the opening of the show last Friday (10) before the reviews were widely read.

Nabe Exhibs

Continued from page 3

ing that he had already ordered stereophonic sound systems for 34 theatres.

The introduction of the new processes has resulted in frequent, lengthy meetings among theatre toppers, all attempting to determine what's what, how soon and how much. Latter, of course, is the most serious concern. Because of the relatively low cost of 3-D, most of the circuits have equipped the majority of their theatres with this process, figuring they can cash in at least on the novelty value. If the medium catches on (and there are many exhib toppers who think it will be based on their reaction to Warner's "House of Wax"), the feeling is that houses will be ready to receive all product in this medium.

The one-theatre or nabe operator, however, figures he can't gamble. Theatremen in this category want assurance of some sort of standardization. They want to know exactly what product will be available so that they know in what direction to move in regard to new installations.

Pix-To-TV Dam

Continued from page 3

that Hollywood Television Service, Rep's TV subsidiary, had earned about $4,000,000 during its first 15 months in business, and that the company expected to collect "around $3,000,000" from TV sales in 1953.

Reasons that so far have kept the major distribs from selling to TV range from the belief that TV can't offer enough money at present to concern over exhib reaction and a pronounced feeling that "we are in the business to turn out theatrical product." It's been pointed out that a reissue can reap in many times the money that would be forthcoming from a television sale.

20th Reasoning

The 20th reasoning, that CinemaScope and other techniques will so antiquate "flats" that there will be no harm in letting them go to TV, puts a new slant on the situation. While none of the other majors at this moment will admit that they are entertaining the idea of breaking down their resistance to doing business with TV, they are also not unreceptive to the 20th argument.

Furthermore, each distrib is aware that he who gets there first is apt to reap the benefits, while the rest may suffer the consequences of having to compete in a market swamped with product. Situation has already been aggravated by the rising flow of indie pix to TV. Practically every one of the majors, and particularly 20th, has had what are termed "fabulous" offers for their old pix. They know that none of that bonus money will be available once the rush is on to unload to TV.

Advent of 3-D and widescreen processes has given the distribs a handy reply to exhib pressures that they stay away from TV. There's also been some comment on the fact that Republic doesn't appear to have suffered to any extent from exhib retaliation in the wake of its decision to do business with TV.

As Yates put it last week: "One or two (exhibs) complained but we pay no attention to these complaints at all . . . in fact many exhibitors today own stations to which we're selling." He added that exhibs "will never give you an even break" and emphasized that, if the broadcasters didn't get their pix from Hollywood, they'd go out and make their own.

Fact that Skouras envisioned TV sales, once switch to new types of projection systems is completed, is seen creating a tense period with distribs watching very closely who might make the first move in the direction of TV.

Minevich's Coup

Continued from page 2

exchequer) of the Compagnie Generale Transatlantique like no other VIP passenger ever could.

In fact, as Minevitch gathered his belongings from his Hollywood and New York homes, to return to his Paris penthouse (where he has been a permanent resident post-World War II), it became an Intra-French Line subject of discussion as the most unusual "private baggage of any passenger. Besides the plane, Minevitch bought two giant cigar store Indians from Bill Hardy (Bill's Gay '90s, N. Y.) for $1,000, which will adorn the portals to Minevitch's "moulin" (mill-farm) some 90 kilometres outside of Paris; many trunks full of theatrical props and costumes; beacoup electronic and recording equipment (he's a nut on sound reproduction), and unsuspected other items which Minevitch will not be able to declare as to their true identity because he doesn't know what they are himself—trunks full of press books, record collections, and the like.

Minevitch produces films for theatres and for TV in France. He will also focus on European outlets for his new harmonica factory which he just reactivated in Los Angeles, and which kept him some six months in the States.

PS—there was so much luggage that the French Line put the plane on a freighter out of L. A., and Minevitch embarked from New York on the S. S. Liberte last Friday (10), due to dock in LeHavre today (Wed.).

She's Lux Lovely

See PHYLLIS KIRK in "HOUSE OF WAX" NATURAL VISION 3-DIMENSION Color by WarnerColor

A Warner Bros. Production . . . Now showing locally.

Clips From Film Row

NEW YORK

William Mueller, Warner Bros. studio sound department chief, back to the Coast Monday (13) after observing public reaction to Warner Phonic sound at Paramount Theatre preem of "House of Wax"

Cinema 16 showing "That the Deaf May Speak," film portraying educational and emotional needs of deaf children, at Central Needle Trades Auditorium today (Wed.).

The 11 Weiss Bros., two of whom are actively in the picture industry, had their annual get together April 7 at the home of one of the brothers, Dr. Bernard Weiss, in Forest Hills, N. Y. The oldest brother, Samuel, is owner of the Stamford and Avon Theatres, Stamford, Conn. Alexander is manager of Loew's Pitkin, Brooklyn. Meyer, Morris and Leo operate Weiss' Restaurant in Broad Channels. Aaron is in the restaurant business in New Jersey. Howard is in the wholesale paint business, and William in the wholesale liquor business. David and Edward are retired.

In addition to the annual get-togethers, the 11 brothers meet each week at the home of Samuel in Stamford.

OMAHA

Omaha World-Herald sponsoring free monthly film parties at Tri-states' Omaha Theatre for city kids.

License renewal for the Omaha Drive-In granted by county board.

Denison, Ia., Bulletin printed long letter of tribute Donna Reed wrote her grandmother, Mrs. Mary Mullenger, on latter's 89th birthday there last month.

Ernest Kassebaum, manager of Seward, Neb., theatre, planning benefit May 14 to help send the city's basketball team to Seward, Alaska, for exhibition game.

Gilbert and Sandra West took over the Peru, Neb., theatre.

Corby Theatre here to host annual Easter basket party for all Northside kids.

Hastings, Neb., drive-in and Starview ozoner in Lincoln bowed last week.

West Dodge Drive-In here and Kar-Vu ozoner, Torrington, Wyo., opened last week with Terrytown, Scottsbluff due to bow this session.

Dan Flanagan, manager of the Pioneer, Arbor and Drive-ins in Nebraska City, transferred to Hiawatha, Kans., by Mid-Central chain; replaced by Chet, Posey from Beloit, Kans.

LOS ANGELES

United Artists closed a deal with Aubrey Schenck and Howard W. Koch for the release of "Smoke Signal," to be produced in Pathecolor.

Filmakers Releasing Organization has lined up 15 independent exchanges: John Mangham, Atlanta; Albert Swerdlove, Boston-New Haven; J. Francis White, Charlotte; Albert Dezel, Chicago-Detroit; Jay Goldberg, Cincinnati-Indianapolis; Herman Beiersdorf, Dallas; Tom H. Bailey, Denver-Salt Lake; Charles Kranz-Irving Levin, Los Angeles; Donald Swartz, Minneapolis-Milwaukee; Harold F. Cohen, New Orleans; Jack Bellman, New York; Al Grubstick, San Francisco; Bert Stearn-Milt Brauman, Pittsburgh; Bernie Mills-Jack Berkson, Washington, and Ray Lewis, Canada.

Helen Ainsworth Corp. sold "Stolen Identity," made-in-Vienna film, to Fox West Coast for its Southern California houses.

MINNEAPOLIS

RKO discontinued its Sioux Falls, S. D., exchange in economy's interest and assigned its manager, Sherm Fitch, to sales staff here. Sioux Falls territory has been apportioned to Minneapolis, Denver and Omaha exchanges.

Boost in loop firstrun adult admissions from 50-76c to 65-85c brought no adverse reaction from patrons, according to Harry B. French, president of Minnesota Amusement Co. (Paramount circuit).

Twin Cities' seven drive-in theatres got off to a slow start in the face of snow, rain and 30 degree temperatures.

Chick Evans, 20th-Fox exploiteer, in town drumbeating for "Invaders from Mars."

Harold Field, circuit owner, recuperating in Florida from heart attack.

Ben Friedman, circuit owner, under observation in Mt. Sinai hospital here.

Former Paramount city salesman Joe Wolf appointed I.F.E. Film Co. Sales rep for Twin Cities as well as Des Moines and Omaha.

Harry B. French, Minnesota Amus. Co. prexy, back from a Florida vacation.

"Call Me Madam" set for Paramount Radio City April 24.

Paramount circuit's competitive bid for "Moulin Rouge" was the winner, and picture goes into Century here.

W. H. Workman, Metro branch manager, finally around again after long illness; plans to resume duties within fortnight.

On strength of its Academy Award, "Quiet Man" picking up many repeat runs in territory.

Paramount circuit raised its children admissions from 9c to 20c in all local theatres although two independent neighborhood houses here now admit kids free when accompanied by adults.

Three Twin Cities' independent neighborhood houses, two here and one in St. Paul, among the territory's 14 that already have ordered necessary equipment for 3-D pix.

ALBANY

William C. With, a member of the Palace staff since 1931, appointed manager, succeeding the late Alex Sayles. An assistant manager in recent years, With started as usher on a part-time basis while attending school here.

The Strand in Waterville acquired by C. E. McLaughlin from Morris Slotnick, who has retired from exhibition after years of operation in Waterville, Oriskany Falls and Utica. Mc Laughlin's son, Spencer, is managing the Strand.

Phil Rapp has been transfered from the Stage, Schenectady, until next fall, to handle supervision of the Fabian-owned Mohawk and Drive-ins. His brother, Louis Rapp, will handle the State while he is away.

Jake Varnell, former supervisor of construction for J. G. Griffith Co., Texas company specializing in drive-ins, will manage Harry Lamont's Middletown this season. Varnell, who directed the building of the Overlook, Poughkeepsie, and the Riverview in Rotterdam for Lamont, replaces Howard Cammer. Latter goes to the Riverview as manager, succeeding Gerald Schwartz, a partner of Lamont's Schwartz now runs the Overlook.

CHICAGO

Ralph McCoy resigned as WB country salesman.

Jim Fineglio, former manager of Times Theatre, Ogelsby, Ill., takes over from Joe Etheridge as operator of Collins, Joliet, Ill. House has been shuttered for several months.

Monroe Theatre snagged 3-D Wolcott-Marciano fight film.

Byrd, McVickers, Normal and Newberry theatres joined Allied Theatres of Illinois.

City amusement tax collection March report shows theatres contributed $90,575 as against $93,900 last year. Overall figure for three months show $267,678 for this quarter as compared to $268,776 in 1952.

Balaban & Katz bought 3-D sound systems for eight Chi houses and 16 downstate.

Robert Bachman upped from northern supervisor for Alliance Theatres to post of assistant booker for the circuit.

Great States chain ordered 22 3-D installations for its houses.

Chi police censor board last month reviewed 111 pix, rejecting one and classifying two for adults only.

Supplemental damages for $900,000, making the total amount requested $2,400,000, being asked in the Congress Theatre rental suit. Attorney Tom McConnell claims that Balaban & Katz withdrew a $625,000 bid for the house after eliminating other bidders.

PITTSBURGH

Bernie Elinoff upped to post of chief booker and buyer of shorts for Stanley-Warner theatres in this zone, replacing Charles Mason who resigned to go with F. D. (Dinty) Moore's booking-and-buying office. George Gilliam, formerly with WB in Cleveland and more recently of Chakeras circuit in Springfield, O., comes here as booker for Pittsburgh city and Main Line houses for Stanley-Warner.

Dick Cvetic promoted to manager of the Strand in Oakland with Robert Murphy's transfer to the Columbia in Erie.

Roseanna Feinberg, secretary at Associated Drive-In Theatres office here, announced her engagement to Herbert M. Solomon, eastern district manager for Sportservice (Buffalo, N. Y.) Concessionaires.

John Reilly returned to Warner fold again as manager of the Melrose in Carrick.

The Joseph-Raad and Jur theatre circuits moving their general offices from Fairmont to Parkersburg, W. Va., with Joseph S. Joseph in charge. Joseph-Raad chain, operating the Smoot, Strand and Hiehle theatres in Parkersburg, recently bought controlling interests in both the Mur and Starlight Drive-Ins.

PHILADELPHIA

Site of the Earle Theatre, on which a W. T. Grant store will be erected, sold by the Grant Realty Co. to the New York Life Insurance Co., for $1,476,000. Earle's demolition slated to begin next month

Randolph Theatre, flagship of William Goldman chain, installed four RCA projectors in booth for current run of Columbia's 3-D "The Man in the Dark."

Everett Callow, Stanley Warner publicity chief, took Philly crix and newspaper party to New York for last week's preview of "House of Wax" (WB).

Jack Beresin, International Variety Clubs chief barker, will be feted at dinner in Bellevue-Stratford next Monday (20). Proceeds from the affair will go to Tent 13 Camp for Handicapped Children.

PORTLAND, ORE.

Marvin Fox, Hamrick city manager, appointed William Breese manager of Roxy, with William Budrius night manager.

Warren Goodwin named manager of the Liberty.

Jack Matlack, general manager of the J. J. Parker Theatres, has resigned to build and run a drive-in of his own. Matlack had been with the Parker outfit for nearly 10 years. Tom Walsh, of Indiana Amus. Co. and other eastern circuits, will take over.

Town loaded with field men this week... Walter Hoffman, Paramount; Allan Wieder, MGM; Earle Keate, UA; and Sammy Siegel, Col.

Heaton Randall, Coast sales manager for National Theatre Supply here to confer with J. J. Parker reps.

AKRON, O.

Nat Rosen, of Philadelphia, named manager of the State Cuyahoga Falls, O., near here, replacing Louis Lutz, New Castle, Pa., who quit after three weeks.

The Belle, Bellefontaine, O., closed by Radio Corp. of America, which had operated the house since last Dec. 13. Alton F. Carns, house manager, blamed inability to get sufficient first-run films. RCA was principal creditor of the theatre, which had been closed since July 4, 1951, in a creditors' suit.

Charkeres Theatres, operators of the Logan, in Logan, O., started construction of a $100,000 Drive-In south of Logan.

CALGARY, CAN.

Grand at Natal, B.C., purchased by Leon Henriet, of Coleman, Alta., from William Cole, who has operated the house for 19 years. Cole will run a theatre at Yellowknife.

Rex Colmer, operator of a Drive-in at Cranbrook, B.C., is building an ozoner at Marysville, B.C., which will have equipment for showing 3-D films.

BUFFALO

Resignation of Clayton Eastman as Warner Bros. Buffalo branch manager has resulted in several staff realignments in the company's field sales department. Distrib chief Ben Kalmenson named Nat Marcus, Milwaukee branch manager, to the Buffalo post, with Cincinnati topper Ralph H. Dunbar moving over to Milwaukee. James S. Ambrose was appointed to head the Cincy office. All changes are effective immediately.

Herb Gaines named head of the Buffalo Loge of the Colosseum of Motion Picture Salesmen of America. Other new officers are John McMahon, secretary, and Michael Jusko, treasurer.

DALLAS

Village Drive-In at Ennis opened for season. Ozoner was purchased by Mr. and Mrs. M. B. Miller from Mr. and Mrs. T. L. Richey.

Cedars Drive-In at Baytown bought by the Cedars Drive-In Theatre Corp. John Meyer was former operator. New owners have closed the Texas Theatre but will continue to operate the Bay and Brunson.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (14)

1953 High	1953 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
15⅞	13⅝	Am Br-Par Th	121	14⅞	14⅜	14¾	+ ⅝
43½	38¼	CBS, "A"	50	42	41⅛	42	+1½
43⅜	38½	CBS, "B"	20	41¾	39½	41¾	+1½
14½	11⅝	Col. Pic.	56	14½	13⅜	14¾	+ ¾
11⅛	9¼	Decca	248	11⅛	10⅜	11	+ ½
46⅝	43⅞	Eastman Kdk	138	46½	45¾	46½	+1¼
14⅜	11¼	Loew's	138	13⅜	12¾	13¼	+ ½
7¾	4⅛	Nat. Thea.	447	7⅝	6⅝	7¼	+ ½
30⅜	26⅛	Paramount	75	28¼	27⅛	27⅛	+ ½
36½	31	Philco	77	33⅛	31⅝	32	— ¾
29⅜	25¼	RCA	433	26¾	25¾	26	—
4⅜	3½	RKO Picts.	106	3¾	3½	3½	— ¼
4¾	3⅝	RKO Thea	321	4⅝	4⅜	4⅜	—
4	3½	Republic	149	4	3⅝	3⅞	+ ¼
11½	10½	Rep., pfd.	8	11⅜	11⅛	11¼	+ ⅛
11⅛	9⅞	Stanley War.	129	11	10½	10¾	— ⅛
19¼	13½	20th-Fox	626	17¾	16¼	17¼	+1
16⅜	14	Univ. Pix.	67	16	15¼	15⅞	+ ½
65	61	Univ., pfd.	1	64	63¼	64	+ ½
16⅝	15	Warner Bros.	138	16⅜	15½	15¾	+ ⅜
84	72½	Zenith	50	75¾	72½	72½	—2¼
American Stock Exchange							
17¾	14⅝	Du Mont	85	15½	14¾	15¼	+ ⅜
4	2⅞	Monogram	19	3½	3⅜	3½	+ ⅛
30⅜	25⅜	Technicolor	21	29¼	28⅞	28⅞	+ ⅜
3¼	2⅞	Trans-Lux	11	3⅛	3	3⅛	+ ⅛

Over-the-Counter Securities	Bid	Ask	
Cinecolor	1⅛	1⅝	— ⅛
Cinerama	3⅜	3⅞	—
Chesapeake Industries (Pathe)	3¾	4⅜	—
U. A. Theatres	10¾	11¾	—
Walt Disney	8¼	9¼	+ ⅜

(Quotations furnished by Dreyfus & Co.)

Widescreen's Edge

Continued from page 5

screen conversion, already extensive, appears gaining further impetus almost daily.

United Artists' president Arthur B. Krim revealed that the company's entire inventory is being reappraised with the view of fashioning some of the completed pix for stereo sound and large screen exhibition in addition to straight 2-D showings. United Artists has a total of 65 features either completed or set to roll in the next six months and only two of these, "I the Jury" and "Ring Around Saturn," are in 3-D, Krim revealed.

William Wyler also joined the ranks of widescreen advocates as against 3-D. Just prior to his return trek to Rome over the past weekend, the producer-director told VARIETY he feels that "the big screen in one form or another is the answer."

Wyler adds: "3-D as we have seen it is not natural — less natural than normal photography. It's not progress toward realism; the ordinary picture when well photographed is more realistic. The dimension is exaggerated in 3-D. People do not want characters jumping out at them from the screen."

Paramount, which has the "Sangaree" 3-D'er on its upcoming sked, also has a couple of conventional "flats" being held back from release, with the plan to groove them first for theatres equipped for widened-screen handling. These are George Stevens' "Shane" and George Pal's "When Worlds Collide."

Par, now readying Cecil B. DeMille's "Greatest Show on Earth" for reissue, also is eyeing large screens for the reruns of the circus epic. As concerns "Shane," this will be the first production shown via the widened screen technique at N. Y.'s Radio City Music Hall. Aspect ratio will go to 1.66 feet of width to every foot of height in the screen's measurements. This is in contrast with the usual Hall 1.33-by-1 screen proportion.

In an aside to the 3-D vis-a-vis-widescreen trends, incidentally, there's now a switch in trade conjecturing anent film companies' sales of dated pix in their vaults to television. Initial reasoning was that any widespread adaptation to 3-D would hasten such unloading, since the oldies, in 2-D, would no longer be competitive to films of the 3-D pattern.

Now, however, development of the widescreen techniques is looked upon as heralding the peddling of pix to TV. 20th-Fox prez Spyros P. Skouras covered this yesterday (Tues.) in his annual report to stockholders, stating that the anticipated wide adoption of CinemaScope will cue the sale of some of 20th's "older films."

Regardless of whether it's 3-D or the widescreen which receives the greater prominence in trade use, film execs studying the two approaches believe that in the distance is a "marriage" of the two. That's the inevitable, they say, although it's difficult to make any predictions about the time of its arrival.

Supporting this, it's related, was an experiment conducted at the Metro studio in Culver City. Some footage from a musical was projected on a widescreen and in 3-D as well. New Yorkers who were on the Coast at the time relayed this week that the results were the greatest of any system yet shown. "When such startling effects can be achieved, it's obvious that the combined widescreen and 3-D must be developed for theatres," said a non-Metro distribution v.p.

There will be great expense and many problems in getting the equipment, he added, but the "marriage" definitely is in the film industry's future.

Ohio Exhibs

Continued from page 10

Ohio Senate's education committee. The resolution called film censorship "unconstitutional, restrictive, capricious, arbitrary and an affront to human freedom.

Sec. Robert A. Wile, in a shrewd move, had the 136 members of the Ohio Senate and House lunch with theatreowners last Wednesday. Hearings on the Mosher bill are scheduled to begin at the State House April 20. Wile is now lining up a list of witnesses in support of the bill. Tim Claggett, of MPAA, is also in town to aid in the anti-censorship battle.

Arthur Mayer, author of "Merely Colossal," and Metro's Mike Simons, speaking at the final banquet session Wednesday, welcomed television as an adjunct, and a valuable one, to show business.

All officers but one (second vice-president) and all board of directors but one were reelected. The new lineup is: C. F. Pfister, Troy, president; F. W. Huss, Jr., first v.p.; Horace Adams, Cleveland, second v.p.; Lee J. Hofheimer, treasurer. Directors: Myers S. Fine, Cleveland; Hoy L. Russell, Millersburg; Louis Wiethe, Cincinnati; Roy E. Wells, Dayton; Horace Shock, Lima; Marvin Frankel, Elyria; J. Real Neth, Columbus; Martin G. Smith, Toledo; Paul Vogel, Wellsville; Peter M. Wellman, Girard; Henry Greenberger, Cleveland; Louis F. Eick, Martins Ferry; and Park Belden, Akron (newly-elected). Secretary Wile continues his term after reappointment by the board last January.

SEE BRIT. MARKET FOR VIDPIX

TV Copywriter Tips: Shun Gimmicks, Hark to Film Ed, Fuse Audio-Video

By LESLIE HARRIS

(Radio-TV Director, Colgate)

Let's look at the copywriter who refuses to accept the fact that he now has a co-author — camera. Because he still hasn't abandoned radio techniques, he doesn't get optimum value from TV commercials.

While the majority of commercial copywriters have become camera-conscious, there are still a few holdouts. While the commercial is in the creative stage, they feel that any collaboration with those concerned with actual film production would be, roughly, comparable to a Yale undergrad being invited to join the daisy chain at Vassar.

This is a completely unrealistic approach—both from the standpoint of keeping costs down, and creating a good commercial. Unless the copywriter has had considerable experience in making screen treatments, it is decidedly to his advantage to enlist the services of a person with a film background immediately after the basic premise of the commercial has been decided.

Not only can a good film editor spot costly and potentially troublesome sequences in the making; but by suggesting different approaches and visual improvisations, he can be exceedingly helpful to a writer, in translating his ideas to film.

Actually, there are very few limitatfons which a camera imposes on a writer. But unless he is familiar with the various devices utilized to overcome the inherent static quality of film, he is quite likely to find his creative thinking following a fairly conventional pattern.

Few writers, even those with wide film experience, rely entirely on their own knowledge in making screen adaptations. When it comes to choosing the proper type of montage, transitional device, clips from existing footage, generally it is much safer to call in the film expert.

Production guidance should not affect a writer's creative urge in the slightest. It will, however, prevent him from working out a costly location premise aboard a trim yacht. It will remind him that, if the action is confined to the replica of a stateroom with port holes, the illusion of a ship will be retained, but the cost won't. He can also benefit from the knowledge that half a dozen boat manufacturers will be glad to supply him with free negatives of their craft plunging through the briny, coming to anchor, or sailing into the sunset. By editing these into his own takes, he will have a complete atmospheric commercial, without having stepped out of the studio.

'Location' Shots Not Necessary

This is, of course, only a very sketchy example of the many cost-saving approaches a good film editor can suggest. Actually, as will be discussed later under studio techniques, there is little reason to ever have a commercial shot on

(Continued on page 32)

GE Buys Milland Vidpix on CBS-TV

General Electric, through Maxon Inc., has bought the Thursday 8 p.m. time (opposite Groucho Marx) on CBS Television for "The Ray Milland Show," beginning in September. Move leaves CBS-TV's evening time completely sponsored, with single exception of Tuesdays at 8 to 9 p.m.

Milland show is a filmed situation comedy, with the film star as a high school teacher.

In the fall, too, GE is reportedly mulling the possibility of cutting the Fred Waring Show (now weekly) to twice a month, with Bing Crosby and "G.E. Theatre," a filmed dramatic series, rounding out the monthly picture.

IATSE's KHJ-TV Win

Hollywood, April 14.

Film Editors Local 776, IATSE, won a one-sided victory over the IBEW in the NLRB bargaining election at Don Lee KHJ-TV. In addition to this station, Local 776 now has bargaining control at ABC, CBS and KTTV.

Local Live TV Vs. Pix Syndicates

Film syndication outfits, currently enjoying the greatest boom of their young lives, will probably encounter considerably tougher sledding in the fall. Reason for the expected lull is twofold: new stations have overstocked, and they'll be going in for lots more local programming.

As the post-freeze stations are going into operation, they are getting more and more demands from viewers for local live shows. This holds especially true in the smaller markets, where the "small town" atmosphere still prevails. Stations on the air a short time report they've found considerable acceptance for locally built home-making, news, weather, sports and even talent packages. Western localities are starting to demand and get hillbilly shows, for example. And once football starts, it's a near certainty that the local stations will be carrying high school and college games.

Most of the sales that have contributed to the vidpix boom this year have come from stations which at the time of sales hadn't actually begun to broadcast. Station managers have since found that their programming requirements don't call for the large number of filmed shows they've bought. In those cases where terms of sale call for a year's use, they'll play them out and won't renew; in other cases with longer use clauses, they'll hold off on playing the films for next year, thus limiting new business.

There's one other factor in the picture. That's top names. Besides their own local boys; the provincials want top stars they've seen in the film houses and heard on network radio. They don't care what the source of the programming is—live or films, network or syndicated.

BOBBY SANFORD IN SWITCH TO OFFICIAL

Bobby Sanford, who recently opened his own talent agency, will transfer his activities to Official Films starting Monday (18). Sanford, a former Music Corp. of America exec, follows Hal Hackett also ex-MCA into OF. Latter was recently named OF prexy and board member.

One of the hitches around Sanford's entry into the organization is his recently made tie-up with the Jaffe Agency on the Coast. Hackett is now in Hollywood conferring with Jaffe officials on transfer of activity as well as other business.

Prockter to Europe On 'Police Story' Vidpix

Bernard J. Prockter, president of Prockter Television Enterprises, Inc., sails today (Wed.) on the Queen Mary for a month of European business, overseeing production of 13 half-hour "Police Story" television shows and investigating other program possibilities.

Accompanied by Everett Rosenthal, production veepee, Prockter will return to New York on the Ile de France May 28.

COMM'L STATUS EXPECTED IN '54

Hollywood, April 14.

There'll be an English market opened up for American-made telepix by the middle of next year when commercial TV is expected to have been approved by the government and immediately activated. This note of optimism for both the present 2,000,000 set-owners abroad and Hollywood producers of video-on-film was sounded by Norman Collins, former controller of British Broadcasting Corp., and now chairman of High Definition Films of London, Ltd.

"The conservative government is pledged to 'competitive' television, which is our equivalent of your commercial TV," said Collins, "and the only trouble is expected from the laborites. However, the conservatives had a solid majority in the house and barring any governmental changes, the granting of licenses for TV competitive to the government-controlled BBC should begin. More than 30 applications have already been filed, but among these are some wild-catters without responsible financial backing."

Collins' mission in this country for the past fortnight has been for the purpose of exploring our production methods, inspecting facilities and conferring with his company's selling agents in this country, the William Morris agency. This trip, he said, is one of selling rather than buying. That will come later. He brought with him from London an audition film of a dramatic subject to serve as a sample of the high quality of High Definition films turned out by what is called "telefilm" as distinguished from our kinescope. As against our standard 525 lines, the British company utilized from 750 to 900 lines on closed-circuit recording.

Like the growing trend toward tele-on-film in this country, Collins sees a parallel in the English thinking, noting that the big advantage lies not only in improved quality but in permanence. He doesn't think too well of our kinnies as compared to the English brand of teleplays, but is won over to our filmed programs, many of which would set well with English viewers.

Collins is looking ahead to the day when there'll be an exchange of television programs, 'the American dollar being such a "weak patient as not to be moved." His company and several others will produce enough filmed entertainment to keep the bartering active, he said.

Canada will also be in the market for U. S. films, he believes, once the Dominion is dotted with stations. Just now there are only two or three and 40% of the programming is commercial. In Australia a commission is now making a study of commercial TV, and it is anticipated it will go as the mother country goes, said Collins.

In setting up his own companies, High Definition Films and Associated Broadcasting Development Co., Collins finds himself in competition with the government services he helped to build.

Gordon's Europe-Made Catalog of 250 Vidpix For U.S. Distribution

Paul Gordon, indie film producer, arrives in the U. S. at the end of the month with a catalog of some 250 vidpix produced in Europe, which he'll start peddling to stations here. Gordon, together with German producer Hans H. Kaden, has been producing the films in Berlin under name of European Television Corp.

Catalog includes 13 one-hour drama series, "Continental Dateline"; 13 half-hour biographies of composers; 13 quarter-hour condensed operas; and 26 quarter-hour puppet and fairy tale plays. Gordon intends to set foreign deals following his American visit.

'Fountain' Sprayed No Coin on Them, So They Sue

Los Angeles, April 14.

Billy Dix and Daniel Cypert, TV producers, filed suit for $12,100 in Superior Court against Al Jarvis and ABC for use of 14 telefilms titled "The Fountain of Poetic Thought."

Plaintiffs, who are partners in Fountain Production, declare Jarvis was given non-exclusive rights to the series last August and promised them "reasonable compensation." They want $10,000 as damages and $2,100 for use of the films.

Dodgers Compete With Selves on TV

The famed daffiness of the Brooklyn Dodgers has extended to television, although this time it isn't exactly their fault. Dodgers, whose games are carried by WOR-TV, N. Y., will be performing on film on the competing WPIX, before each game of the rival Giants and the Yankees.

Curious situation occurs through the fact that Dodgers were filmed for a syndicated show by indie producer Leonard Key. Show, a 10-minute quizzer named "Call the Play," features clips of the Dodgers performing various plays. Idea of quiz is to stop the clip, phone a member of the audience and ask him what decision he would make on the play. Clip is then finished, showing correct decision.

WPIX bought the film for a pregame slot. It's now carrying all three New York teams as a result. Program's sponsored by Sun Vacuum Stores weekdays, Koolvent on Saturdays and Sunset Appliance Stores on Sundays. Hal Tunis emcees.

'WORLD PREMIERE' 30G VIDPIX ROLL

Hollywood, April 14.

Pilot film of a new dramatic telefilm series, "World Premiere," goes before the cameras at Goldwyn studios today (14) on a three-day schedule, carrying a $30,000 budget. Co-producers and partners in the projected series are film biz vets James Geller and Skirball. Latter is acting as exec producer.

Audition film will be adaptation by Richard Maibaum of Pearl Buck's "Lesson in Biology" with Joanne Dru and MacDonald Carey starring. Arthur Lubin directs.

Sheldon Reynolds Sneaks 'Theatre' Vidpix Series Before N. Y. Audience

A pilot film of a new Sheldon Reynolds vidpix series, "Theatre," was sneak-previewed last Friday (10) at the Gramercy Theatre, New York City.

Starring Claude Dauphin, the French actor, the pic was run in the film house to get an audio track of audience reaction. Response was termed good by Reynolds.

Producer, in the U.S.A. for four weeks, leaves the end of this week for Stockholm, Sweden.

Telenews Film Library

Telenews has started a new film library service, registered under the name of "The Build-A-Show Film Library," which it will introduce at the upcoming Los Angeles NARTB convention.

Bill Lewis, Bob Angus Parlay 1G, Into $2,500,000 Vidpix Gross In 1 Year

By DAVID B. KAUFMAN

Hollywood, April 14.

Parlaying $1,100 they borrowed a year ago into a gross biz of $2,500,000, telepix producers Bill Lewis and Bob Angus, youngest such team in the telefilm field, have netted approximately $100,000 in their first year of operations in an illustration of what can be done in the comparatively new TV pix biz in Hollywood. The youngsters hit the jackpot with the Volcano Productions. Angus is 31, and his partner, Lewis, 33.

The two were film editors on "Dragnet" when they decided to form their own production company March 18, 1952. All they needed was cash. So with $1,100 borrowed on Lewis' car plus $75 they had they were in biz. Team immediately had Liggett & Myers' teileblurb account for Chesterfield and actually shot some blurbs before forming their company. While they had enough coin to shoot they didn't have enough of the green stuff for lab costs, optical effects, etc.

So Lewis fast-talked the lab, sound people, optical effects company and General Service owner James Nasser into deferments so that they could complete the blurbs. They delivered a batch to the agency, and were on their way. Grins Lewis today of those early penny-pinching times: "I had to talk everybody out of their money. I was the heavy, but Bob passes out the checks and gives the raises."

Volcano next landed the "Adventures of Harriet" vidpix show, and with 40 pix pacted, was well on its way. At about the same time the team got the Hotpoint and Listerine blurbs to add to their fast-growing business, and at this point they moved out of the tiny ante room which was their quarters, into a suite of offices at General Service.

Since then Lewis and Angus have canned a telefilm starring Ann Blyth gratis for Father Hanna's Boys Center; shot a pilot, "The Chase," for NBC-TV, and do another pilot, "That Wonderful Age," at Motion Picture Center April 15. They're so pressed for space they shot "Chase" at Republic, and "Age" goes at Motion Picture Center.

In addition, they've signed vet western writer Luke Short to pen a series, "Ricochet," for them, and will roll this new one next June, with Angus directing.

SWG Opens Talks On Vidpix Pacts

Hollywood, April 14.

Television negotiating committee of Screen Writers Guild met today (Tues.) with Revue Productions and Jack Chertok Productions for discussion preliminary to vidpix companies inking Guild's minimum basic agreement covering telefilm scribblers. Contract sought would be identical to that signatured with Alliance of Television Film Producers.

In addition to freelancers' pact, Chertok asked SWG to begin talks aimed at finalizing a pact for his staff writers.

SWG has similar negotiations skedded with Alliance producers, regarding their staff scribblers, and negotiations are also under way with a number of indie telepix companies.

SWG has set up a TV advisory committee to police and implement its Alliance pact. Committee will handle all TV matters and make video recommendations to the exec board.

Morgan Cox is chairman, with Erna Lazarus and Curtis Kenyon co-vice chairmen.

Senate Group Asked to Break FCC 'Kitchen Sink' Dam on New TV Grants

Washington, April 14.

Prospects of Congressional action to speed up FCC hearing procedures on contested TV applications, with the view to getting additional video outlets pronto in the larger cities, developed last week. Sen. George Smathers (D., Fla.) introduced a resolution in the Senate asking the Interstate Commerce Committee to look into the situation.

Resolution urges the Committee to report to the Senate at the "earliest practicable date" what action is needed, either through legislation or otherwise, to expedite hearings on contested TV applications.

Smathers told the Senate that the majority of people in the U. S live in cities with only one TV station, because the Commission procedures for sifting the most qualified applicants for the unassigned channels are slow and cumbersome.

"In many parts of the nation today," he said, "there are large population centers which have had only one channel available to them. While those stations now in operation in these one-channel areas have done creditable jobs, nevertheless the public in these areas have been forced to view that channel alone, its programs and its advertisers.

"This situation exists in most areas of the U. S. at the present time, and it has so existed for several years, and, unfortunately, from what I have been able to learn recently, it will continue to go on for some time to come."

Although the FCC lifted the freeze on new TV authorizations a year ago, and has issued over 300 permits for new stations since, Smathers said, the agency's policies for handling contested applications from the larger cities with only one station has amounted to "an almost permanent freeze in the industry." This applies, he said, to cities like St. Louis, Kansas City, Jacksonville and Miami.

One of the principal reasons for the delay, Smathers said, is the "inexcusable length" of the FCC hearings held to determine the most qualified applicants in contests for channels. The contest for channel 8 in the Tampa-St. Petersburg area, he noted, has been going on for four months. He said the hearings are still unfinished, with over 4,000 pages of testimony already taken.

'Everything But Kitchen Sink'

In examining some of the transcripts, Smathers said, he found

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TV Wrestling Fan Bequeaths Grappler Gabber 12G in Will

Cincinnati, April 14.

Neal Van Ells, announcer of WLW - TV originated wrestling matches, was left $12,000 by a 68-year-old widow who followed his Saturday night stints for four years and named him beneficiary in a double indemnity life insurance policy. The avid wrestling fan, Mrs. Susi Robinson, Dayton, O., was killed in an auto accident April 6.

Van Ells also is program director of WLW-D, Dayton, in the studio of which the Saturday night matches originate and are piped to Crosley's WLW-C, Columbus, and WLW-T, Cincy.

The sum is the largest known to come the way of a radio or personality in this area from a fan.

'Best Plays' Back To NBC Radio April 24

"Best Plays," NBC radio sustainer which went off the air during presentation of the documentary series "The Challenge of the Prisons," returns half an hour earlier, 8:30 to 9:30 p.m., Friday, April 24. First play is "Mr. Roberts." John Chapman, drama critic of The New York Daily News, is narrator, with Ed King the director and Bill Welsh the supervisor.

"Name That Tune," now at 8:30, shifts to 9:30 p.m. April 24, idea being, according to Jack Cleary, radio net program topper, to have a musical show lead into the Dinah Shore Show.

Fulton Lewis, Jr., Buys Into Coast AM Station

Hollywood, April 14.

Group headed by William Dolph, Ed Franklin and Fulton Lewis, Jr., paid $54,000 for controlling interest in radio station KGIL, San Fernando. Deal is subject to approval by FCC.

Transaction involved the purchase of stock held by F. J. Smalley., and part of the stock owned by Howard Gray.

Theatre Guild TV Pitch to U.S. Steel

With likelihood of U. S. Steel cancelling out on "Theatre Guild of the Air" next season, thus depriving NBC of one of its most juicy Sunday night radio sponsorship plums, the Theatre Guild outfit is making a TV presentation to the U. S. Steel echelon this week in the hopes of adapting the hourlong dramatics to the newer medium.

Whether or not U. S. Steel will embrace video next season (thus far it's been holding off and waiting for the "propitious time") is still a moot point. The Guild TV presentation is but one of several formats and program ideas currently being "auditioned" by the steel company, for years one of the major institutional advertisers in broadcasting. But there won't be any decision one way or the other until the U. S. Steel board of directors meets at the end of the month. If it sits out TV for another season, it may retain the radio property.

DuMONT LABS' 945G NET IN 1ST 12 WEEKS

DuMont Labs netting $945,000 or 39c per common share as opposed to $114,000 or 3c per share in the first 12 weeks of 1952. Principal cause for the rise was new business created by the lifting of the freeze last April, which has resulted in a steady upward sales spiral for the company.

Gross, however, only rose 50% for the period, from $15,960,000 in first quarter of 1952 to $24,187,000 the first quarter of this year. Reduced operating expenses made possible the sharp increase in profits.

Network's operation for the first two months of the year showed gross billings of $1,856,333 as opposed to previous year's $1,465,692, an increase of 22%. Comparative figures for March weren't available.

JIMMY NELSON
DANNY O'DAY AND HUMPHREY HIGSBYE
FEATURED—TEXACO STAR THEATRE
NBC-TV WITH MILTON BERLE
PERSONAL MANAGEMENT
LOUIS W. COHAN

$350,000 Donations Assure Pitt of An Educ'l TV Station

Pittsburgh, April 14.

An educational TV station for Pittsburgh was virtually assured last week with announcement of grants totaling $350,000. Sum was revealed by Metropolitan Pittsburgh Educational Television Station, non-profit organization chartered to operate Channel 13, which has already been allotted here for educational use by the FCC. Application for a construction permit will be filed shortly.

Grants of $100,000 each were made by the Ford Foundation, Arbuckle-Jamison Foundation and A. W. Mellon Educational and Charitable Trust. Money will be used for purchase of initial equipment and building. The Mellon Trust, in addition, pledged $50,000 towards expense of organizing the station.

Operation of Channel 13 is expected to cost $200,000 a year, with contributions from the Western Pennsylvania school system and public and private trusts serving as sources of income. The Mudge Foundation of Pittsburgh has already advanced $2,500.

WEEU-TV Preems

Reading, April 14.

Beaming its signal a week ahead of schedule, WEEU-TV, Reading's second UHF channel put its test pattern on the screen Thursday (9). Commercial programs will start tomorrow (Wed.), with Thomas E. Martin as general manager. The other station, WHUM-TV, hit the air Feb. 22.

Like Old Times—But Different

Strange are the ways of agencies these days. On the one hand Young & Rubicam is in the enviable position of having grabbed off a hefty chunk of the top talent availabilities (Bob Hope, Bing Crosby, Joan Davis, Charles Laughton, "Four Star Playhouse" rotating stars, etc.) And all done through the simple expedient of buying outside packages—thus saving some fabulous in-the-house production costs.

Yet paradoxically the new Y & R appointments are all geared toward putting on a "business as usual" front in its radio-TV executive production layout—just as though Y & R were still grinding out house shows.

A few weeks back the agency brought in Don Quinn, who created "Fibber and Molly," for comedy and writing development. Last week the agency named Dan Seymour, another hep "showman," as veepee in charge of the radio-TV programming dept. That's the job formerly held by Nat Wolff, who succeeded to Everard Meade's post as No. 1 radio-TV man when the latter resigned recently.

Chi TV's 'Month of Prosperity' In WBBM, WBKB $1,000,000 Biz Spurt

Chicago, April 14.

Over $1,000,000 in contracts have been signed by two of the Windy City's major webs in the last month. WBBM-TV, CBS o & o, reported a sales volume of new and renewed biz exceeding $750,000. ABC-WBKB's $300,000 gross is the largest ever racked up by the network's channel 7 during a comparable period of time.

The WBKB sales curve hypo is due largely to the efforts of web veep John Mitchell. The dollar volume was corralled even though Mitchell and crew have been piloting the channel 7 ship for less than two months.

Due to the increased program and spot biz, the station has increased to a 17-hour day. Consequently, with most of its time slots bankrolled, WBKB has "revamped its attitude" toward the one-shot tab taker and fast pitch sponsors are gradually being eased off the programming since the upbeat of spot and program sales.

The ABC outlet need not worry about a dearth of spot bankrollers, since such financing is now at capacity. A total of 2,249 spots have been sold during the past 30 days with 32 accounts solicited. Bankrolling of such nature is currently SRO at WBKB.

Daytime scheduling is based along the lines of program flexibility and WBKB is attempting to offer as great a variety of package shows as possible. The 10 o'clock exercise show is now financed.

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Coulter Exits Mutual

Hal Coulter this week exited Mutual as director of promotion to set up his own public relations-promotion office. Web is planning no replacement for the time being.

Joseph F. St. Georges has been brought in to head WOR-TV's promotion department, succeeding Gene Moss, who joined ABC sales presentation department. St Georges was formerly with ad agency of St. Georges & Keyes in N. Y.

McLendon's New Baseball Network

Dallas, April 14.

Gordon McLendon, former head of the now defunct Liberty Broadcasting System, has announced that he is going back on the air this season with "Game-Of-The-Night" major league baseball broadcasts. They're to be carried over a new radio web to be called the Knickerbocker Network. Formation of the network was announced here on Saturday (11) by Ray Lewis, who will be its general manager.

McClendon built the LBS web from his recreated broadcasts of major league games. It went into bankruptcy when he was barred from airing big league games.

He has filed a $12,000,000 suit against 13 major league baseball clubs.

Paul Keller to ABC

Paul Keller has joined the ABC research department as supervisor of ratings. For the past three years he has been assistant research director of the N. Y. office of N. W. Ayer agency, prior to which he was a research analyst with the Blow agency.

WNYC Bard's Festival Sets French 'Hamlet'; WQXR Dittoes on Music

WNYC, New York's municipal station, will air its second annual Shakespeare Festival April 23 to 29, with a French-language production of "Hamlet," nine full-length plays and readings from the Bard's works. Station will also remote the annual dinner of the Shakespeare Club of N. Y. from the National Arts Club on April 26.

French "Hamlet" will star Jean Louis Barrault on a tape of a French Broadcasting System production. Nine plays are also tapes, from BBC files. Readings will be by members of the "Old Vic" repertory group, including Sir Laurence Olivier, John Gielgud, Sybil Thorndyke, Edith Evans and Claire Bloom. An Alec Guinness talk on Shakespeare is also set, as well as a recording of Shakespearean-era English made by Prof. Helge Kokeritz of Yale.

Meanwhile, WQXR, N. Y. Times station, started its Shakespearean music festival this week via its daily "Panorama" program, with music of the Bard's era and works based on his plays. WQXR festival, which was opened by legit producer and Theatre Guild president Lawrence Langner, will run through April 24.

GF Buys 'Mailman'

General Foods has bought sponsorship of the Monday, Wednesday and Friday segments of WOR-TV's (N.Y.) half-hour "Merry Mailman." Ray Heatherton starrer will be used to introduce new product, Sugar Krinkles. Foote, Cone & Belding handled the account.

Remaining three days of "Mailman" are sponsored on a participating basis.

How Guys, Dolls & Moppets Go For Top 25

The femmes have the men and moppets all beat in the plain and fancy televiewing department, according to the March American Research Bureau rating figures. More women, breakdown reveals, watch the drama, variety and comedy programs of the top 25 than men or children.

Only in the sports department—Blue Ribbon Bouts and Cavalcade of Sports—do the guys outweigh the dolls in the viewing audience. As for the kiddies, they outnumber men watching "Life of Riley" and almost equal their male elders before the sets when Milton Berle and "Mama" are on.

Comedy attracts more viewers per set (3 or more) than all other types of programs, with "Toast of the Town," an exception, holding its own with the rib ticklers.

The lineup:

	RATING	CITIES	% MEN	% WOMEN	% KIDS	VIEWERS PER SET
I LOVE LUCY	72.7	73	32	42	26	3.0
GODFREY'S TALENT SCOUTS	58.0	35	32	44	24	2.8
YOU BET YOUR LIFE	54.7	76	35	42	23	2.8
GODFREY AND FRIENDS	52.1	71	32	44	24	2.9
DRAGNET	49.9	65	37	45	18	2.6
MILTON BERLE	48.2	58	31	40	29	2.9
COMEDY HOUR—BOB HOPE	45.7	71	36	38	26	3.4
WHAT'S MY LINE	43.5	44	40	52	8	2.5
OUR MISS BROOKS	41.9	34	32	45	23	2.6
TOAST OF THE TOWN	41.1	54	38	42	20	3.0
MAMA	40.8	36	29	43	28	2.7
BLUE RIBBON BOUTS	40.1	64	55	35	10	2.3
YOUR SHOW OF SHOWS	39.9	59	37	44	19	2.9
CAVALCADE OF SPORTS	38.7	57	52	37	11	2.3
LIFE OF RILEY	38.7	52	30	37	33	3.1
TELEVISION PLAYHOUSE	38.6	64	38	45	17	2.7
YOUR HIT PARADE	38.4	70	37	46	17	2.8
RED BUTTONS	38.3	49	32	41	27	2.9
JACKIE GLEASON	37.1	44	34	39	27	3.3
ALL STAR REVUE—DURANTE	37.0	63	35	40	25	3.1
KRAFT TV THEATRE	36.2	49	38	46	16	2.4
BIG TOWN	35.9	35	34	42	24	2.8
BIG STORY	35.4	50	33	42	25	2.8
FORD THEATRE	35.1	53	38	47	15	2.3

THAT GLEAM IN CBS-TV'S EYE

Hunting Season Is On

Strictly aside from the hot and heavy talent wooing going on in the stepped up intra-mural network competition, recent weeks have witnessed a similar jockeying for topdog position on an administrative level for key behind-the-scenes men.

With ABC (now waving the AB-PT flagship) setting its sights on a "nothing-but-the-best; pay-no-object" administrative revamp, with NBC still going through its crucial revolving door policy on executive manpower, with Tom O'Neil's WOR-Mutual operation gearing for a more prominent identification in the broadcasting sun, and even individual station operations, as with WPIX, N. Y., which is on the prowl for a new manager now that Ben Larson has staked a claim in the Time, Inc., TV empire, the competition for hep operators is reaching a feverish pitch.

All that is needed today is an unconfirmed report that a network exec is desirous of advancing his lot in the business and would welcome some feelers, than the "get that man" overtures are initiated in earnest. Once the availability is confirmed, the guy in question can frequently choose between four of five key spots.

'Jaudi Dudi' ('Howdy Doody') Big Mex Cross-The-Board TV Click

Mexico City, April 14.

Moppets took over the Good Neighbor policy last week when "Howdy Doody" quick-changed into "Jaudi Dudi" and launched the Spanish version of the series via XEW-TV, Emilio Azcarraga's key outlet in Mexico.

"La Hora de Jaudi Dudi," slanted cross-the-board six half-hours weekly, Mon-Sat, 6:30-7 p. m. (versus the five half-hour operation in the States), is sold here in same quarter-hour segments. Series hit the air when more than half of total time pre-sponsored. Larin, biggest Mexican candy maker, inked for first 15 minutes across the board. Kellogg, a U. S. sponsor, is taking the same ride south of the border.

Series is produced in Mexico on 16m film and may represent the most ambitious TV film operation now grinding anywhere in the world, filming and editing a total of three hours of programming per week. Production setup, which pioneered the jelling of 16m facilities in Mexico is handled by Producciones Mundiales, S. A., the Mex subsid of Kagran Corp., American owners of "Howdy Doody." When the show was launched last week, 13 weeks of programs were already in the can, and shooting now continues without interruption. All footage, including commercials, is shot at San Angel Inn Studios, where company has established an independent unit with its own stage, equipment, cutting rooms and labs.

Production nut of series is a trade secret here, but producers have clarified a long-range financial plan based on expansion of TV throughout Latin America. Film expenses cannot be regained in Mexico City alone, but within two weeks "La Hora de Jaudi Dudi" opens in Havana on Goar Mestro's CMQ-TV, and a few months later in Mexican border cities of Mata-

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Viceroy Filters Into Web Shows

Viceroy cigarets is looking to extend its network spots into sponsorship of a web show. Williamson Tobacco subsid is currently dickering for the Sunday 6:45 p.m. slot being vacated by Walter Winchell April 26 when the columnist moves down to 6:30 on ABC-TV. Viceroy would be the first of the filtered brands to go beyond the spot bankrolling phase.

Meanwhile, ABC-TV hasn't set a replacement for Winchell in the 6:45 slot, largely because Viceroy deal is still being dickered. Earlier slotting for the columnist was made to build up number of stations carrying the show. A further move toward greater clearance will be made in the fall when Winchell simulcasts his radio and TV shows Sundays at 9 p.m.

Spot Winchell's moving into has been local time, latest occupant in N. Y. being Ed & Pegeen Fitzgerald.

'Irma' Status in Doubt

William Esty agency, on the R. J. Reynolds account, is currently studying the status of "My Friend Irma" on both CBS radio and tele. Agency officials say they've been dissatisfied with the calibre of the program for sometime.

Should subsequent shows fall below agency expectations, layout is likely to be axed, an agency exec admitted.

NBC's Kate as TV Bait to Win Back 'Payoff' Stations

Kate Smith has finally come to terms with NBC-TV for next season's full hour daytime spread, but for a while a serious impasse was shaping up between the network and Ted Collins, Miss Smith's manager. Even now, with matters resolved, the singer and her manager are far from elated over the reshuffled schedule that looms as a major obstacle in hitting those high rating figures that have made her programs one of the major staples on the daytime TV agenda.

Miss Smith thus far has had the field to herself in her present 4 to 5 p.m. tenancy. However, she's being moved up to 3 p.m. next season, with "Welcome Travelers" getting her 4 o'clock spot. It all came about through NBC-TV losing "Big Payoff" to CBS-TV. With the program also went a flock of NBC stations, which coveted the Colgate billings. Since "Payoff" occupies the CBS 3 o'clock strip, the question now is whether Miss Smith can recapture the stations.

In the event of a sponsor sellout, everything's in her favor, since the Kate Smith show is a 60-minute attraction. With the additional revenue (plus the fact that "Payoff" is only sponsored Mondays, Wednesdays and Fridays), the stations would probably re-pledge allegiance to NBC.

Although Miss Smith's hour cross-the-board stanza has failed to hit an SRO stride in recent months, nonetheless her 12 quarter-hour commercial segments per week fetch a tidy $5,000,000 in gross annual billings.

'Doorway to Danger' To Sub 'Big Story'

"Doorway to Danger," mystery-adventure series, will be the summer replacement for "The Big Story," as it was last year, on NBC-TV Fridays (9 to 9:30 p.m.), beginning July 3.

American Cigaret and Cigar Co. and Simoniz Co. continue as alternate sponsors.

COLGATE, 'TOAST' AS SUN. PARLAY?

By GEORGE ROSEN

Is there a Colgate "Comedy Hour" in CBS-TV's future?

Around the network they're saying that it's strictly within the realm of possibility for next season, though nobody's admitting that actual overtures have been made, either by Colgate or by CBS. But in the same breath they intimate that it's something more than wishful thinking or a TV pipe dream.

It's even been linked to the network's Sunday night lineup as a back-to-back attraction with Ed Sullivan's "Toast of the Town," which obviously would project Columbia's Sabbath roster into a new sphere of importance and dominance.

The precise manner in which CBS would be able to capture the prize Sunday package from its arch NBC rival is something nobody's bothered to explain off—not yet. Last week NBC prexy Frank White spent a day with the Colgate high priests in Jersey City to find out what gives about next season. What transpired is a combined NBC-Colgate secret.

In the forefront, of course, is the former NBC president Joseph H. McConnell, who now prexies the Colgate operation. A lot would depend on him. If, as is reported, a loss of affection stemming from the McConnell defection from the NBC-RCA dynasty into the soap camp has widened into a two-way rift, with CBS in the background to capitalize, then the Columbia "Comedy Hour" aspirations could be translated into a reality.

But how CBS and Colgate would resolve multiple other problems attending such a switchover presents a flock of unanswered Ripleys. If Colgate moves, for example, it would obviously insist on a continued 8 to 9 showcase, which would mean moving "Toast of the Town" back from 9 to 10. That would take "Comedy Hour" off the hook insofar as competing with "Philco Television Playhouse," which enjoys a 64-station live hookup. But will Lincoln-Mercury be satisfied to go against Philco? And how will General Electric react to being ousted from the 9 to 9:30 period with its Fred Waring Show, particularly now that it's eying Bing Crosby to fill some of the GE slots next season?

In NBC's favor of continuing the Colgate $6,000,000 sponsorship ride is the network's talent availabilities for "Comedy Hour," topped by Martin & Lewis and Jimmy Durante (along with Martha Raye, Donald O'Connor, Eddie Cantor, etc.). Thus it's a question of whether CBS can match it. And if Columbia is prepared to throw in its own talent "exclusives," such as Arthur Godfrey, Bing Crosby, Jack Benny, et al. (which CBS considers a match for anybody else's best bets), what about the Godfrey product conflict with his own Toni client; or Crosby's GE commitment?

Yet there's no mistaking the CBS gleam. It'll all be resolved in the next four weeks.

Only one thing is certain—that if Colgate goes CBS' way, NBC will be right in there, same cast, same time, but new sponsor or sponsors, with the Nielsen Sunday at 8 scorecard reading: "Comedy Hour" vs. "Comedy Hour."

NIP TV WEB SEES $1,500,000 GROSS

Tokyo, April 11.

The Japan Television Network (JTN), Nippon's first commercial video net, expects to gross about $1,500,000 in its first year of operation, which begins in June.

Net, which will charge $500 for 30 minutes in best hours, says it will earn $1,000,000 from time sales, $350,000 from spot announcements and $140,000 from studio rentals.

NBC's o & o Setup, a $50,000,000 Annual Billings 'Baby,' in Drastic Revamp; Cott Moves Into New Role

Cuffo Talent

The NBC-TV early-morning "Today" cameras are now "pulling 'em off the street."

Last Thursday (9) the cameras, as per custom, panned on to the gaping onlookers outside the "Today" studios on west 49th street, New York. The camera passed a distinctive looking, bearded gent, and, something in the nature of a double take, returned to the "sightseer," as emcee Dave Garroway exclaimed "I know that man, bring him in."

He turned out to be Dr. Norbert Weiner, author of "Ex-Prodigy," Dean of Science at MIT and regarded as one of the world's foremost communications masterminders.

He socked over one of the week's top fillips on the show.

Notice goes out today (Wed.) within the NBC organization of a sweeping reorganization pattern for the network's owned-and-operated division, coincident with the revelation that the 10-station (five TV and five AM) setup has now attained the status of a "$50,000,000 annual billings baby." The blueprint has been in the works for some weeks, awaiting only the okay of RCA-NBC board chairman David Sarnoff, who gave it his blessing this week.

In the new o & o realignment and "pattern for the future," Ted Cott, veepee-general manager of the lucrative brace of New York flagship operations, WNBC and WNBT, is promoted to the overall o & o division management to work with Charles R. Denny, vice-president in charge of the owned-and-operated stations. Cott will continue as veepee in charge of the New York AM and TV stations, but under the new realignment will dovetail his New York activity to encompass the various creative facets of the entire o & o operation, including programming, merchandising, promotion selling. In addition he will handle special projects for the division and serve as liaison for the owned-and-operated stations with the network programming department.

It's no longer a trade secret that the bulk of NBC profits emanate from the o & o operation, with the N. Y. flagships, particularly WNBT, accounting for a sizeable hunk of the net. The fact the 10-station operation now represents an annual gross biz of approximately $50,000,000, plus the reactivating

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Lotsa Problems Beset Liebman, NBC on 'Shows'

The whole future status of the NBC-TV Saturday night "Show of Shows" was in a crucial state of uncertainty over the past weekend, with producer-director (and packager) Max Liebman and the network unable to arrive at a satisfactory solution to the many problems besetting the 90-minute showcase. Apparently the areas of conflict cover a wide range, not only including new salary contracts for the stars, Sid Caesar and Imogene Coca, but also existing differences as to the show's pattern for the new season.

Primarily, the major issue involves exposure for the stars in determining how frequently they'll be on. Whether this will include a rotating pattern, or more frequent layoffs as a team, is yet to be resolved; along with decisions as to half-hour and/or participation formula, change in format, etc.

More meetings are scheduled for this week in an effort to iron out the situation.

'Life in Detroit' TVer Gets Too Complicated, So City Cracks Down

Detroit, April 14.

Detroit's City Fathers decided that the trouble with "Life in Detroit" was that everybody tried to get in on the act. So, they've banished "Life in Detroit" back to the TV screen.

The fuss all started when WWJ-TV, Life Magazine and Blue Cross, private health insurance organization which sponsors the "Life in Detroit" series over WWJ-TV, were granted permission to erect a large sign on City Hall's front lawn advertising the show.

All three of them were mentioned prominently, of course, in the ad. Then the lists of credits began to grow. The name of the lumber firm donating the wood got on the sign, then the name of the man who designed the sign; then the name of the photographer who took the aerial view of Detroit's skyline.

Citizens complained about the "commercials." The City Father ordered removal of the credit lines.

Time to Smile? Nuts, Sez B-M

Status of the "Time to Smile" Sunday night CBS-TV show for next season is up in the air, with likelihood that the sponsor, Bristol-Myers, will call it quits on both the alternating Ken Murray and Alan Young Coast-originating programs. Client reportedly has been unhappy with the stanzas for some weeks and the fact that the Young show last time up registered a 7 rating (for probably one of the all-time lows for major TV entries in the $30,000 bracket) hasn't contributed toward its happiness.

Meanwhile, Bristol-Myers has negotiated a deal whereby it'll pick up the "Arthur Murray Party" TV stanza as a summer replacement for the Sunday CBS period. "Party" is currently slotted on Du-Mont, but checks off April 26. On June 28 it moves into the B-M slot under an arrangement whereby the dance school impresario picks up a sizable chunk of the talent-production costs.

But whether or not Ken Murray or Young return in the fall is problematical.

GILLETTE MAY RIDE WITH DERBY ON TV

Gillette is currently in the process of reappraising its thinking as to sponsorship of the Kentucky Derby on CBS-TV, now that the Bill Corum-packaged nag pickup has been whittled down in price.

Gillette nixed the deal a few weeks back when CBS dangled an approximate $400,000 price tag (for radio and TV time and program cost). It was considered way overboard. Now that the tag has been reduced to something approximating the $250,000 that Gillette paid last year, the razor company has resumed talks with the web.

TV In Lubbock Keeps Pace With Growth of Texas 'Wonder Town'

By BOB CHANDLER

Lubbock, April 14.

Patchwork pattern of the FCC grants for television stations have sent the agency time buyers and media men scurrying to their geography books. That they haven't come up with the answers on what markets to buy at what times for what products is obvious. But they have learned some new names and found markets where none apparently existed before.

One of them is the West Texas city of Lubbock, whose station, KDUB-TV, was the third to be licensed following the lifting of the freeze and the first licensed in a secondary market. The local situation and reaction to this new thing called television is certainly not typical of the other new secondary markets, but operation of the station and local reaction to it, along with its particular advantages and shortcomings, may provide some indication to the time-buyer and network of what and whom they're dealing with.

Lubbock is not typical of other secondary markets because 12 years ago it was one of those small towns which required a magnifying glass to be read on a map. Population then was less than 32,000. Since 1940, it's trebled in size—it now has 101,000 in the metropolitan area, with a total of 398,000 in the 26-county South Plains area surrounding it. It's grown to the point where, through its cotton, cattle and oil industries, it has the third highest per capita income and per capita retail sales in the country.

Along with its growth has come a fierce regional pride, a "let's put

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Griesedieck Yields To Rival Busch Brewery On St. L. Cardinals Telecasts

St. Louis, April 14.

After August A. Busch, new prez of the St. Louis Cardinals, announced that "our television policy has not been defined," the Griesedieck Bros. Brewery Co. issued a statement in which it has relinquished its option of first refusal to TV Cardinal games this season. The Griesedieck statement said it has been notified by the new Cardinal owner that it had received an acceptable offer "through the advertising agency representing Anheuser-Busch, Inc., to purchase the right to TV National League games played by the Cardinals."

Griesedieck had planned to TV the first Cardinal game with the new Milwaukee Braves but it fell through. Griesedieck will broadcast all Cardinal games this season through a 90 station 10-state midwest radio web.

Busch has changed his mind about renaming the ball park to Budweiser Stadium which would have given headaches to Griesedieck and Falstaff Brewery Corp. had they been placed in a position of announcing ball games were being played at Budweiser Stadium. Falstaff Co. sponsors all games played by the Browns from whom Busch purchased the ball park last week for a reported $800,000. The Browns obtained a lease to continue using the park at annual rental of $175,000 for five years.

TWO-PART 'OTHELLO' FOR RADIO 'SUSPENSE'

Elliott Lewis, back in Hollywood this week after a week in New York, revealed he's planning two off-beat dramas on his CBS Radio "Suspense" show (Mondays at 8).

The first, in early May, will be a two-part presentation of "Othello," with Lewis in the title role, his wife Cathy Lewis as Desdemona and Richard Widmark as Iago. The second, still unscheduled, is a radio version of "Sinbad the Sailor," for which Lewis is seeking Ronald Colman as star.

"Suspense" will take a summer hiatus beginning the end of June, and the Electric Auto-Lite Co. will replace it with "Crime Classics," true-crime tales, the first week of July. Lewis will produce the summer show.

Mo. Bill Taxing AM-TV Sale of Athletic Bouts To Reap Promoters' Ire

St. Louis, April 14.

Promoters of wrestling and boxing are expected to make a vigorous beef against a bill introduced in the Missouri Legislature last week. Bill would levy a state tax on the sale of rights to broadcast or televise boxing and wrestling events. The tax—5% of the gross receipts from the sales—would be paid by the promoter or sponsoring organization.

Bill was introduced by Rep. James S. Lincoln, (R) Harrison County, who said all revenue from the tax would be earmarked for the State Athletic Commission. Currently, the state commission is collecting a 5% tax on gross receipts from admissions to boxing and wrestling matches.

DuMont Summer Programs Set

DuMont has virtually completed its summer replacement lineup with setting of five new network shows. Programs will be aired this spring and summer with an eye toward fall commercial airings, according to James L. Caddigan, net's program director.

Set to replace Bishop Fulton J. Sheen's "Life Is Worth Living" on May 19 is "The Music Show," a WGN-TV, Chicago origination featuring Robert Trendler conducting a 16-piece orch and a choir. Admiral Corp., which sponsors Bishop Sheen, takes a hiatus, and the web will peddle the musical.

"Jimmy Hughes, Rookie Cop," packaged by Stark-Layton Productions, is set to bow April 27. "Johns Hopkins Science Review," which currently occupies the Monday slot, moves over to Wednesday at 8 p.m., replacing "Adventure Playhouse." "Jimmy Hughes" will be carried into the fall as one of the web's "low-budget" dramas. Package has a production pricetag of $6,700.

Also set to go, but with no starting dates assigned, are "Climax," a half-hour dramatic show comprising three vignettes varying in length from five to 15 minutes; network's filmed series from the St. Louis Zoo, which has been in the works for months; and "The Straw Hatters," a variety segment originated at Palisades Amusement Park in New Jersey. "Climax" will continue into the fall; plan is to pact three sponsors for the show, each taking the amount of time he can afford. Zoo show also is certain for a fall run. Palisades origination is strictly summer, since park closes in the fall.

Locally, WABD, web's flagship, has pacted trio of WMGM sportscasters, Marty Glickman, Bert Lee and Ward Wilson, for a half-hour cross-the-boarder at 6 p. m., and has shifted its "One Man's Experience" from 2:45 p. m. to 6:30, cross-the-board. Being planned is "The Long Island Story" for Mondays at 2:30, starting April 27, and "Office Orchid," for which no date has been set. Station has also set "House Detective," which ran on WOR-TV, for Sunday evenings. Program is sponsored by TV Home Guild.

ABC's AM Sat. Revamp

ABC radio's Saturday afternoon lineup, subject of a sharp revamping over the past couple of weeks, gets a couple of new additions. Emphasis on music and news will bring to the net two five-minute news shows plus a 15-minute musical program.

News programs will be aired at 2 and 3 p.m., starting this Saturday (18). Musical segment, slated for 5:30, will feature pianist Paulena Carter, who's made several guest appearances on the net. Program kicks off Saturday (18), but won't be heard in New York until the following week.

Suitcase-Size TV

Washington, April 14.

Better and quicker news programs on television were promised here last week by the Raytheon Mfg. Co. which demonstrated its new suitcase-size video transmission equipment for on-the-spot coverage of events up to 25 miles from a station. By means of a "Microlink," camera crews may relay back to the station their coverage of news events without the use of cable. The equipment simultaneously carries the sound, a facility which has not been feasible in immediate coverage of news events by TV.

Raytheon also expects the equipment to have military applications. Various government brass viewed the equipment here.

Documentaries Loom Large On CBS Radio Sked

Auxiliary facet of the ambitious CBS Radio programming schedule for the spring-summer semester is the ambitious documentary planning of the burgeoning Public Affairs department, topped by Stuart Novins.

Since the beginning of March, a documentary unit in the department has reemerged from limbo to a staff of nine men, with stringers throughout the world alerted and CBS Radio newsmen cooperating fully. Producers working with Novins are Irv Gitlin, who produced "The Nation's Nightmare"; Al Morgan, experienced tape reporter formerly with WCBS' Bill Leonard, and Ralph Backlund, recently returned to CBS after a recall period in the Army.

One show, "Bomb Target—U. S. A.," hit the air March 20. The Gitlin-produced program, a civil-defense warning narrated by Arthur Godfrey, was repeated last Sunday (12), at 10 to 11 p.m., at the request of the Air Force and Civil Defense Administrator Val Peterson.

Three more shows are in the works, and more are being planned, the idea being to air the hour-long specials about once a month.

First of the upcoming productions, due in early May, is a detailed account of the iron-curtain refugee problem. Called "The Green Border," a phrase used by the escapees, the program is being produced by reporter David Moore, who returned this week from Europe with the unedited tapes. Moore had worked abroad with CBS Radio news correspondents Dick Hottelot (Bonn), Alexander Kendrick (Vienna), Ned Calmer (Rome) and David Schoenbrun (Paris).

"Green Border," an actuality report in the words of the escapees themselves, will have narration by Edward R. Murrow. Bigtime treatment of the new documentary series is evidenced by the name narrators.

There hasn't been such fullscale activity since the slow expiration of the old CBS documentary unit four years ago.

"In the realm of ideas," says Novins, "television still has a long way to go. Radio's experience has shown that radio can deal effectively with ideas."

Main difference between the current series and the old much-kudosed CBS documentaries comes from the emergence of tape reporting, helped considerably by ideas evolved from "Hear It Now," in the 1950-51 season (which went TV as "See It Now," plus "Nation's Nightmare," the following summer).

Whereas "Hear It Now" was newsy and "Nightmare" a six-program investigation of organized crime, the new series of documentaries will explore separate areas of national and world problems. The one-time dramatic approach of CBS documentaries has not been excluded in present thinking, says Novins. Primarily, however, the current documentary series will be mainly actuality tape recordings.

Radio Networks Must Reappraise 'Nighttime Thinking,' Sez Cecil

Time has now come when it's the "height of folly" for the radio networks to pit expensive star-filled programs against TV nighttime stanzas. That's the cry of James Cecil, prexy of Cecil & Presbrey agency, N. Y., 40% of whose $21,00,000 total billings are now invested in radio and TV.

In an interview this week, in which he called for an even more drastic slash in nighttime radio rates, Cecil said the AM webs should realistically consider nighttime their "lean meat period" and daytime their "fat meat period."

"Instead of trying to buck the big nighttime TV programs," Cecil said, "the radio networks should now fill their evening spots with inexpensive programs, like music, audience participation and panel shows. I doubt whether even using the identical star-filled cast of a nighttime TV show on nighttime radio would equal TV's audience draw. If the radio networks don't reappraise their nighttime programming, they may yet reach the point when they'll even have to consider closing the networks from 8 to 10 p.m."

Cecil said ad agencies are by no means brushing off radio's value, considering that it has 96% penetration of the population, with over 40,00,000 families owning 60,000,000 radio sets. He conceded that "people are still buying radio sets, suggesting that they're listening, particularly in rural areas not yet covered by TV."

However, he said that the web's nighttime raido salesmen continue to ignore the overriding growth of TV viewing and impact in radio homes. He pointed out they should "wake up" to the current 21,234,000 TV sets in use, meaning 72.6% penetration of U. S. families. He said nighttime radio was losing impact particularly in urban centres, like Baltimore, with 95.4% TV penetration, Buffalo, with 91% penetration, Boston with 90%, and N. Y. with 77.6% TV penetration.

"Buying nighttime radio nowa-

(Continued on page 47)

WAFM-TV, Birmingham, Sold for $1,500,000; Buyer Must Unload AM

Birmingham, April 14.

Birmingham News Co. has contracted with a brokerage firm to survey its properties and find a buyer for its radio and FM station WSGN, which it must sell before getting FCC approval on its purchase this week of The Television Corp. and its properties, including WAFM-TV, WAFM-FM and WAPI. The sale price was reported to be in excess of $1,500,000.

Henry Johnston, who is in charge of all radio operations for the Birmingham News Co., announced the sale this week. News Co. purchased common stock from Ed Norton, majority holder, and Thad Holt, minority holder.

This is the second TV station in Birmingham to change ownership in a week. The Storer Co. is now seeking FCC approval on its purchase of WBRC AM and TV from Mrs. Eloise Smith Hanna for a reported $2,400,000. This station is an NBC outlet.

WAFM-TV and the other Television Corp. stations are CBS affiliates. WSGN is an ABC affiliate. No sale price has been given for WSGN.

Willys' CBS Coin For Music Festival

Willys-Overland, through the Ewell and Thurber agency, will sponsor an International Music Festival Series as a summer CBS Radio replacement for the New York Philharmonic Symphony, which it also bankrolls, beginning May 3.

Program, on Sundays from 2:30 to 4 p. m., will run for 23 weeks. James Fassett, the web's director of music and commentator for the Philharmonic series, will be in charge of the warm-weather musicfest, which will be taped, personally visiting seven European and one American festivals.

The international music to be represented on the new program will come from the Salzburg Festival in Austria, the Bayreuth Wagnerian Opera Festival in Germany, the Maggio Musicale in Florence, Italy; the International Bergen Festival in Norway, the Sibelius Festival in Helsinki, Finland; the Festival of Music and Drama in Holland, the Edinburgh Festival in Scotland, and the Tanglewood Music Festival at Stockbridge, Mass.

FRAMER SETS BRACE OF NEW TV SHOWS

Spotlight Promotions has sold two Walt Framer television programs, "Magic Horseshoe" to WNBT, N. Y. and "Make a Million" to CBS-TV.

"Horseshoe" is set to preem on the NBC-TV key Tuesday, April 20, from 6 to 6:30 p,m., and also will be seen on Thursdays at the same time. Show is a junior version of Framer's "Strike It Rich," with kids making their wishes come true by rubbing a horseshoe. No emcee set yet.

"Million," humorous interviews quiz show has been sold to CBS-TV as a half-hour, once-a-week night time spot. Jerry Lester is tentatively slanted as emcee.

Grossman Named To CBS-TV Operations Post

Henry Grossman, assistant to Frank Falknor, CBS-TV veepee in charge of operations, has been named director of operations for the TV web. New role is in addition to remaining as Falknor's aide.

Departments reporting to Grossman, in his new capacity, are network operations, film-service operations, production operations, technical operations and new effects development.

'Monopoly' Squawk Forces FCC to Void VHF Grant Shared by 2 Coast TVers

Washington, April 14.

Those share-time TV authorizations are giving the FCC some headaches.

Last week, under requirements of the McFarland amendments to the Communications Act, the Commission had to pull back permits it granted to two applicants who agreed, in order to avoid hearings, to share the only VHF channel (8) in the Salinas-Monterey, Calif., area.

Action was taken because of a protest by a rival UHF permittee that the Salinas-Monterey combine will have a monopoly on network programs. The permittee, KICU, charged that the channel 8 combine (KSBW in Salinas and KYMB in Monterey) have grabbed up all the network affiliations. Situation, it's claimed, will "effectively monopolize" TV in the area, leaving it without a source of programs and resulting in "an impossible situation."

Because of rights granted under the McFarland amendments, to protest authorizations made without hearings, the Commission postponed effective dates of the channel 8 permits, pending a hearing to be scheduled later.

Previously, the Commission rescinded permits granted to WHEC and WVET in Rochester, N. Y., to share channel 10, after Gordon Brown, owner of radio station WSAY, protested. He said the Commission acted so fast on the share-time arrangement, that he hadn't had a chance to get in his own application for the channel.

Brown had been in process of preparing his channel 10 application when authorization to his rivals to share the channel caught him by surprise.

In the Rochester case also, the Commission postponed the effectiveness of the permits, pending a hearing to be scheduled later.

AN AGENCY BY ANY OTHER NAME

Entries Reach New High

In connection with VARIETY's 20th Annual Survey of Showmanagement, published on Pages 33 to 39, it's heartening to note that the competition among United States and Canada stations for VARIETY recognition hit a new high this year in the number of entries submitted.

In contrast to the approximate 175 entries from radio-television stations last year, the number submitting presentations for VARIETY appraisal this season neared the 300 mark. That's by far tops to date—a reflection of the accelerated activity, particularly in the radio field, and the competitive jockeying, mostly on a management level, to maintain broadcasting's stature.

Houston U. Sees TV Educ'l Station Saving $10,000,000 in Buildings

Washington, April 14.

Television without commercials will come to Texas May 4, when U. of Houston, in cooperation with the public school system of Houston, launches a non-commercial educational station.

The university station (KUHT-TV) will operate on channel 8, and start with a schedule of 20 hours a week, programming Mondays through Fridays from 5 p. m. to 9 p. m. Schedule will be stepped up in the fall.

Although educational stations are generally regarded as a costly operation, W. W. Kemmerer, U. of Houston prexy, believes that KUHT-TV will not only pay for itself, but will also make money for the school. He estimates it will save, over the years, approximately $10,000,000 in construction of classroom buildings. With TV, large numbers of students can be assembled in one place, and fewer classrooms, and teachers, required.

The university has a three-fold program by which it plans to make KUHT-TV self-supporting:

1. It will use the station to reach more students per course for in-school teaching.

2. It will give "telecourses" (at fees) to people at home, who will receive credits toward degrees. Similar courses have been put on the air by Western Reserve U. in Cleveland and by WOI-TV in Ames, Iowa.

3. It will use the station as a laboratory to train students for TV broadcasting and engineering, thus attracting greater enrollment.

Kemmerer is also planning to begin work soon on a $1,000,000 TV center on the campus, to which he hopes to attract all video stations in Houston. He has already arranged with KNUZ-TV to locate its transmitter at the site.

The university station may prove to be the most important development in the history of education, if educators' claims for TV as an educational tool are borne out. The KUHT-TV operation should demonstrate whether education can be made entertaining, whether TV can reduce illiteracy, whether TV can be effective for in-school teaching, and whether educational stations, supported by taxpayers or by private endowment, can justify their

(Continued on page 47)

CBS' 'Love That TV Sat. Night'

Now that CBS-TV has established its enviable two-hour Saturday night 8 to 10 commercial lineup, with the Jackie Gleason, Herb Shriner, "Favorite Husband" sponsorship parlay, thus giving its first solid competitive standing opposite NBC-TV's "Show of Shows," the Columbia program boys apparently are now out to further solidify its Saturday blockbuster. With the 10 to 10:30 segment of "Show of Shows" still formidable opposition, CBS apparently is out to strengthen the rivalry and wouldn't be averse to installing one of its own major properties in the period.

Present 10 to 10:30 occupants on CBS-TV are the alternating "Balance Your Budget" (sponsored by Seely Mattress) and "Quiz Kids" (bankrolled by Cat's Paw.)

NBC Radio's Circus Show

NBC radio is cutting an audition record of a projected dramatic series, in cooperation with the Ringling Bros., Barnum & Bailey circus, of a behind-the-scenes program on the big show.

Program is planned for late-summer or fall debut.

Campbell Warns Profit-Hungry AM Digging Own Grave

Dallas, April 14.

"There's nothing wrong with radio except the people in it." That's the opinion of Martin Campbell, vet showman and supervisor of radio and television for WFAA.

Panic on the part of radio people at the prospect of lower profits has brought the industry to the point where it's "digging its own grave," he said. "In any other business, nobody expects a 20% profit. But radio has had that all along, and now that the prospect arises that that profit is going to be reduced, they all go into a panic and make all kinds of deals."

With the growing practice of foregoing the rate card and making special deals, Campbell said, the industry is moving in a direction which can only bring it further downward. Another factor in the situation, he added, was the attitude on the part of the networks in making radio a stepchild, in "debasing" it.

Campbell conceded the effect of TV in radio outlets in video areas. In his own case, he pointed out that in metropolitan Dallas AM was taking a beating from television. But since WFAA is a 50,000-watt clear channel station, only about 12% of its audience is in the TV area. WFAA last year hit an alltime high in billings.

In those 5,000-watters and smaller stations in television coverage areas, there's a serious problem to be faced, he said. The stations must reevaluate their functions and rates. But there's no reason why the networks shouldn't be able to supply high quality programming for the many stations that reach beyond TV coverage areas and for those on non-TV spots, Campbell said.

PLYMOUTH'S 9-WEEK RIDE ON 'ABC ALBUM'

The Plymouth division of Chrysler Motor Corp., through N. W. Ayer, has bought nine weeks of the "ABC Album," new ABC-TV showcase which preemed last Sunday (12).

Auto sponsorship, estimated at $250,000, will run from April 26 through June 21. During that time, the show (Sundays at 7:30 to 8 p.m.) will be retitled "Plymouth Playhouse." Thirty-two major stations have been cleared.

Sale leaves only four programs (the first and last two) of the series sustaining, a major coup for the net since "Album" was designed to be a spring look-see

'53 ALMANAC ON % HOUSES

An AM-TV bankroller or a time salesman nowadays is apt to be befuddled, bothered and bewildered when he asks to speak to the top brass named in the title of an ad agency.

An inquirer asking to see one of the high echelons in a scrambled alphabet agency, entitled "Smith, Hooligan & Doohickey," say, might well be told, "Smith is dead, Hooligan left us 20 years ago to join the agency across the street. And Doohickey has long retired to grow dahlias in Westchester County."

Why, then, are the original names retained? Usually because a corporation by any other name would not smell so sweet as an established tradition. Custom lends dignity to age.

To aid the bewildered, VARIETY has delved into the genealogy of the top radio-TV agencies, and herewith offers a summary of those whose titles are wholly or partially figureheads:

N. W. Ayer & Son: Francis Wayland Ayer, 1st prez, named the agency in 1869 after his non-participating father, Nathan Wheeler Ayer, both long since dead; Warner S. Shelley now prexy.

Batten, Barton, Durstine & Osborn: Bruce Barton is board chairman and Hearst syndicated columnist; George Batten is dead; Roy S. Durstine moved out about 1938 to form own agency, Roy S. Durstine, Inc.; Alex Osborn is board vice-chairman; Ben Duffy prexy.

Benton & Bowles: William Benton left in late '30s; ex-Dem. senator in Conn., now looking after investments in Muzak and Encyclopedia Britannica; Chester Bowles sold last agency stock in 1946, most recently Dem. ambassador to India; Robert E. Lusk now prez.

Calkins & Holden, Carlock, McClinton & Smith: Ernest Elmo Calkins, "Dean of Ad Men," now in his 80's, retired to Park Ave. house and Florida jaunts; Ralph Holden is dead; Merlin (Mike) Carlock active as one of six owners of agency; Harold L. (Ray) McClinton, prez and partner of agency; Paul Smith is partner and v.p.; J. Sherwood Smith is board chairman and partner, but his name isn't in agency title because of its present longevity.

Doherty, Clifford, Steers & Shenfield: Francis J. Doherty, exec director; Donald K. Clifford, prez; William E. Steers, treas.; Lawrence L. Shenfield, board chairman, all active in rare multi-named agency where this holds true.

Erwin, Wasey: E. R. Erwin is dead; Louis R. Wasey is board chairman; Howard D. Williams now prez.

Foote, Cone & Belding: Emerson Foote shifted to McCann, Erickson as exec v. p.; Fairfax M. (Fax) Cone is prez; Don Belding is L. A. director.

Albert Frank-Gunther Law: Albert Frank is dead; Rudolph Gunther semi-retired board chairman; Russell Law is dead; Frank J. Reynolds is prez.

Dancer-Fitzgerald-Sample: H. M. Dancer is prez; C. L. Fitzgerald board chairman, Glenn Sample retired from agency.

Kenyon & Eckhardt: Otis A. Kenyon is dead; Henry Eckhardt dead; Bill Lewis now prez and Thomas D'Arcy Brophy board chairman.

Marschalk & Pratt: Edward Pratt left agency 25 years ago; Harry Marschalk is prez.

McCann-Erickson: Harrison King McCann is board chairman; Alfred W. Erickson died 1936; Marion Harper is prez.

Ruthrauff & Ryan: Wilbur Ruthrauff is dead; Frederick B. Ryan board chairman; F. B. (Barry) Ryan, Jr., is prez.

J. Walter Thompson: Thompson is dead; Stanley Resor is prez.

Young & Rubicam: John Orr Young left to form own public relations org; Raymond Rubicam retired to Phoenix, Ariz.; Sigurd (Sig) Larmon is prez and board chairman.

Madden Resigns NBC Pub Relations Veepeeship; Press Dept. in Revamp

Spotlight in the continuing NBC administrative reorganization this week centers on the public relations-press divisions. Edward D. Madden, veepee in charge of public relations and assistant to the president, is submitting his resignation, a move not unexpected in some quarters since his shiftover from sales chieftain to pub relations under the network's re-integrated pattern promulgated last August.

In addition to the Madden resignation, there will be a new director of the press department, effective April 20. He is Richard T. Connelly, presently No. 2 man in the radio-TV press dept. at Young & Rubicam. He moves over to NBC radio-TV press as No. 2 man to veepee Syd Eiges. Connelly replaces Frank Young, who was named to the post last year when Jo Dine resigned to join the Fred Ziv operation. Young's future affiliation with the web is as yet unannounced.

Meanwhile, prospects of Eiges moving into the public relations post being vacated by Madden (press and pub relations operate as separate divisions at NBC) has touched off considerable speculation. If Eiges moves and the departments remain divorced, it would entail another drastic reshuffle within the press division.

Madden, meanwhile, is reportedly being romanced by the new ABC-UPT regime, with an automotive outfit also dangling its No. 1 administrative post for his consideration. Prior to joining NBC in 1950 Madden was a key veepee at McCann-Erickson agency for 10 years and exec veepee and general manager of the American Advertising Network.

This will be Connelly's second hitch in NBC press. Prior to joining Y&R he worked in trade press when Tom Knode managed that facct of the division.

Benny Set for '53-'54

Hollywood, April 14.

Jack Benny will continue under the aegis of American Tobacco next season both in radio and television. Agreement has been reached on all provisions of his contract. The deal will be firmed in a few weeks.

It's still unsettled, however, as to how many teleshows Benny will do next season. Understood that Luckies would like more than his current one monthly.

NBC-TV Pares Sun. Aft. Rates In Bid for Biz

Effective May 1, NBC-TV is revising downward its Sunday afternoon rate structure. The stations are so being notified. Some don't like it, but the majority, whose local rate structure tallies with the new NBC thinking, have accepted it without quibbling.

Reduced rate for the 1 to 5 Sabbath afternoon slots will bring NBC into conformity with CBS-TV's rate pattern for the same hours. At present the NBC nighttime rate also applies to Sunday afternoon, but after May 1 it will drop to 75% of the nightime cost. CBS adopted the latter "come on" to sponsors some time back—but in Columbia's case it isn't necessary to get the okay of the affiliates.

Unlike two or three years ago, when it was practically SRO on Sunday afternoon availabilities, it's lean pickings for NBC these Sabbath days, with only two commercial entries riding in the 1 to 5 segments. These are "Kukla, Fran & Ollie (RCA) and "Zoo Parade" (Quaker Oats). NBC hopes the lower rate will invite some new sponsor coin.

Walker's Swan Song As FCC Chairman At Ohio State Institute

Columbus, April 14.

FCC Chairman Paul A. Walker will be making his last appearance in his present post before Ohio State University's Institute for Education by Radio-Television, which opens its four-day sessions Thursday (16).

Walker is scheduled as one of the two main speakers at the Institute banquet on Saturday and will recall some of his experiences during the many years of service with the Commission, discussing "The Role of Federal Regulation of Broadcasting in Our American Democracy." Walker is strongly pro-education in his stand on the Commission.

The other banquet speaker is Henry Cassidy, NBC director of news and special events who will speak on "The Way the World Looks."

Thursday's opening general session on "The Telecasting of Legislative Hearings" will feature Edward Stanley, NBC manager of public affairs and education; Dorothy Kenyon, attorney and American Civil Liberties Union member, and Morris S. Novik, broadcasting consultant to organized labor.

Chalmers to C-E

William Chalmers has moved in as radio-TV director at Campbell-Ewald agency.

Previously he headed up the Grey agency's radio-TV dept. and prior to that dittoed at Ke von & Eckhardt.

Crosley to Share TV 'Hit Parade'

Lucky Strike, which finds TV programming too rich for its blood and thus favors sharing its properties with alternate clients, has finally found a second bankroller to help pick up the cost on the NBC-TV Saturday night "Hit Parade" next season. Alternate sponsor for the '53-'54 ride will be Crosley, which, in turn, also shares the Paul Winchell NBC-TV Monday night show with Speidel. (Winchell moves to Sunday at 7 for P & G next season, but both Crosley and Speidel plan continuing in the time with "What's My Name").

There were some doubts about "Hit Parade's" continuance next season because of the program's $40,000 weekly talent-production tab, with Luckies on the prowl the past couple of months looking for an alternate client. Ciggie company has a similar arrangement on its Monday night NBC-TV "Robert Montgomery Presents," with Johnson's Wax helping defray the cost on an every-other-week basis.

EDUC'L TV IN ILL. FACES COMM'L GANGUP

Springfield, Ill., April 14.

Operators of commercial radio and TV stations in Illinois meet here today (Tues.) to fight a proposed $2,000,000 appropriation for educational video.

Bills sponsored by state representatives Charles H. Weber and Robert E. Romano would give to the Chicago Board of Education and the U. of Illinois $1,000,000 each from race track funds to establish and operate educational TV stations.

Broadcasters are complaining of unfair competition, but its the solons' thought that since these are non-commercial stations, they don't compete with free enterprise.

Execs Ponder Whether TV Economy Will Wipe Out Full-Hour Shows

The nighttime hour-long (or longer) dramatic and variety programs on television may, in several seasons, go the way of the dodo. On the basis of the '53-'54 season's planning, they still loom fairly prominent on the network schedules, with 10 hour-long-or-plus productions, excluding the Pabst-Gillette fight pickups.

But there is not a single new entry on the roster, all 10 comprising the old standards, such as Milton Berle who will be rotating two-out-of-three with Bob Hope (plus three additional dramatic entries by Robert E. Sherwood); the Robert Montgomery show, "Studio One," "Kraft Theatre," "Arthur Godfrey and His Friends," "Colgate Comedy Hour," "Jackie Gleason Show," Ed Sullivan's "Toast of the Town," "Your Show of Shows," and the "Philco-Goodyear Playhouse."

Hour casualty this season is NBC-TV's "All Star Revue," with "My Hero" and Ted Mack's "Original Amateur Hour" (now halved) as two half-hour fall replacements.

"Revue" demise adds to a long list of dropped hours—the "Celanese Theatre," the Pulitzer Prize Playhouse, "Broadway Open House," the Paul Whiteman hour, the Kate Smith show, "Prudential Family Playhouse," and the Schlitz and Ford Theatres (since capsuled into half-hour presentations).

Reasons for the decline of the hour programs are many, but chief of them is the problem of soaring television prices.

Of the 10 returning programs, only three have single sponsors—"Kraft Theatre," "Colgate Comedy Hour" (with several products shouldering the financial burden) and "Toast of the Town." All the others have alternate or participating sponsorships, which spell worry to the tele salesmen.

Frankly, the time salesmen are discouraging the hour productions. They're tired of splicing sponsorships thin and keeping several bankrollers in line for one show. Moreover, half-hour rates are 60% of hourly rates, and two half-hours, in tele, equal a juicy 120%. Station clearances are also a headache, with half-hour shows easier to line up.

Significantly, ABC-TV is planning half-hour shows for its block of stars who have had hour exposures in the past, among them George Jessel, Paul Hartman, Ray Bolger and Danny Thomas.

If TV prices go higher, there will be a delaying action fought on cutting sponsors in even thinner, with as many as eight advertisers sharing the tab for an hour show. But if sponsors remain reluctant on a share basis—half-hour sponsors are more numerous than those willing to take a small part of an hour—there will be no great industry fight to retain the hour shows as such, despite their great public popularity.

WERE, WXEL Ballcast Windfall in Cleveland

Cleveland, April 14.

Opening of baseball season finds WERE and WXEL, handling radio and TV play-by-play of Indians games, chalking up bonanza in sponsored time sales for both games and for-and-aft.

Radio-wise, WERE will feed games to special 30-station hookup extending into New York and Pennsylvania, with Jimmy Dudley and Jack Graney back at the mike. Standard Brewing Co. has picked up the tab for only the local outlet for all 155 games.

TV-wise, WXEL again carries all 77 home games for Pfeiffer Brewing, with Bob Neal and Red Jones gabbing. The station will feed opening game to Ohio network, including WSPD, WHIO, WTVN, WICU and WKBN. Other Pfeiffer feeds to outside stations will be realized April 21, 25, 26 and 28. WXEL will use a four-camera crew.

Cuepo's N.Y. Huddles

George Cuepo, Rome manager of WOV, N. Y., arrived in New York over the weekend with his wife, Vera Fontanella, who produces the station's daily Italian-language "Your Home Town."

Pair will stay in N. Y. for 10 days, conferring with Ralph Weil, stations' prexy.

Blaze Levels WCMA

Cornith, Miss., April 14.

WCMA, Cornith indie, was literally destroyed by fire of undetermined origin last week (10). Station manager John Bell and program director Larry Crenshaw said the studios, control rooms and equipment, including one of the largest record libraries in North Mississippi, were completely destroyed by the blaze, about two in the morning. The station had signed off at 11 p.m.

Bell and Crenshaw immediately mapped plans for a makeshift operational schedule. New studios are already under construction.

200G TV Center For KSTM, St. L.

St. Louis, April 14.

Work on a new $200,000 building to house the second TV station in St. Louis is expected to be completed by Sept. 1 when KSTM-TV, owned by the Broadcasting House, Inc., is skedded to tee off on UHF Channel 36. The building of modern design will be in the west end sector of the city and will operate with a 600-foot tower.

William E. Ware, prez of the new company, said the new TV station basically will be an ABC affiliate.

CBS Radio Preps Major Summer Sun. News Show

The CBS Radio news department is planning an elaborate Sunday-afternoon summer news show, from 4 to 4:30 p.m., beginning in early May.

The program, aimed to demonstrate once again that radio can jump around the world the way television can't, will be combination of a world news roundup, the web's year-end show and the defunct "Hear It Now," with a large portion of Washington origination. Show will be put up for sale. Time is now sustaining.

Iron Curtain 'Challenge' Series for NBC Radio

Peg and Walter McGraw, who tape-documented the NBC radio series "The Challenge of the Prisons" (ending this Friday (17), are scheduled to go to Russia in the fall, reports Jack Cleary, the web's program chief, to do a documentary series titled "The Challenge of the Iron Curtain."

Another documentary series planned for next season by the McGraws is "The Challenge of Narcotics." Each series will run three or four programs.

WABD's Rash of Spots

WABD, DuMont N. Y. flagship, last week registered some of the heaviest spot business in its history, with General Mills pacting for 624 one-minute, 80-second and 20-second announcements and five other advertisers signing for extensive campaigns.

Standard Brands purchased 267 20-second spots for Instant Chase & Sanborn Coffee, while Fatima has signed for 40 20-second and eight-second announcements. Other new sponsors are O'Dell Co., Henry Heide, Inc. and Frito.

Canadian Entries Gain Prominence In OSU Awards

Columbus, April 14.

Only two U. S. network shows managed to cop recognition in the radio section of 17th American Exhibition of Educational Radio and Television Programs, held in connection with Ohio State U.'s annual Institute for Education by Radio-TV, which opens at the Deshler-Wallick Hotel here Thursday (16).

In significant contrast to this, the Canadian Broadcasting Corp. carried off five first awards and five honorable mentions. In a spot check, it was observed that U. S. networks generally refrained from entering their New York shows, but there were network show entries from Hollywood and Chicago.

NBC got a first award for its "National Farm and Home Hour" out of Chicago, and CBS shared its honorable mention for "The People Act" with the TV-Radio Workshop of the Fund for Adult Education and the National Committee for the People Act.

Television awards will be announced the opening day of the four-day Institute. Number of TV programs submitted complicated the judging so that TV list, which was judged by a special group here, had to be delayed.

It was pointed out by a top Institute official that perhaps the strong showing of Canadian radio as against that of the U. S. reflects a deterioration of new programming in this country. It was also observed in a foreword to the awards that radio is still the principal and unchallenged form of

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Summer Defrosting For 'People Are Funny'

Amana Refrigerator Inc. of Iowa, through Maury, Lee & Marshall agency, has bought a 13-week summer period of CBS Radio's "People Are Funny," Mars candy now backs the show (Tuesdays at 8 to 8:30 p.m.), but will relinquish it for the summer.

Summer bangroller begins the first week in June.

Kansas City—Mrs. Ann Sine is resigning from Station KCKN after nearly nine years of service there. She has been office manager of the Capper outlet, but will devote herself entirely to homemaking. She began with station in 1944.

Nix on Famous Players, Cooke In Canada TV Invites Political War

Toronto, April 14.

In what is promised as a political issue in the forthcoming Federal election this fall, Famous Players-Canadian's application for a television license has been turned down by the State-operated Canadian Broadcasting Corp.; ditto application of Jack Kent Cooke, owner of radio station CKEY, Toronto. Unable to obtain a Toronto channel, as all three are held by the CBS, with one only in operation, Famous Players sought to establish a station in nearby Kitchener, Ontario, with Cooke seeking a similar go-ahead in Windsor, Ontario, across from Detroit.

Prepared to gamble millions in setting up of TV stations in Toronto, Famous Players and Cooke are now further stymied in a CBC brushoff that prohibits their establishing TV stations in adjacent Toronto areas on CBC policy that these would blanket proposed CBS-TV stations and that the State-operated system will set up its own network in key cities across Canada, confining private enterprise wishes to the smaller cities where these will not conflict with the CBS-TV web.

With Canada still in the pioneer TV stage, and guided by a wait-and-see policy in observance of TV difficulties and their solution in the United States and Britain—plus the problem of Federal financing, with taxpayers in unserved areas squawking about paying for TV services in more fortunate centres—CBC is currently operating a station in Toronto and one in Montreal, but plans to have TV stations operating by June in Vancouver, Winnipeg, Ot-

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TV Copywriter Tips

Continued from page 27

location. However, to intensify interest, and add variety to commercials, it is often desirable to stimulate action and interior shots. By judicious editing and selection of existing footage, results can be achieved that not only provide the illusion, but represent only a very small fraction of the cost of making live shots.

In many cases, even copy writers who have had the opportunity to become familiar with studio mechanics are wise to rely on the advice of a film editor. Quite often, the sheer variety and ingenuity of the special effects available, becomes too hard to resist, and the result is usually a gimmick-happy commercial. Here the problem becomes one of selection, and it takes considerable experience, to be able to discriminate between effects that enhance the story line, and those that merely clutter up the action. Special effects can be costly, too, and studies have shown that excessive use of even conventional devices can distract the attention of the viewer from the commercial "sell."

Trick Gimmicks Costly, Slow

Particularly is this true of trick opticals, superimpositions, split screens and the like. These can increase the cost of a commercial tremendously, and delay delivery. It is well to remember that the less laboratory work necessary, the less the commercial will cost—and the quicker it will be ready.

These are among the things a good film man can be counted on to point out, and it is almost axiomatic that for topquality commercials, an early working relationship be established between the copywriter and the film expert.

Another vitally important factor that a good copywriter working on television commercials should keep paramount in mind, is the old shibboleth: "One picture is worth a thousand words." For film or television is nothing more than the projection of thousands of single still pictures—it is the brain's unique ability to retain the image momentarily that gives film its motion.

Horace Schwerin, the commercial tester, pointed out that his studies consistently show that by far the major selling impact of a commercial film is in its visual aspects. Both the Army and Navy research studies made during the war on training films are even more emphatic: one analysis credits as much as 90% of the film's effect on viewers to the picture—only 10% to the audio track.

Schwerin, of course, feels that by far the most effective type of film commercial is one where the message is expressed visually and audibly simultaneously. While there seems to be no question of the correctness of his finding, it is exceedingly diicult to maintain continuity of action in a film throughout, and at the same time observe this recommendation.

In view of this, it would seem advantageous for most copy writers, to give considerably more thought than is now being given to the action and visual elements of the commercial. It would also seem for future reference, that if the elements in a commercial do not offer any particularly advantage in visual treatment, some consideration should be given to either junking the commercial and starting from scratch, or going ahead and doing it live.

Far to many commercials today are nothing more than a straight radio commercial pitch, with very little thought given to the visual aspects. If a straight selling commercial, with static production values, has to be used, then it should definitely be done live—not on film.

Previously, because of the disparity in performers fee's covering live and filmed performances, it was usually cheaper to do the commercial on film. But today, with the new Screen Actors Guild minimums and repeat fee's, doing a straight commercial on film will cost as much or more than live.

There is also some small consolation to be had from the fact that research studies on straight commercial pitches indicate that a live pitch carries a stronger impact than if the spiel is on film.

But to get back to the copy writer's obligation to provide a stronger visual sell than an audible one. The U.S. Army's very interesting reports on training film reactions strongly indicate that, in the initial conception of the commercial idea, the major thinking should be in terms of the picture, rather than trying to adapt action to dialogue later on. If this premise is accepted, the writer must then conceive, and provide for, such factors as movement, motivation, and characterization in his original script treatment.

Considering the fact that little real thought is being given to visual interpretation in commercials today, and, generally speaking, the acting is somewhat reminiscent of the Keystone Kops, it would appear the writer has his work cut out for him. If we are to accept the comparable findings in the Army tests, by neglecting this phase of commercial film production, both the recall and impact factors are reduced. On the other hand, by establishing characterizations, utilizing facial expression, movement, and good casting (which is discussed next) a much more effective and acceptable commercial can be produced.

In any event, the advertising copywriter is now in the process of becoming a screen writer. He has the responsibility of not only creating a solid sales story, but also scenes containing the elements of a good screen play—and character's who not only talk, but must move and portray a role.

This is the second of a series of three articles by Mr. Harris on Television Programs and Commercial Film Techniques. The third will appear in subsequent issue of VARIETY.

Pix-TV Mating

Continued from page 2

sponsor will not only be underwriting ABC's time facilities, but also payrolling the Hollywood excerpts whose direct benefit will be a cuffo commercial.

Ed Sullivan's CBS-TV vaudeo, "Toast of the Town," has done considerable pioneering in breaking down studio-by-studio resistance to freeing scenes and personalities for videocasting. Sullivan, obviously, achieved this as direct result of his toprated TV'er serving as an automatic showcase for the properly timed pic product.

The Johnston office hookup, however, bespeaks the frankest and most direct mating of the two media—films and TV—because it has the management end of the picture business in complete accord with the idea of a permanent TV outlet.

Kintner envisions a Saturday or Sunday evening half-hour, despite the fact that such a potent picture package might be considered militating against the film b.o. However, weekend business is such that TV's inroads are relatively negligible, as evidenced by TV least affecting the boxoffice on the two strongest fan nights, even at video's most potent impact as "opposition."

This unusual capitulation by Hollywood to TV is a milestone in the mutuality of both giant mass entertainments.

It augurs potentials of extraordinary scope. For instance, it may be regarded as a forward step, perhaps, in a new avenue of revenue for Hollywood—the oft-discussed "tollvision," via a metered method of at-home payment. "A boxoffice in every TV home," for which the most vociferous have been Cmdr. Eugene F. McDonald, Jr. (Zenith), Carl Leserman (Telemeter), Paul Raibourn (Paramount), David Loew and other showmen.

Perhaps more immediate, it crystallizes the continuing firmness of the picture boxoffice in relation to TV; that video is no longer the bogeyman of old; that strong product will command even stronger b.o. And, above all, that the two giants can thrive side by side, each one complementing the other. Perhaps this was best illustrated by the RCA Victor sponsorship of the Academy Awards, and the manner in which the NBC-TV facilities showcased the dignity, stature and scope of the film colony as it never had been before. More important still was the immediate b.o. reaction following the telecasting of the Academy sweepstakes.

20th ANNUAL VARIETY SURVEY OF SHOWMANAGEMENT

By GEORGE ROSEN

GOAL TO GO

A year ago they had practically carried the TV ball down to Radio's one yard line. It was goal to go, and it was all over (for AM) except the shouting. The Kilocycle Kollege kids were putting up a mighty terrific defense in the face of the Video super-dreadnaught and a TV blitzkrieg that threatened to wipe the Radio low countries off the face of the broadcasting map. That was a year ago.

But this year's entries for VARIETY'S 20th Annual Survey of Showmanagement offer a revealing story—a story of how, in the face of near-total oblivion, Radio bounced back in the '52-'53 season and, registering one of its peak periods, literally took the ball away from the TV entrepreneurs to sweep down the field for amazing gains.

It wasn't easy. It required plenty of ingenuity, team work, resourcefulness and utilizing all the prize plays in Radio's bag of tricks. For the opposition from the TV razzmatazz was plenty rough and tough. It still is, with the Radio ball carriers, indeed, even now alerted to the likelihood of Video reassembling and reappraising its powerful resources for that final thrust.

But the story of broadcasting in the '52-'53 season, as evidenced from the preponderance of radio stations singled out by VARIETY for acclaim and acknowledgement, is mainly one in which the AM boys reasserted themselves and acquitted the medium with feats of solid, aggressive accomplishment, while capitalizing on a period of TV inertia and practically a 12-month willingness to settle for the status quo, with little or no attempt to broaden TV's scope or horizon.

To accomplish this feat, it took a lot of daring and determination on Radio's part. And perhaps it's not too surprising that, when it came to the flash plays, so many of the industry's veterans, grounded in the fundamental know-how, knowledge and showmanship, dominated the Radio upsurge and exploration into new program-merchandise-promotion techniques.

If Radio acquitted itself in admirable style during the past season, it's because there was an awareness on the part of these vet broadcasters that, in a TV era, AM can no longer afford to stick in the rutted grooves of out-dated, out-run radio patterns. Thus it remained for the Crosley Twins—Jim Shouse and Bob Dunville—to inject a noble, needed experiment into the WLW, Cincinnati, program formula. Tossing out tradition-bound habits and attitudes, they created a sequence of block-programming involving a reshuffle of every major NBC evening show the station carries, to achieve a nightly mood pattern—and made it pay off handsomely. Down Atlanta way, it was Johnny Outler who broke with stereotypes to remove the rust from radio programming in an ingenious "Operations Overhaul." In Philadelphia, it was Ben Gimbel who lit a firecracker to the staid Billy Penn-type of station conservatism and made the city sit up and take notice. In New York, Leon Goldstein came up with such a potent "Waterfront Story" expose on WMCA as to threaten a general strike unless the series was called off.

But these old-established vets didn't hold a monopoly on AM's meritorious achievements. Take, for example, the brace of post-war "babies"—KIXL in Dallas and KLIX in Twin Falls, Idaho, both of which distinguished themselves in small-station enterprise in taking the play away from strong network affiliates. Hometown stations, these, patterned to keep Radio healthy and alive a long time.

Despite its ascendancy into kingpin status, television for the most part took a "breather" from the frenzied tempo of the year before and the year before that. It was the "year of the reprise," accompanied by the same headlines of stratospheric billings and station profits; TV pricing itself out of the market; advertisers apprehensive over rising costs; programs becoming too pat and stylized; major personalities wearing out their repertoire with nothing left for an encore.

True, there were some stations which fulfilled their obligations with maximum effectiveness, as in the case of WBAL-TV in Baltimore, in forcefully demonstrating how a commercial operation can resolve a city-wide educational crisis with stunning results; or WNBQ, the NBC owned-and-operated station in Chicago, which excelled in the art of showmanship, or again the major contribution to special events programming as exemplified by KTLA in Los Angeles.

But overall it was a season which saw Radio, moving from its own goal line, not only putting up a valiant defense, but taking the offensive in preserving its entity as a show business medium and as big business. TV, with its still untapped potential, its greater scope and magnetic pull, can ill afford to remain static. Failure to forge ahead can only clip its wings and invite mediocrity.

Citations: '52 -'53 Showmanagement Review

How to Run A Radio Station

WIP, Philadelphia
WSB, Atlanta

WIP is one of those rare network affiliates in a major market that manage to function as a chain outlet, and yet maintain some of the ilavor and aggressiveness of a first-rate indie. Although WIP has always been a good station, in the last few years Benedict Gimbel, Jr., has built it into an even better operation, spurred on by video competition.

Gimbel realizes that nobody, but nobody can run a really successful radio station these days in a tough AM-TV multi-station community without topnotch programming, merchandising and promotion. And Gimbel and Murray Arnold his program chief, have been operating a station that packs plenty of punch in each of these three vital departments.

WIP's outstanding coverage of the critical Philly transit strike which tied up that town, is prime example of Gimbel-station's resourcefulness, the kind of public service programming that radio can perform perhaps better than any other medium, given the opportunity. WIP scored a real beat right at the start of the emergency, as the only station to broadcast mass meeting of the Transport Workers Union at which unexpected strike vote was taken. Most Philadelphians had been lulled into expectation of no-strike because late edition papers had headlined an 11th hour union-management agreement, and it was WIP's pickup from the union hall that alerted the city to the new crisis.

WIP was on the job every minute of the strike, covering every angle, with direct lines to TWU headquarters, City Hall and offices of American Arbitration Assn. Roving reporters also covered car barns around town to survey strikers attitudes. Then, as strike reached a climax, WIP carried direct reports of strike balloting on back-to-work proposal from arbitration headquarters. When settlement was made, WIP devoted its facilities to getting transit workers back to work as fast as possible by broadcasting new work schedules and assignments to union membership.

Another important WIP public service project was its "Report to the People" series which brought to the mike each week on rotating basis the City's Mayor, D.A., Council members, and top department heads. Philadelphia scene also furnished springboard for series of novel shows featuring famous Philadelphians from all walks of life in the role of celebrity disk jockeys, spinning their favorite platters, interspersed with autobiographical reminiscences.

With increasing importance of out-of-home radio audience, WIP developed unique feature called "Music-News-Sports Review," slanted for maximum appeal to homebound motorists at end of workday, without sacrificing appeal for in-home listeners. Reports on traffic conditions on major highways are integrated with the music, news and sports.

Station's promotional heavy-artillery not only included usual barrage of ads, posters, direct mail, but an offbeat tieup with Philly's Central News Co. which got WIP posters on hundreds of newsstands, fleet of news trucks, and even plugs on aprons of newsboys all over town.

Station's merchandising setup was unusually thorough, and employed variety of techniques, including calls on food brokers and buyers, direct mail, ads in food trade papers, and special merchandising crew to visit indie stores and supermarkets for placement of point-of-sale promotion and displays and to check up on shelf position of sponsors products, and distribution and sales.

With its daily "Kitchen Kapers" show for housewives WIP wrapped up potent triple-play of programming, merchandising and promotion by making this series keystone of its food merchandising system, and by taking show on the road for maximum tieup with community organizations and local stores.

WSB, ATLANTA

When you discover one of those radio stations that have most successfully developed ways and means for maintaining and strengthening their position in the face of tough TV competition, you'll find in the background a seasoned broadcasting showman. WSB is one of those stations, and the strategist of renewed AM success there is that soft-spoken veteran of Peachtree Street, massah Johnny Outler.

As overall manager of both a radio station and TV outlet, Outler during the first couple of years of this double-play operation found himself and his staff seduced by glamor and novelty of video, and giving brushoff to radio. But about a year ago, Outler and his lieutenants, AM manager Frank Gaither and AM program director Elmo Ellis, decided it was about time to give AM a healthy hypo. Outler called it ". . . removing the rust from radio programming."

The rust-removers set to work to completely overhaul their AM operation, giving realistic and critical once-over to everything from station-breaks to programs. They decided that just because something had been a certain way for years was no reason for continuing those stereotypes. They revamped the entire operation, with "We dare to be different!" as their battle-cry.

They shook up station's schedule, and they shook up their listeners. They revised or discarded every sustaining show format, talked old-line sponsors into revising commercial features, abandoned old themes realigned network attractions, polled listeners to determine their ideas, scripted shows that had been allowed to drift along ad-libbed, and startled housewives with jokes, recipes, riddles, contests and other gimmicks in station-breaks.

But the renovation was more than just a gimmicking-up of the schedule. After the rust was scraped off, Outler & Co. rebuilt on solid foundation. They created 18 new local shows. They added more news periods, hypoed them with multiple voices, integrated sound and music, more taped material and remotes. At 11 p.m. across-the-board, they inserted block programming of news, with "Operation News," half hour with a one-two-three lineup of five minutes of weather and highway reports, 10 minutes of local and world news, winding up with 15 minutes of news commentary off the network line.

Because it allowed listeners voice in programming, WSB made some surprising and productive discoveries. The listener survey revealed for instance that Atlanta audiences wanted more classical music. So the station's serious music quota was upped from five to 14 hours a week. "Give 'em something they can't get anywhere else," was the WSB idea, and it paid off. As a result of its rust-cleaning campaign, WSB has bigger audiences—and 27 out of Atlanta's 30 top-rated shows are WSB productions.

All this was accomplished without extra expenditures; in fact, WSB-AM operated with even greater efficiency than before. WSB-credo is one that can be followed profitably by AM stations everywhere: "ingenuity is more important than dollars."

Showmanager Award

FRANK STANTON — WM. S. PALEY

This year's Showmanager Award, with its accompanying "Phi Beta 'Variety'" key citation, is a back-to-back parlay representing the top management team of Columbia Broadcasting System, Inc.—Board Chairman William S. Paley and President Frank Stanton. For it was the season of 1952-53 that witnessed the fruits of their collective thinking, courage and foresight. If, at the start, there were considerable misgivings over their decision to separate and operate as distinct divisions CBS Radio and CBS Television; if, in the face of this decision, they stuck by their guns, as the opposition from within the organization and from without, continued to mount; if many of the affiliated stations, agencies and sponsors gravely questioned the wisdom of separation—the fact remains that the '52-'53 season emerged, coinciding with its 25th anniversary, as perhaps the most memorable year in CBS annals.

Frank Stanton

Wm. S. Paley

As evidence of the wisdom of the "split blueprint," as initially chartered by prexy Frank Stanton, this year saw CBS Television move into a new sphere of affluence and leadership (both in terms of annual billings and audience acceptance); it was a year which saw ripen into a fullblown maturity its singularly effective programming formula of moderately-budgeted TV shows, with major accent on situation comedy, as distinct from the grand hoopla of hour-long star-studded productions. It was, too, a year that saw CBS-TV translate daytime video into a sponsorship bonanza.

But while the impact of television could have obliterated much of network radio and, in the swirl of events, CBS Radio could have largely lost its identity to the new and glamorous medium, the Stanton-Paley precepts of complete divorcement of radio from television (a concept which only now is gaining increasing respect and attention in the industry's fight for survival of AM), effectively sounded the "Attention Must Be Paid" clarion call, keeping the CBS Radio programming-promotion-administrative standards high in a year of limited AM budgets.

In a year of TV-happy sponsors, with radio fighting for its dignity and stature, and when too frequently an "integrated" salesman was all to willing to settle for a video contract when an AM pitch seemed all but lost, there was little quit or lethargy on Madison Avenue, N. Y., as CBS Radio put up the good fight and applied imagination, spirit and acumen to hold the microphone line against the enormous TV inroads.

Responsibility To Community

WMCA, New York

In broadcasting, just as in other industries, tradition can be either a stimulus to continued development and fresh, creative achievement, or it can be a comfortable excuse for resting on previously-earned laurels. Over the last decade, WMCA has established a tradition of excellence in public service, but it has not coasted along on its reputation. Again this year, it has actively maintained that tradition of superior radio service to the community.

Demonstrating that radio can crusade with impact, and yet without tabloid sensationalism, WMCA Program Veepee Leon Goldstein sent an expert team of researchers and reporters with mobile equipment to investigate New York City's notorious waterfront. They spent several months there and came back with a powerful documentary on crime, racketeering, bossism, political and union corruption on the docks. Their material was built into a hard-hitting series called "The Waterfront Story."

The series was so potent that at one stage of WMCA's investigations, a general strike was threatened in an effort to call off the series. In fact, there reportedly was a short, wildcat walkout by some of Anastasia's mob in protest against WMCA's revelations. Evidence uncovered by WMCA was presented to the New York State Crime Commission at its hearings.

Another major contribution by WMCA to its community was its "Battle For The Schools" series. Concerned with unwarranted attacks against public education—such as had taken place in Pasadena and elsewhere—WMCA created these programs so that its listeners could recognize the sources of these attacks, and be intelligently informed on methods of combatting them.

The Nathan Strauss-owned indie assigned Mrs. Dorothy Dunbar Bromley to make a field survey with tape recorder in areas of Metropolitan New York where such attacks have occurred. Information she collected and material she recorded were checked with the National Education Assn. and the National Citizens Committee for the Public Schools, and then edited into programs which gave the complete story for each of the communities under attack.

"Battle For The Schools" not only did a job of helping to stem know-nothing attacks on public education in the New York area, but it served other American communities. Recordings of the broadcasts were released to other cities, with the cooperation of the Anti-Defamation League and the National Education Assn.

Crusading in the public interest is not a now-and-then event at WMCA. The station has also created a continuing series for focusing public attention on other problems of the world's largest city. It's already produced a notable group of programs on Street Crime in New York, which has resulted in increased police protection on Manhattan's West Side.

Radio can still tell a documentary story better than television. The achievements of WMCA in this field should inspire other stations to continue to employ one of the greatest techniques ever developed by American broadcasting—the documentary.

Contribution To Industry

WHAS, Louisville

Vic Sholis projected himself as an industry leader during the past year, with he and his WHAS radio operation speaking out vigorously during the network crisis of mid-1952. Indeed, the story of WHAS in the past year is the story of a radio station's aggressive answer to an industry in crisis. For while panic and fear convulsed many operations, WHAS moved on many fronts—local as well as industry-wide—to restore a proper perspective and sound programming and business practices to a medium still loaded with audience impact.

WHAS maintained steadfastly its traditional standards of practice based on rigid adherence to the rate card, as well as protection of the listener against dubious products, offensive copy and other "termites" that crawl out when a "fast buck" philosophy rules.

Station's "Moral Side of the News" show represented an outstanding community service. It was a courageous attempt to provide insight into contemporary events and issues; made for an "awareness" of the ethical implications of the news.

The radio industry as a whole owes a debt of gratitude to Sholis for his 1952 "Save Radio" blueprint—a hard-hitting, realistic five-point approach for remedying abuses that projected the vet broadcaster into a new sphere of influence.

Outstanding AM-TV Operation

WNBC-WNBT, N.Y.

Effective—teamplay concept as demonstrated by veepee-general manager Ted Cott and program and operations chief Dick Pack projected the flagship stations of NBC into a preeminent local-level status during the 1952-53 season, as witness:

Promotion-wise, WNBC-WNBT used everything from a sign on the NBC shoeshine man's box to the biggest Douglas Leigh spectacular on Times Square, not to mention posters even in NBC elevators (with an annual audience potential of 5,500,000), the "Phone Call from a Star" pre-recorded random calls to New Yorkers; cards plugging WNBC-WNBT shows inserted in more than 250,000 Simon & Schuster Pocketbooks, etc.

Merchandising: Followed up its "Chain Lightning" (which accounted for $1,000,000 of WNBC billings), with its equally unique "NBC Quality Store" project linking more than 7,000 indie grocers into the WNBC merchandising projects, and its current "Drug-store Network" comprised of 5,000 metropolitan area indie druggists.

Programming: In its Al Capp show, which won critical acclaim last summer, WNBT demonstrated that local television can be as intellectually exciting and appealing as anything on the network. As a "television essay" it was built

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VARIETY

Honor Roll of RADIO-TV Stations

PLAQUE AWARDS

for 1952-53

WIP, Philadelphia
For HOW TO RUN A RADIO STATION

WSB, Atlanta
For HOW TO RUN A RADIO STATION

WMCA, New York
For RESPONSIBILITY TO COMMUNITY

WHAS, Louisville
For CONTRIBUTION TO INDUSTRY

WNBC-WNBT, New York
For OUTSTANDING AM-TV OPERATION

WBAL-TV, Baltimore
For EDUCATION BY TELEVISION

WNBQ, Chicago
For TV STATION SHOWMANSHIP

WLW, Cincinnati
For RADIO STATION SHOWMANSHIP

KLIX, Twin Falls, Idaho
For SMALL STATION ENTERPRISE

KIXL, Dallas
For SMALL STATION ENTERPRISE

KTLA, Los Angeles
For SPECIAL EVENTS IN TELEVISION

WGBH, Boston
For FM STATION OPERATION

KFRE, Fresno, Cal.
For OUTSTANDING FARM STATION

Citations: '52 -'53 Showmanagement Review

(Continued from page 34)

around a personality who previously had fallen on his TV face because of overgimmicking and over-production. In its "Through the Enchanted Gate" series, presented with the Museum of Modern Art, WNBT presented children as people, as a rich, living creative experience. It was imaginative, trail-blazing, and as such, public service contributions.

Also in the public service realm is the AM-TV operation's Music Foundation, inspired by Jackie Robinson (yes, the same) who was added to the WNBC-WNBT working staff as Director of Community Services, in itself a significant move in the further development of inter-racial relations by the NBC key stations. Music Foundation collects funds from listeners to buy record libraries and players for hospitals, orphanges, old-age homes, etc.

Take, too, WNBC's now widely publicized "Music Through the Night" longhair marathon, another offbeat venture, made all the more remarkable by its ability to make money for the station.

End result of this programming, public service, promotion, and overall showmanship: WNBC's billings for '52 increased by 24%, with local sales in radio up 78%. WNBT billings in '52 up 22%; local TV sales hiked by 67%.

Radio Station Showmanship

WLW, Cincinnati

WLW, the Crosley station that served as a model for so many stations during the early years of radio broadcasting, this year conducted a challenging experiment in programming that may again set new pattern for the industry. Can a major network affiliate successfully program its evening time in a mood sequence of block-programmed net shows? To this important question, WLW tried to find the answer for itself, sponsors, agencies, NBC and other stations.

After nearly a year of research into audience habits and attitudes, by WLW's research department and Nielsen, WLW set itself up as a program laboratory by completely reshuffling broadcast times of all 18 major NBC evening shows it regularly carries. Shows were slotted via delayed taping in nightly mood pattern, with each evening of week devoted exclusively to one type of program.

Under this new system of vertical scheduling, Sunday became drama night, Monday music, Tuesday comedy, Wednesday mystery, Thursday comedy, Friday quiz, and Saturday folk music.

WLW's vast listening area was ideal testing ground for this idea, because it has 98% radio saturation, combination of rural and industrial regions, and one-tenth of nation's radio homes. Other stations have made minor excursions into block programming of net features on delayed tape basis, never before on this scale, and with continuing research.

WLW research staff and its People's Advisory Council of 2,600 homes, are making regular checks of listeners to evaluate impact of vertical block programming among audiences who for decades had been accustomed to getting their net radio shows on old smorgasbord system which set up on the table all types of programs in same evening schedule.

To back up its bold departure in night programming, WLW devised impressive promotion campaign around "Sounds of The Century" Contest. Gimmick was particularly effective because it used AM's own medium—sound—as peg for contest. Listeners were asked to identify broadcast of various interesting and odd sounds, in competition for big prizes. To promote the promotion, WLW sent attractive femme ambassador on swing of WLW area to plug new WLW program idea and "Sounds of the Century."

Whether Crosley experiment is completely successful is still too early to determine. Apparently, it is. Increased sales in last quarter of '52 is among first payoffs.

TV Station Showmanship

WNBQ, Chicago

For proof that good educational programs can also be entertainment and commercial success, one need go no further than NBC's owned-and-operated Chicago TV station, WNBQ. The television world is well aware that WNBQ pioneered what has come to be known as the "Chicago school of TV," which only means low-budgeted production given that intangible know-how which results in high level artistic attainments designed to bring full appreciation from viewers and critics. This is television as practiced by Harry C. Kopf, NBC vice-president and WNBQ general manager; Jules Herbuveaux, asst. general manager; George Heinemann, program manager, and their staff.

Refusing to accept the theory that an educational-type show is only served up to a few intellectuals as a burnt offering on the altar of public service, Kopf-Herbuveaux & Co. proved their contention that good TV can combine educational values (1) with popularity; (2) with selling a client's product.

This has been demonstrated in the latest of WNBQ's educational commercial triumps—"Ding Dong School," a program which quietly took the air on Oct. 3, 1952, almost immediately gained national critical acclaim, became a network feature Nov. 24, '52, and immediately scored ARB ratings higher than Arthur Godfrey, the opposition program. Scott Paper Co. and General Mills were on hand to unloose their sponsor belts. "Ding Dong School" is the morning show which presents Mrs. Frances Horwich, nationally-known educator, in a nursery school of the air built to attract the five-year-old viewers. A one-camera, no-puff but solid production, it proves how successful an idea can be.

WNBQ's tele savvy in this meteir goes back to Feb. 3, 1949, when "Walt's Workshop" preemed on the station.

In between "Walt's Workshop" and "Ding Dong School" WNBQ came up with such other offbeat ventures as "Zoo Parade" (the weekly camera tours of the Lincoln Park Zoo in Chicago which has given Quaker Oats a happy sponsorship auspices since 1950); "How Does Your Garden Grow?" (the highest rated program of its type in Chicago); and "Mr. Wizard" (which demonstrates and explains the scientific wonders that are a part of everyday living and which, justifiably, has been widely kudosed and plaqued in the past).

These, and other WNBQ attractions, typify the art of showmanship when perfected and practiced with artistic and commercial success.

Small Station Enterprise

KLIX, Twin Falls, Idaho
KIXL, Dallas

KLIX is one of those rare stations—a postwar baby that really clicked. Coming on the air six years ago against a 2-year-old NBC affiliate and a new MBS station which had a year's head start on KLIX, this No. 3 Twin Falls station in a town of 17,500 has fought its way to top position.

KLIX started its climb by building engineers . . . writers who also announce. Program Director with a voice . . ." McIntyre reports.

Rooting itself deep in its community, KLIX patterns itself after a country newspaper as much as possible. Uses lots of little stories, homey stories, and plenty of local names. For example, woman's editor never airs any canned copy from news teletypes, but all local women's material—news of babies born in area, club meetings, items about new neighbors. Result: KLIX Mary Lee women's show opposite Godfrey has double rating of CBS star.

More real hometown stations like KLIX will keep radio healthy a long time.

KIXL, DALLAS

Down Dallas way they say that the city has "Radio, TV and KIXL." Which, read backwards or forward, is a tribute to the skill and showmanship brought to the 1,000-watt indie operation by its president and manager, Lee Segall. Yes, the same Lee Segall who parlayed the "Doctor, I have a lady in the balcony" catch-phrase into a long-running "Dr. I. Q." radio career (which, incidentally, is now making the transition into TV).

It was six years ago that Segall interested 20 Dallas businessmen to put up $200,000 to start operation of KIXL. From show biz, such friends as Robert Taylor, Tony Martin, Tyrone Power, Robert Sterling, pitched in several thousand dollars—and the idea got rolling. Segall's idea was a simple one —to run a radio station solely for femme listeners. If men wanted to listen, that was okay, but the arrows were pointed at the women in Dallas and outlying districts—and it's paid off handsomely. Only men announce. There are no disk jockeys. There is no hillbilly music played (this, remember, in Texas!). There are no sporting events; no dramatic shows; the news is delivered every hour but only through headlines.

What, then, has been the formula? Simply a round-the-clock musical feast. Segall starts the morning with a musical theme of the day—it may be Chopin or the score of "South Pacific." The mood is keyed to the woman of the house and the kind of work she may be doing around the house at certain times of the day. Commercials are given with musical background behind them, suitable to the product being sold. Doctors and dentists keep their office radio tuned in all day on KIXL. Restaurants keep it on and don't even mind the commercials. There isn't a major department store in Dallas that doesn't use KIXL (station says exclusively) and men's stores sponsor programs and find that women do the buying for their men, or men coming in say their wives told them about the store's bargains.

Hooper figures testify to the station's impact.

Education By Television

WBAL-TV, Baltimore

On the final day of 1952, Baltimore prepared itself for a forthcoming strike of the city's manual laborers who threatened to curtail, among other services, the firing of furnaces in the public schools. The strike meant closing the city's schools to thousands of Baltimore children.

What happened is now history—blazoned across the nation's dailies and magazines and crystallizing into one of the most heralded public service projects in TV annals. With 123 heatless schools shuttered, WBAL-TV's enterprising general manager, D. L. (Tony) Provost got an idea. With the help of the superintendent of schools, he and his staff mapped a set of morning programs via TV for the 80,000 "home stranded" pupils. The other Baltimore stations joined in. WBAL-TV took care of the elementary grades, with classes in science, art and spelling, WAAM-TV taught the junior and senior high school courses in French, aviation and the "Cultures of the Past." In the afternoon WMAR-TV added a course in history. Before the week was out and the janitors returned to work, Baltimore was convinced that it had made one of the major advances in the realm of education by television. The "format" was simple enough: pupils reported to their schools each morning, but only long enough to pick up their assignments and return home for the "video classes." Extra credits were held out for reports turned in. Pupils were advised beforehand what stations to dial for particular subjects. The teachers held classes in radio-TV studios, generally with a live audience of a dozen or more students and a blackboard to give a realistic classroom setting.

It was a golden chance for service and to explore the potentialities of cooperation between education and commercial broadcasting. Baltimore—thanks to "Tony" Provost's idea—came through with flying colors.

Special Events In Television

KTLA, Los Angeles

The wonderful power television has of being able to bring living history right into the home was dramatically demonstrated this year by telecasting of the National Conventions, and by first coast-to-coast telecast of the atomic bomb blast direct from the Nevada testing grounds. Unlike the Chicago pickups where the vast resources of the networks were poured into the coverage, the historical Yucca Flat program was basically the achievement of one station—Paramount's KTLA.

Technical organization and production of such an epic special event would have been an achievement for any network; it assumes even greater stature in view of the fact that this one West Coast indie was responsible virtually alone for this TV feat. But then resourcefulness and technical know-how have always been associated with KTLA and its scrappy manager, Klaus Landsberg.

In fact, success of that pioneering atomic telecast in 1952 represents a great personal achievement for Landsberg, working against great obstacles, and against great time pressure. When the Atomic Energy Commission gave Los Angeles video an okay to televise the April 22 blast last year, Landsberg offered to supervise and engineer the project, with KTLA originating and feeding all nets. He probably didn't realize how immense a task he was tackling.

Story of how KTLA crew managed to overcome all obstacles of

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David Sarnoff—'Gen. Video'

If, at the moment, there's a new excitement hovering over the TV spectrum because of the limitless possibilities of television in the realm of electronic wizardry and gadgetry, and in the new assurances of an all-electronic era of compatibility in color TV—chalk it up to America's No. 1 Space Cadet and "General Video" himself, David Sarnoff.

Gen. Sarnoff

The saga of the RCA board chairman spans the life story of world communications itself, but if the past year has witnessed new and even more challenging portents of an electronics future, if an electrifying tenseness permeates a TV industry alerted to still new worlds to conquer, it's been evident that somewhere around the corner these past few months the General has been lurking.

In a year which saw the RCA Victor Division pull its 45's out of a threatened "23 skidoo" status (under the shrewd merchandising aegis of RCA prexy Frank M. Folsom) into a bright era of acceptability and prosperity, it begins to look, too, like the spoils of the color television victory will go to the General. But no less intriguing are the portents of (1) Sarnoff's return to the broadcasting wars in reestablishing himself as NBC board chairman; (2) his devotion to ferretting out the as yet untapped horizons of video as the world's scientific eighth wonder, for the advancement of commerce (even to easing the burden of the bank teller), business, medicine, education, social uses—and everyday fun.

For bringing this kind of excitement into a medium, VARIETY bestows a '52-'53 plaque award on General David Sarnoff.

Highlights: '52 -'53 Showmanagement Review

WMAR-TV, Baltimore, Md.—Sunpapers television outlet again demonstrated that it ranks high among stations in carrying out "responsibility to the community." Among WMAR-TV's top educational attractions were "Comeback" rehabilitation series presented in cooperation with Maryland State Board of Education, and "Your Child In School" which takes TV cameras into classrooms. "Your Family Doctor" program dealt out pills of health info for city's viewers. Unusual religious series is "The Pastor's Study" aired after midnight with local preacher giving counsel to troubled viewers who phone in questions to his studio-study. Since Baltimore is one of nation's major ports, station built 20-week series "The Port That Built A City," and took video and film cameras touring the waterfront, going everywhere from hold of tramp freighter to bottom of the harbor with a diver.

WHAS-TV, Louisville, Ky.—Promotion manager Bill Loader pulled a switch with letter designed to "explain why WHAS-TV is *not* submitting an entry in VARIETY's Showmanagement competition for 1952-1953." According to Loader reason was "because we feel that example we are setting in *RADIO* is so terribly important to the entire industry." Loader letter, however, did point to WHAS-TV's continued emphasis on public interest programming, in particular station's three telethons for Cancer, Heart and Cerebral Palsy drives, and second season of "Inside Our Schools" telecasts.

WCCO, Minneapolis—Few stations have managed to create such a community bond as exists between WCCO and Minneapolis. For as the wife of genial general manager Larry Haeg says: "I sometimes wonder if I'm married to a husband—or a community." Add the contributions of Cedric Adams, the "Goodwill Ambassador of Minneapolis," Bob DeHaven, Stew MacPherson, Maynard Speece, Allen Gray, Ed Viehmann, Dr. E. W. Ziebarth and others, and it's understandable why WCCO continues to dominate the Northwest, with more and more sponsors spending more and more money on WCCO Radio.

Weil-Hartley Touch

The Ralph Weil-Arnold Hartley team which runs WOV, indie that emphasizes programming for New York City's vast Italian-speaking audiences, came up with a slick advertising campaign this year effectively capitalizing on their specialized market. They built a series of handsome and dramatic ads around the theme of "The Italian Influence."

Copy described growing impact of Italy on American industry and arts, particularly in the field of fashions, foods, films, furniture, home decoration and auto design. Large and attractive photos caught the eye with pix of Italian "products," like a sleek new Italian-designed car, or sexy screen star Anna Magnani.

WCAU, AM-TV, Philadelphia—Don Thornburgh and Charlie Vanda combo here again showed that bigtime TV doesn't have to originate in New York, Chi or Hollywood. TV station not only continued to originate and feed shows like "Big Top" and "Candy Carnival" to CBS net, but also came up with new attractions like daily "Action In The Afternoon" strip, for which Wild and Woolly Western set was built in new superduper WCAU Television Center. WCAU's "Summer School," also carried by net, was an outstanding contender in video educational field, winning both Sylvania and Freedom Foundation Awards.

WAVE, Louisville—WAVE carried the AM torch during the past year, particularly in programming. Granting TV its dominance in the fields of dramatics and variety shows and always mindful that radio could count on a minimum of 30% of the audience for these type shows, station injected some vital showmanship elements in its program rosters, hitting particularly hard in music and news, and accredited itself in topflight fashion.

WBBM, Chicago—CBS affiliate here continued its crusading via documentary technique, with Chi crime wave as target of "WBBM Was There" tape series which reported on activities of city's crime-busting committees. Station also played big role in aiding "Citizens of Greater Chicago," new civic group organized to battle underworld. To raise funds for this org, WBBM ran four-hour "Dollars For Decency" show which reaped $100,000.

WIRE, Indianapolis—When all the radio stations in a city can put aside their competitive battles and pool their resources in a project to promote their own medium, that's good news for the industry. The city was Indianapolis, and the station that led them in this cooperative campaign was WIRE. The idea was that of Ward Glenn, promotion manager for WIRE. He thought that all broadcasters in his town could profit by a campaign to sell radio, and he persuaded the other stations to go along with him. So WIRE, plus WIBC, WISH, WLXW and WFBM conducted a year-round promotion to plug radio generally and Indianapolis radio specifically.

A variety of exploitation schemes were devised to get the whole town thinking radio. First of the stunts was an Indianapolis Disk Jockey's Talent Show, which enlisted all deejays in talent hunt, climaxed by a big show from stage of midtown theatre. This was followed by Indianapolis Radio Stars Basketball Team, which had the local radio performers playing basketball before large crowds. Other events included a Miss Diskjockey contest and a "Find the Mikeman" contest.

WAAM, Baltimore: This enterprising Balto TV station needn't take a back seat when it comes to programming in the public interest. Witness, for example, its series of Gerald W. Johnson broadcasts (already kudosed with the Alfred I. duPont Foundation Commentator Award); or its continuing success with the Johns Hopkins University science program; its weekly safety program for school children, designed for in-school viewing; its "This Is Your Zoo" series, and last but not least its Regional Television Seminar which annually brings together 120 college, university students, with speakers and panelists from the key production centers. WAAM is alive, alert.

KXIC, Iowa City, Ia.—During session of Iowa legislature, daily broadcasts from state capital are aired, with state representative G. M. Ludwig, who is also KXIC's farm editor, handling interviews with other legislators, news of capital and commentary. Direct-from-the-farm broadcasts are another daily item in station's program menu, also a "Sounding Board" which gives citizens opportunity to phone station and sound off with beefs and suggestions about civic matters. Fifteen-minute morning weather program not only includes local and regional weather news, CAA weather reports, but also road condition bulletins phoned in by station's own correspondents at service stations on all major highways within 35-mile radius of city.

Bigtime Aloha

Television in Honolulu has been given a unique flavor in the short period that KGMB-TV has been in the air. If only for the fact that this C. Richard Evans-managed operation has done a sock job in promoting inter-racial harmony, it's deserving of spotlighting.

Resisting any temptation to rest on network laurels via the "kinescope circuit," KGMB-TV has injected some fine elements of local showmanship in terms of color, ceremony, costuming and native forms of entertainment. Its "Japanese TV Revue" and regularly scheduled shows on behalf of Chinese, Filipino and Portuguese communities have all contributed toward hypoing set sales in the Pacific islands.

CHVC, Niagara Falls, Ont.—Major project for 1952 was development of second market for station in Welland, 15 miles from home base of Niagara Falls. With addition of fulltime lines to Welland, plus announcer, writer and salesman, CHVC gained new audience and advertisers. The Welland studio was opened and 15 hours of programs weekly originated there.

WIBB, Macon, Ga.—This four-year-old indie, which specializes in block programming of music for rural listeners, has established itself as one of nation's top stations in its class in that short period. Hooper index of unaffiliated stations rates it high among stations in markets of equal or similar size. Majority of programs are based on audience requests for favorite tunes. More than 50,000 pieces of mail are pulled annually without mail-orders, gimmicks or giveaways.

WCHS, Charleston, W. Va.—Through "Algy's" signature, WCHS

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Special Citations

VICTORY AT SEA

The 26-week "Victory At Sea" film series on NBC-TV is accoladed by "Variety" because of an emotional impact portraying the greatest common experience of a generation of men. For good reason, indeed, has the press of two continents cited "Victory At Sea" as the finest example to date of accurate, highly informative history handled in such a way that it becomes mass entertainment. Three years of exhaustive, scholarly research into the world's film archives by ex-Navy man Henry Salomon and his small staff has resulted in a definitive and timeless work—one that will be as important 20 years from now as it is today.

In Richard Rodgers' score, "Victory At Sea" has the largest and probably the finest original work of its kind produced by an American composer. Scriptwise, "Victory At Sea" is a contribution to show business by its simplicity, its profundity, and a lyrical quality that brings out the essence of human feeling. As such it is a contribution to American letters as well as to the entertainment world. And an indication of the mass impact of the series is not only its phenomenal audience of regular viewers in the U. S., but its presentation by request in Great Britain, Canada and Cuba.

"Variety" doffs its hat to the vision of Robert W. Sarnoff, head of NBC's Film Division, in taking what was nothing more than the germ of an idea and bringing it to fruition, and the imagination and organizational skill of Salomon, plus his fortitude to pioneer the venture for three years. "Victory At Sea" stands as one of the high marks of achievement in the '52-'53 season.

EDWARD R. MURROW

Edward R. Murrow is never a man to sell his public short. He brings to his work intellectual integrity, taste and restraint, and a sensitive awareness of human values. Ever since, early last year, he found his television legs in the opening minutes of "See It Now," the CBS reporter-analyst has set for himself a standard from which he has never deviated. By being true to himself he has been true to his public.

Television news itself found its own legs when Murrow went to Korea for his now famous "Christmas in Korea, 1952" program—a live, visual human "essay." With the Korea expedition, as with the Omaha floods and the Presidential campaign, Murrow has proved what newspapermen learned a long time ago—you can't cover a story from behind a desk, even if you have three cameras focussed on you and a map behind you. Murrow is an adroit editor, an imaginative producer, but more than anything, he is a reporter.

Murrow and "See It Now" are both younger than the day they started. The promise for tomorrow is as boundless as the medium he has so distinguished.

NATIONAL BROADCASTING CO.

Any forthright appraisal of industry responsibility in terms of translating programming into a social force without losing sight of the entertainment or the educational values and as a strictly out-of-pocket venture without benefit of sponsorship aid must inevitably spotlight the multi-faceted contributions of NBC—both in radio and television.

Specifically "Variety," in accolading the network, has in mind such noteworthy contributions as (1) the high-laudatory "Wise Old Men" series on TV, in which such eminent figures as Bertrand Russell, Robert Frost and Carl Sandburg, along with Rabbi Louis Finkelstein were given a Sunday afternoon showcase to reveal their "credo for living" in a handsome succession of filmed presentations; (2) the distinguished "Victory At Sea" series (cited elsewhere); (3) the stunning "NBC Television Opera Theatre" series of hour-long presentations, which has opened up brand new vistas of creative programming for TV, and (4), last, but not least, the radio network's continued devotion to its NBC Symphony Orchestra broadcasts under the helm of maestro Arturo Toscanini. No penny-pinching enterprises, these, running collectively into an investment of several million dollars, but each contributing toward endowing NBC with richly-deserved rewards in prestige and acclaim.

MEET THE PRESS

The Martha Rountree-Larry Spivak-incepted "Meet the Press" TV show, perhaps more than any other program on radio or television, has parlayed itself into one of the most exciting, provocative, news-making, no-holds-barred grill-fests on the kiloycles. The stark simplicity of the program's format belies the fact that, particularly in 1952, it emerged as something of a phenomenon in the radio-TV field. For it was to "Meet the Press" that the dailies looked for its Monday morning headlines. It was "Meet the Press" that initially projected both Gen. Eisenhower and Adlai Stevenson as the rival Presidential aspirants (at a time when Stevenson was virtually unknown outside of Illinois and when Gov. Dewey in a surprise maneuver ruled himself out of the race and boomed Ike's candidacy).

Most important of all, "Meet the Press," aside from its educational potential and as a solid sponsorship commodity (to which Revere Copper and Brass will testify), is a recurring demonstration of democracy in action as weekly it subjects the top figures on the national and international scene to expert, uncensored questioning by some of the nation's ablest journalists.

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inaugurated an effective "rifle shot" sales promotion technique. "As a matter of fack," says Algy, "them advurtisurs here on WCHS gets more W. Va. lisseners then on any stashun in th' state which is a purty good deel fer any time of th' yere."

WILD, Birmingham.—When directors of Birmingham Symphony Orch wanted to make its concerts available to entire state, they turned to radio and WILD. Manager Don D. Campbell got okay from Musicians Union local, persuaded large firms to donate funds for line costs, and organized all-state network especially for symphony broadcasts. Only cost was for actual pickup and lines. Now 19 stations carry concerts throughout state. "Know Your Orchestra" series was also programmed for Alabama students.

WMGM, New York—Bert Lebhar-skippered station hypoed its schedule in '52 with crop of fresh shows. Major new attraction was Henry Morgan who brought his wit and caustic critiques back to radio with night owl assignment from Hutton's 51st Street Restaurant, winning followers among large segments of post midnight-listeners who want more than routine deejay chatter and platters. Morgan stanza proved to be one of top new local radio shows of year. On daytime front, Metro outlet converted TV's "Continental" from video romancer into radio ditto for housewives, with Renzo Cesana as aerial romeo in a morning hour for femmes.

WHLI, Hempstead, L. I.—Tagging its contribution "Operation Public Servant," WHLI continued the past year to recognize its role as an instrument in the community interest. Its "This Is Your Government" series, its "Operation Railroad" concering the reorganization of the bankrupt Long Island Railroad, its "Face the Issue" forum programs taking up controversial Island issues, and its outspoken on-the-air editorials all demonstrated WHLI's impact on the community in the realm of public service programming.

WPTR, Albany, N. Y.—Novel approach to national election battle was developed here in "Five-State Election Preview for '52," which was produced and developed by this upstate New York indie, with cooperation of WLS, Chicago, WGAR, Cleveland, WCAU, Philadelphia, and KFWB, Los Angeles.

WKNA, Charleston, West Va.: Ambitious promotion project for small station was creation of monthly magazine called "The 950 News." Mag, which contains pix of local and net performers, features stories and byline articles by ABC net and local stars, is sold on Charleston newsstands and by mail subscription to listeners. "The 950 News" is also mailed monthly to list of ad agency timebuyers from coast-to-coast.

WEBR, Buffalo, N.Y.: "Hi Teens," Saturday afternoon deejay-dance show for teenagers, now in its seventh year, has become more than just another platter program. It's a community institution. Program is staged from local Dellwood Ballroom, with hundreds of youngsters dancing to records piped from studio, using VARIETY weekly list of "Top Tunes on Coin Machines" as guide for scheduling of tunes. Aside from serving community, "Hi Teens" is a successful sold-out commercial feature.

KONO, San Antonio—This indie station has gotten San Antone residents into the habit of switching off TV on Sunday nights, to tune in for its "So You Want to Be a Cop?" radio series—which pulls off Hoopers of 83%. Station manager Jack Pink got the idea of taking a tape recorder and a special-equipped station wagon and making nightly police calls. The best of the week's rides is edited and rolled into the Sunday night show. It's so good the station dare not take it off the air.

WSAZ-TV, Huntington, West Va.: Series of 24 quarter-hour periods in choice "A" time were set aside for audience to "Meet the Candidates." Programs were designed to let voters in West Virginia-Ohio-Kentucky area see candidates for Congress, Senate and gubernatorial posts, to acquaint them with candidates' qualifications and experience, and to make TV facilities available to office-seekers who might not have had enough money to pay for time.

WQAM, Miami, Fla.: Stepping up public interest programming to meet situation resulting from increase in population of South Florida, 33-year-old pioneer broadcaster created series like "Hope Unlimited" in cooperation with Disabled Placement Committee of Florida Industrial Commission, and "Dade County USA," documentary feature dealing with problems of area. Although Florida had no hurricanes last year, WQAM maintained its unique "storm alert plan," and remained on air 24 hours whenever necessary to keep listeners informed on progress of storms in Atlantic area and Caribbean.

KPTV, Portland, Ore.—Putting a new video station on the air is is big job under any circumstances, but this Rose City outlet premiered under added weight of being first UHF telecaster in world to go on air on commercial basis. Trailblazer Herbert Mayer, prexy of Empire Coil Co., lived up to responsibility and got station on air, two months ahead of scheduled opening, using RCA-NBC's famous Bridgeport, Conn., experimental UHF station, which was shipped to Coast by special truck and freight cars. Sixty days after debut KPTV was operating in black to satisfaction of TV-happy Portlanders, and video industry which sent observers from all over to study UHF operations.

WPPA, Pottsville, Pa.—Like other hep small-town operators around the nation, this Penna. station proved that the smart way to program and promote is emphasize the local. Station spotlighted plenty of local sports, with emphasis on scholastic football and basketball, and plenty of local news, with tape machines busy 'round the clock. To win friends among sports fans, WPPA even sends its program director Ed Romance to big league training camps to record interviews with star players. Regularly skedded during season are one big league game daily, plus Little League and American Legion baseball highlights.

WQXR, New York—Pioneer among country's longhair stations, the New York Times indie again maintained top position among serious music broadcasters. With manager Elliot Sanger at baton, station further developed its "Good Music" network linking various FM and other music-minded stations in East. Among new programs built in '52 was a "Music Magazine" which combined sprightly chatter about serious music with best recordings.

KXLY-TV, Spokane, Wash.—New video station in Pacific Northwest started out with project to integrate itself firmly in communities in its service area. Program manager Dick Kepler canvassed local newspapers and distributed balop cards for locality press to promote community events on TV screen.

WDRC, Hartford—This station's FM affiliate boomed this year, through its tieup with WQXR, New York, and Good Music Broadcasters net. Station owner Franklin M. Doolittle is pioneer not only in AM broadcasting, but in FM and in binaural broadcasting. WDRC's FM outlet was first commercial FM station on air, making debut in May, 1939.

WCPO-TV, Cincinnati—Program chief Ed Weston parlayed variety of public service projects here to win audience and attention for Scripps-Howard outlet. Big pitch was made for safety campaigns, especially "Farm Safety" and "Home Safety." Show tagged "Overseas Calling" allowed Cincy families while on television to talk by phone with their GI's overseas. To win sports fans, Weston staged amateur boxing bouts in studio, with matches arranged strictly for home viewers. Station also roamed afield to produce "WCPO-TV" Day at Coney Island for seven and half hours of continuous telecasting by remote unit, with one hour feed to net. And in Paul Dixon it has a major league origination.

KFH, Wichita—Drawing up a "Platform of Broadcasting Principles" for itself in 1952, KFH went to work to translate it into an effective reality, taping meetings of Wichita's City Commission with impartial, unbiased commentary by Special Events Coordinator Dick Gavitt; held discussion shows for civic leaders to answer problems facing the city administration, and did a dramatic series designed for housewives to stimulate their interest in good government.

KJBS, San Francisco—As non-network station in a major TV market, this West Coast indie claimed major audience gains for 1952. Station boosted its average daytime share of audience here by more than 70% in year.

KWPC, Muscatine, Ia.—Unique civic programming project is this station's bi-monthly broadcasts of City Council, direct from town's City Hall over KWPC-FM. Pickups are public service—and commercial. Groups of local manufacturers, mostly industrial, sponsor Council broadcasts because of both public relations and employee relations value. Programs have also promoted interest in FM here.

WMAS, Springfield, Mass.—Instead of usual methods of self-celebration to mark station's 20th anniversary, WMAS used spot announcement gimmick for occasion. Congrats by 200 friends of station, including civic leaders, sponsors, local ad agency execs were recorded and broadcast throughout and integrated into regular shows.

WTTM, Trenton, N.J.—Placing emphasis on news and collection of capable disk jockeys, this station has built itself a strong position. Manager Fred L. Bernstein has also developed this year a merchandising department to back up programming and sales. Station's "School Scoops" program featuring High School journalists interviewing celebs has attracted nationwide attention.

WBTV, Charlotte, N.C.—Unusual contribution by one television station to welfare of industry generally was made by WBTV's Southeastern Television Conference, set up here and conducted in interest of industry advancement in Southeast region. Two-day seminar on teevee at local level was led by various WBTV department heads and staff members, and reps of FCC and NARTB.

WEWS, Cleveland—Scripps-Howard outlet here again rolled up impressive public record, with series like "Meet Your Schools," "Highlights of the News," "University Circle," and Western Reserve Univ. pioneering TV-for-college-credit "Telecourses." Station showed considerable resourcefulness in televising Gian-Carlo Menotti opera "The Consul" from the Cleveland Playhouse with inter-racial cast. For Brotherhood Week, WEWS cancelled 90 minutes prime Sunday evening commercial time in order to televise National Conference of Christians and Jews awards sessions.

WABB, Mobile, Ala. — Pet gimmick of the year for WABB was St. Patrick's Day promotion in which wearin'-of-the-green flavor was given to station's local programs and spots. Staff broadcast with brogue most of the day.

NBC Spot Sales Division—As part of reorganization of NBC Spot Sales Division, promotion department was expanded under new management. To give unity and personality to advertising and promotion of five radio stations and nine TV stations, promotion chief Hank Shepard came up with a trade campaign which gave graphic representation to spot idea via series of appealing ads built around idea of "Some Spots Are Better Than Others."

CKEY, Toronto—Canadian station has made a determined bid for out-of-home bonus audiences and today can boast of domination in soda bars, restaurants, barber shops, beauty parlors and public establishments.

KUOM, Minneapolis—This Univ. of Minnesota operation, kudosed through in 1952-53 directing some radio education plan, again came through in 1952-53 directing some of its major objectives toward the election year.

WHDH, Boston—"We never had it so good" was the WHDH clarion call in '52-'53, and to prove its point Bill McGrath's managerial skill translated the year of operation into a "champ" indie status. Its $100,000 investment in promotion paid off with a 2.8% increase in sales over the previous year; developed new and different programming to meet the ascending TV competition and, instead of joining the "quit and run" AM boys, demonstrated a faith in radio that made the network outlets run for cover in the Hooper-Pulse sweepstakes.

WRGB, Schenectady—In "Breadtime Stories," Ralph Kanna has demonstrated that he's an outstanding showman on video, developing a children's program that could well set a pattern for TV. In Freddie Freihofer, conceived, written, produced and directed by Kanna, the bread company has one of the most potent sales items playing the TV circuits.

CJVI, Victoria, B.C.—Station's "McGavin's Firefighters," a cross-the-board community service, won overwhelming endorsement from fire chiefs and public alike. Its contribution: Less bush and scrub fires in surrounding municipalities than ever before, attributed largely to the Firefighters program and its Junior Firefighters.

KDAL, Duluth—Nominated for top position for grandiose presentations—KDAL. Station's entry, a gilt-edged "Treasure Chest of Audience and Sales Promotion," en-

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The Menkin Technique

In a season generally recognized as leaning toward the status quo, with a pronounced lack of programming innovations, the Larry Menkin-created "Mono-Drama" TV series on DuMont has played a unique role both in establishing an offbeat programming pattern and in its singularly successful centribution toward crystallizing the DuMont network's low-cost approach to sponsored shows.

On the Menkin premise that "too frequently it's the producer and not the audience with the 12-year-old mind," the writer-producer-director of "Mono-Drama" (as well as the "One Man's Story" and "One Woman's Story" which incepted the "Menkin technique") rates a bow for his imaginative execution based on the simple concept of presenting plays with but a single actor, no sets and few props. His ventures into such classics as "Hamlet," "Crime and Punishment" and "Macbeth," always with an eye toward making them palatable to universal tastes and treated on an adult level, have been accompanied by a professional competence and, of more importance, had the pioneer spirit behind them.

The People Act

In "The People Act," CBS Radio (in conjunction with the Radio-TV Workshop of the Ford Foundation) came up during 1952 with one of the year's most ambitious ventures in the radio educational field. Produced by Irving Gitlin, narrated by Robert Trout, with original music by Norman Lockwood, "The People Act" explored the workings of American democracy at the grassroots level, taking tape recordings into 26 different communities to see and hear how 26 different problems (ranging from soil conservation in backwoods Georgia to labor-management strife in Chicago and to migrant labor in California's San Joaquin Valley) were being tackled.

As such "People Act" was a factual, honest recording of positive and constructive measures—measures that, in many cases, frequently went unreported in the press.

'Omnibus'—Hits & Misses

The pros and cons attending the programming virtues of the Ford Foundation "Omnibus" series, weighing in the balance the occasional inspirational sparks as against the unfortunately all too frequent compromise with the dubious, has been a source of debate since the Foundation's Radio-TV Workshop first invaded TV's precincts last fall. There's no denying that a great deal of it has represented a waste of time, money and creative effort. But perhaps to suppose that a weekly 90-minute marathon as projected by "Omnibus" could maintain a consistent qualitative, adult level is foolhardy.

On the credit side is the fact that "Omnibus" did demonstrate (1) programs with a rich complement of educational and cultural values can achieve audiences of size and character; (2) commercial programs can be produced independently of the sponsors' dictation or influence with respect to program content and presentation (while keeping the commercials in line and in taste); (3) that a variety program can be freed of the limitations of a fixed and repetitious structure or rigid time specifications.

Of the approximate 100 program features that have made up the whole of the 26-week "Omnibus" the majority of them can be written off as a noble try that didn't quite make it, and even tended to vex the viewer anticipating greater enjoyment and delights. On the other hand, "Omnibus" brought forth the exciting Metropolitan Opera performances of "Fledermaus" and "La Boheme," specially produced for TV; brought to the TV screens a filmed biography of Abraham Lincoln representing a combination of careful research, authenticity, imaginative approach and exacting TV production standards; and now and again justified its high purpose of solid accomplishment with some Agnes de Mille Ballet creations and offbeat film material. Thus it's regrettable that so much of "Omnibus" proved more frustrating to the viewer than superior, qualitative entertainment.

Life's TV Aims

Life magazine rates a commendable nod for its aims in TV—experimenting with pictorial, interpretive journalism. In 1952 it was involved with "Inside Our Schools," produced in cooperation with 10 different local stations. The purpose was not to educate viewers, but to report to taxpayers and citizens on the state of public education in their cities. Unanimously, the stations reported excellent community reaction to the project.

Life's TV Division currently is engaged in its laudatory "Life—" series already being presented in cooperation with NBC stations in Cleveland, Detroit and Washington, with planned expansion in other cities, designed to show the economic and sociological development of these cities.

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nature, electronics and time, is a kind of TV Rover Boys story, with Landsberg and companions climbing mountains, camping out in snowbound tents, improvising new technical rigs, and finally having to call on aid of the U. S. Marines.

There was not enough time between the initial AEC okay for the project and the date of the bomb blast for the telephone company to install the necessary relay in long stretch between Las Vegas and L. A. But Landsberg said it could be done, and he and his KTLA crew set out to do it themselves in time for target date. For 10 days, engineers and cameramen worked with practically no sleep, setting up relay points and portable transmitters at remote mountain points. For power, they used generators and storage batteries. Major hurdle was one snow-capped mountain peak that was vital to the relay system, but couldn't be scaled, so Landsberg and AEC arranged for Marine Corps helicopter to fly in equipment and technicians to top of the mountain.

Six days after the start of installation, the relay was working, and KTLA crews in Nevada managed to get first pictures through from Yucca Flat to L. A. But there was still a flock of other technical kinks to be worked out, technical gambles to be risked. Special filters had to be rigged up for camera lenses, and protective devices for equipment. But no one knew for sure that the first effects of the blast might not knock equipment out completely.

Success and impact on American viewers of this first coast-to-coast telecast of atomic explosion, is now history, and KTLA originated the program and fed it to three networks.

Outstanding Farm Station

KFRE, Fresno, Cal.

Down in the San Joaquin Valley that KFRE serves, farming is big business, and the business of broadcasting is necessarily greatly concerned with farming. Fresno County is the richest agricultural country in the nation, and on the west side of the Valley the average ranch runs to 3,000 acres. To do a real job for these fabulous farmers who raise so much of the country's fruits, vegetables and cotton, this 50,000-watt CBS outlet has developed an outstanding farm program service.

Starting out back in '50 with only one quarter-hour farm show a day, KFRE's farm department has grown to its present stature, and a crop of 75 minutes daily of agricultural features, all sponsored. Wally Erickson, news and farm director, and farm reporter Paul Nelson together put on more farm broadcasts than any other station in the state, more than the other four Fresno radio stations combined.

To give listeners the latest farm know-how info, all of the county farm advisor specialists in the KFRE area are assigned regular five-minute spots on the station. A roving mobile unit is used to record on-the-spot interviews and reports from valley ranches, and farm director Erickson also covers major agricultural conventions and fairs not only in California, but often out of the state.

Backing up the farm programming is a heavy promotion campaign that includes monthly column in the "California Farmer," the state's leading farm journal, and space in the "Farm Bureau News."

Like quite a few other alert stations, KFRE this year has also noted the trend towards more symphonic music, proving that country-style musical tastes don't always run to jug bands and geetars.

FM Station Operation

WGBH, Boston

FM, that onetime wonder child of broadcasting, orphaned by the TV boom and now so neglected, received a much-needed shot in the arm this year, and it was a brand-new station, and a non-commercial one at that, which supplied much of the adrenalin. In its first year of operation WGBH, a project of Lowell Institute Cooperative Broadcasting Council, demonstrated that a Frequency Modulation station effectively managed and imaginatively programmed can build substantial place for itself in a large TV-AM city, and that a group of varied educational organizations can get together and cooperatively develop an important broadcasting operation.

WGBH describes itself as "an experiment in liberal, adult education by radio extending the resources of the university, the conservatory, the museum and the symphony orchestra far beyond the campus, the classroom, the gallery and the concert hall." That this experiment proved so fruitful in so short a time is in large measure due to certain principles which guide operation of the station: Respect for the listener, for the content of the programs, and those who present the programs; the radio audience is constituted of many special publics, is not an undifferentiated mass; programs should encourage thoughtful and attentive listening, not serve as background for other activities; radio should concentrate on services which it can perform better than TV; non-commercial educational broadcasting supplements rather than competes with commercial broadcasting . . . And non-commercial educational broadcasting need not be dull!

Unlike some commercial stations, WGBH brought to its special audiences not just teasing samples of intellectual radio fare, but good talk, good music, good ideas as staple diet in rich and rewarding abundance. It took its microphones and recording machines right into the classrooms of Harvard University, Boston University, Tufts College, Northeastern University and Massachusetts Institute of Technology, and broadcast regularly actual college courses, including regular courses in Humanities, in Social Sciences, in Natural Sciences; plus special courses developed for radio. Outstanding public lectures and forums like Harvard Godkin Lectures, Harvard Summer School Conference, Harvard Charles Eliot Norton Lectures, and M.I.T. Humanities Lectures were also aired.

WGBH's musical programming was also outstanding; not just recordings but a wealth of live full-length concerts and recitals by such groups as Budapest String Quartet, New England Conservatory Chorus and Orchestra, Juilliard String Quartet and year-round series of broadcasts by Boston Symphony Orchestra, including four concerts from the Berkshire Festival at Tanglewood.

Few non-commercial broadcasters realize importance of promotion; but WGBH manager Parker Wheatley did. He promoted the new station with all the resources of educational community in Boston, and also enlisted active aid of radio retailers and wholesale radio distributors in the area.

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cased in a miniature replica suggesting Fort Knox decoration, bespeaks a year of feverish activity in merchandising-promotion. The KDLA staffers integrated themselves into the activities of some 57 civic, veteran, community, fraternal and church organizations, and the station's Festival Parade won the plaudits of the Duluth Chamber of Commerce.

WBNS-TV, Columbus, O.—Around the calendar, around the clock, WBNS-TV has maintained a consistent schedule of presenting, and, in turn, promoting a variety of features, both commercial and public service, backed by solid production and promotion worthy of any metropolitan operation. Its "Look to Lazarus" shopping trip via TV, was merchandising of the highest order. Similarly in "Aunt Fran," designed for the "little folks," in "Final Decision" Panel quiz, and in other variegated programming endeavors, showmanship was the keynote. 1952 was a good year for a good operation.

WSYR, Syracuse—Station puts emphasis on public service and came up with some commendable efforts, including a campaign for inhalators for parks, a continuous 30-hour pitch on behalf of the Community Chest drive; a concerted campaign to replenish the city's blood bank and a get-out-the-vote assist. Station's "Operations Windfall," designed to cooperate with the U. S. Army in raising morale of troops at Camp Drum, N. Y., was an outstanding public service contribution.

WNOX, Knoxville—This Scripps-Howard radio station didn't take its listeners for granted. To bring home to its audience the station's programming fare, WNOX was right on the ball promotion-wise, not only on behalf of its programs, but for the products advertised on the station.

WNEB, Worcester, Mass.—This 250-watt station has consistently been rated by Hooper as one of the top indies. That it has achieved this status "without gimmicks, gadgets or Godfrey," without money shows or contests, speaks well indeed for an operation in competition with a 50 kw network station, with two 5 kw and a 1 kw. And it has more local business than two of the remaining three Worcester net-affiliated stations combined.

WCBS-TV, New York—Craig Lawrence's key Gotham operation made daytime television its No. 1 showmanagement problem during the past year and parlayed it into a local programming-local profit harvest. Daytime strategy was based on the station's "Twelve Plan" (subsequently copied by other operations) involving programming, promotion, potential and profits (with the accent on attracting femme viewers), and the "full steam ahead" agenda established the station's unquestioned stature in the video ken.

WNKB-WTAM, Cleveland—Ham Shea's first year of operation at the NBC o&o station in Cleveland left its imprint on the community. For Shea succeeded in taking the station out of its longtime lethargy and runner-up status and gave both the AM and TV operations a newfound importance in the community. His "Morning Bandwagon" two-hour radio show, backed by 17 live musicians; his AM public service endeavors, including bringing both sides of the meat cutters' strike onto a common platform; the TV "Steel Series" and the current "Life In Cleveland" series in cooperation with Life magazine all reflect the Shea showmanship and managerial capacities. Following on the same path, Shea is headed for major industry recognition.

WLIB, New York—The WLIB progress has been slow, steady and dogged, but the station has been carving a niche for itself out of the jungle of duplication, overlapping, and cutthroat competition existing in the New York radio sphere. The task has not been an easy one. The new management inherited a tangled, obscure, unrated market in the world) it became a fait accompli during the past season when, despite the exodus of some topflight administrative-performer talent, the station continued to exercise its same impact in terms of audience and billings.

WINS, New York—Through its "Voters Forum," WINS provided a distinctly different and metropolitan area-aimed service that entailed coverage of the Republican and Democratic conventions in Chicago. In the highly competitive New York market, WINS stacked up its own three-man staff against the network vanguards of hundreds and turned in a sock job, just as, between the conventions and the election, it hammered away on the political front to get out the vote and translated it into a fine public service achievement.

WGAR, Cleveland—For continued all-round participation in the community's life, this station cannot be overlooked. Its constant effort has carved for itself a decided niche in Northern Ohio, with last year's binaural experiments highlighting a management's program of already vast lustre.

WGN-TV, Chicago—Once again station justified its ranking as one of the standout sports channels in America, with an enviable roster of events and citations as it knocked off consistently high ratings. In Jack Brickhouse, WGN-TV has one of the nation's top television sportscasters.

WAZL, Hazleton, Pa.: Vic Diehm is a veritable fireball when it comes to promotion work, as was reflected by the station's multiple activities during the past year, topped by an educational exhibit which won the plaudits of churchmen, civic leaders, newspapers and sponsors alike. In "Cactus Jane" (Cathy Briese), station has a sock personality and program, and her Christmas benefit party is still being talked about.

WICC, Bridgeport—As Connecticut's only 24-hour broadcaster, WICC alerted itself to the industrywise nighttime radio rap, evolving its own plan of variegated sun-down-to-sunup programming that's paying off commercially and with increased audience reaction. Station parlayed its participation in the five-day Barnum Festival and Parade into one of the year's sock promotions.

KFBM (AM and TV), San Diego—KFBM's "Editorial Page," conducted by the station's executive director, Paul W. White (ex-CBS), devoted to an expression of its own opinions on local, state, national or global matters, distinguished itself in 1952. Notably outstanding was the station's Christmas editorial involving rent controls and the portents of some tragic aftermaths for the crowded area of San Diego. Station's fight for controls, at a time when all seemed lost, succeeded in quashing the profit-hungry landlords. "Editorial Page" challenged a potential injustice—and won.

WNYC, New York—The Municipal Broadcasting System's station again clinched its position as the nation's major non-commercial operation. One of Dean Acheson's last letters as Secretary of State was to laud the station for its continuing contribution to international understanding through its UN broadcasts. The multiple programs of significant cultural and educational value brought it an unprecedented volume of mail—three times the 1950 load. Director Seymour Siegel and his staff can take a bow for a job well done.

Woman of the Year

Running unopposed on a platform of a Westinghouse in every home and a frost-free America, an amateur politician by the name of Betty Furness romped in by a landslide at the Chicago conventions.

The Furness gal, opening and closing refrigerator doors, was as familiar a sight on the TV screens of the nation during both conventions as any of the candidates, and she probably won more friends and influenced more people than some of 'em.

It was more, though, than just a virtuoso endurance performance. It was also one of the best video sales jobs of the year. Miss B. not only displayed her staying powers, but also proved again that one of the best ways to sell on TV is by demonstrating the product, with an appealing and convincing demonstrator doing the pitch.

Blue Grass Opera

WAVE-TV, Louisville, was convinced that not everybody wanted hillbilly music or western films. So during the past year the station has been proving there is a large grass roots audience ready and waiting for TV opera.

In cooperation with the Univ. of Louisville school of Music, WAVE-TV has been telecasting 30-minute versions of such favorites as "La Boheme," "Traviata," "Hansel and Gretel," etc., sung in English, with the casts made up of local singers, radio performers and music students. And in the process it proved that opera can not only be good music but good theatre as well.

directed veritable Tower of Babel speaking nine languages, 12 dialects and a crazy-quilt pattern program schedule. But in carrying out the policy of the new management the station has dedicated itself to providing a radio service for the Negro community; of providing a radio service for the millions of New Yorkers of Jewish descent whose principal language is English.

CKOK, Hamilton, Ont.—With Hamilton, one of the major markets in Canada, feeling the impact of Buffalo television from across the border and with some 25% penetration of radio homes by TV, radio stations were presented with a challenge. CKOK met it effectively with its audience and sales promotion.

WNEW, New York—If there were any doubts as to WNEW entrenching itself in the community broadcast pattern with its music-news format (a feat enhanced by the indie's identity in the most TV sat-

Frisco Flareup

If too many radio stations were letting one of AM's most potent vehicles—the documentary—fall into discard, KCBS, the Arthur Hull Haves-managed outlet in San Francisco, like that same net's WBBM Chicago, was not among them. KCBS News department gave the documentary treatment to tense Bay Area racial flareup, and made it a powerful and important broadcast.

When a Negro family moved into Rollingwood, a suburban community just across the bay from San Francisco, violence broke out and attempts were made to force the Negroes to move from the community. KCBS sent its mobile recording unit into the neighborhood, taped interviews with the major participants in the episode, and wrapped it up into a meaningful and eloquent program called "Rollingwood, USA."

PROMENADE SYMPHONY
With Jan Peerce, Bernard Green, Earl Wild, Milton Cross, announcer
60 Mins.; Mon., 8:30 p.m.
ABC, from New York

ABC's new musical series is tailor-made for dialers whose musical tastes reach beyond the Tin Pan Alley groove. Concentrating on classical and light melodic fare, "Promenade Symphony," is a natural to nab a select listening aud.

The orch is under the direction of Bernard Green and its renditions are rich, lilting and colorful. Although the show has two gabbers, host Jan Peerce and announcer Milton Cross, the accent is on music and their talk is held to a minimum. Peerce relates musical reminiscences and Gross intros the selections. Both handle their chores deftly.

On the preem show Monday (13), the repertoire included works by Debussy, Bach, Rachmaninoff, Morton Gould and Richard Rodgers. The compositions were light and breezy and made for easy and enjoyable listening. Pianist Earl Wild, who was the guest soloist for the stanza, was heard with the orch in Rachmaninoff's "Rhapsody on a Theme by Paganini." He acquitted himself admirably.

All in all a tasteful program for people with taste. *Gros.*

SAFETY FOR ST. PAUL
With Norm Page, others
Producer-director-writer: Page
15 Mins.; Sat. 12:15 p.m.
GRAND AVE. FORD CO.
WMIN, Minneapolis

Interestingly, this sponsored public service show, skillfully handled by narrator-interviewer Norm Page, takes listeners behind the scenes at the St. Paul Public Safety Building, housing the police, fire and health departments. Originating in that structure and bringing members of the departments to the mike, it reveals what the public servants are doing to safeguard citizens and to make St. Paul a better and safer city in which to live. It also recalls notable past achievements in this sphere.

Show caught had Detective Lt. Lester McAulifee relate how the police apprehended a motorist who had lured a 16-year old girl into his car and attempted to molest her. Smoothly developed by means of questions and answers, it proved an engrossing detective story, invariably acceptable as ether fare.

County Attorney James Lynch followed McAuliffee and explained his part in planning the prosecution against the motorist offender and how his office acts after arrests are made in other criminal cases. Digging into the past, he also detailed his prompt investigation of dual killings committed by Murder, Inc., right on the scene. The perpetrators finally wound up behind Minnesota state prison bars.

Page and members of the automobile sponsoring firm kept the commercials brief and dignified. The company's president, explaining the program's purpose, commended public safety officials for their efficiency and adjured the public to think, act and drive safely. *Rees.*

McKenzie Drops Fight On 'Jack Bellboy' Title

Detroit, April 14.

The legal battle over a disk jockey's professional name ended last week when Edmond T. McKenzie withdrew his appeal to the U. S. Court of Appeals for the right to be known as "Jack the Bellboy."

McKenzie originated the name and used it for years on WJBK. He sought to take the name with him when he joined WXYZ two years ago. WJBK contended that the name was the station's property.

Federal Judge Arthur E. Lederle ruled in favor of WJBK in September, 1952. McKenzie now has withdrawn his appeal. Under terms of the settlement, the Storer Broadcasting Co., owners of WJKB, waived all claims to damages which it contended amounted to more than $100,000 because the accounts McKenzie took with him when he made the switch and because he continued using the "Jack the Bellboy" label on WXYZ until enjoined by the court. The name is not being used at present by WJBK.

Sprinkle Corn Coin on 'Sue'

Corn Products, through C. L. Miller, has bought five CBS Radio minutes of "Sunshine Sue," hillbilly warbler, at 4:15-4:20 p. m. cross-the-board, beginning June 1.

Show will be heard on a regional network of 57 stations.

Radio Follow-Up

"Chicago Theatre of the Air," for all its libretto, format and pontificating vagaries, continues as a pleasant Saturday night hour of yesteryear musical comedy. Culling from the Broadway archives, these operetta and musicomedy revivals, produced by Marion Claire (she incepted the lead singing roles in this longtime MBS series), are in gemuetlich contrast to today's hecticism of "sophisticated" musicals, TV, 3-D, USSR, and all that goes with it. In fact, "Katinka," despite Col. Robert R. McCormick's periodic political speech which precedes the lighter entertainment, dwelt per usual on the Iron Curtain situation, with seeming awareness that the 37-year-old musical's locale segues from imperial Russia to gay Vienna at the turn of the century. More durable than the jokes, of course, is the music in virtually every Saturday night reprise. The Rudolf Friml-Otto Harbach songs ("Rackety-Koo," "Allah's Holiday," etc.) have a durability which even discordant "modernizations" via updated ad libs can't destroy. But they are intrusive, such as the "Mad Russian-esque" comic's ad libs about "I Dream of Katinka with the Light Brown Hair"; his (meaning Sam Siegel's) free adaptation of Gordon's "how-do-you-do?"; cracks like "come to my casbah!", and the like. Perhaps it would be better left alone as pure Harbach-Friml, circa 1916, than attempt any contemporaneous ad libs. Nancy Carr and Bruce Foote sang the leading roles, heading a generally competent cast. Robert Trendler's and Henry Weber's musical direction maintained the mood of the piece. Writer-director Jack La Frandre did the script. Col. McCormick, editor and publisher of the Chicago Tribune and Washington Times-Herald, hailed as "a great American, world traveler, foreign expert," etc., short-waved his address from Paris in a deadpan manner. He generally deplored American administration ineptness on foreign policy. *Abel.*

— In emceeing NBC's "Walk a Mile," Wednesday night quizzer, Bill Cullen gives neat play to the yock potential in his gab sessions with contestants. On show caught last Wednesday (8), Cullen's takeover debut, he was generally quick in taking advantage of feeder lines dished out by the guesters, thus giving stanza an overall amusing quality. In addition, Cullen was given considerable aid in the laugh department via a well-chosen group of hep contestants.

Quiz aspect of show is limited with chitchat between m.c. and guests taking up most of the running time. Airer caught spotlighted only three contestants and was overburdened with plugs for Camel cigarets. Questions asked were designed so as to make cash prize handouts an almost sure bet. Studio audience reacted favorably. *Jess.*

JOYCE DONOVAN
25 Mins.; Mon.-thru-Fri., 5 p.m.
Participating
WTRY, Troy

Joyce Donovan, secretary to Forrest L. Willis, top WTRY broadcaster and often a substitute for him, now has her own program. Designed for women, it consists of transcribed music, fashion news, public service announcements, interviews and commercials. Show's impact is quietly mild.

Miss Donovan, friendly, well mannered and intelligent, with a high, girlish voice and an eager approach, probably registers best in interviews. She does certain commercials fairly well. Originations are from WTRY's DeWitt Clinton Hotel studio in Albany. *Jaco.*

Danny Kaye NBC Program To Mark Israel's 5th Anni

United Jewish Appeal will mark Israel's fifth anniversary with three network programs Sunday (19). Danny Kaye will star in "A Standard of Living," on NBC, 7 p. m. WABD and several Dumont TV outlets will carry "Miracle—Year Five," at 7:30. Show will be narrated by Arnold Moss. CBS at 10 p. m. will air a documentary salute to Israel, titled "South to the Sea."

The Kaye show will be produced and directed by Himan Brown, national radio chairman of UJA. Story was written by Samuel Elkin. CBS presentation of "South to the Sea" will be directed by Oliver Daniel and produced by Ralph Backlund and the CBS documentary unit, with script by Irve Tunick.

LITTLE LEAGUE
With Hal Goodnough
Producer: Art King
15 Mins., Sat. 6 p.m.
Sustaining
WEEI, Boston

With the advent of spring and the mushrooming of sandlot baseball, WEEI is aiming this weekly series to kids in the Little League age bracket and those adults interested in sponsoring teams for embryo big leaguers. As such, it's straightforward and informative with Hal Goodnough, Wellesley High School teacher and baseball coach, dishing out info regarding the setting up of new teams and leagues, meanwhile keeping listeners apprised of activities around the circuit.

Goodnough, well versed in youth athletic activities, has inaugurated a "Why I Like the Little League" essay contest in order to hypo youngsters' interest in the program with winners invited to studio to read prizewinning essays. Also includes anecdotes and interesting events which took place during last summer's season, with result show should have no difficulty reaching the ears of its intended audience. *Elie.*

Foreign Radio Reviews

MAX GOES WEST
With Max Bygraves
15 Mins.; Wed., 10 p.m.
TIMEX WATCHES
Radio Luxembourg

New weekly 15-minute commercial spot shapes as good fodder for dialers. It features Max Bygraves, youngish English comedian, who was with Judy Garland in America, and who uses U.S. experiences and meetings to provide material for gabbing.

It's a deejay show with a twist. Bygraves hosted smoothly on curtain-raiser gabbing between disks about show biz personalities he met while doing 20-week stint at the Palace, N.Y. Thus he introduced waxing of Judy Garland, chirping "Come On, Get Happy," and another of Danny Kaye, in the alliterative "Peter Piper."

Bygraves also told how, one night, he spotted Ava Gardner and Frank Sinatra out front at the Palace, describing Sinatra as "greatest singing technician in the business." This was by way of prelim gabbing for Sinatra singing "You'll Never Walk Alone," from "Carousel." He closed with Al Jolson in "Rock-a-Bye."

Introduction of current New York (and British) show biz news and chatter would aid stanza immensely, transferring it into highly listenable feature, paying off okay for Timex watches of Dundee and London. *Gord.*

AT HOME WITH TEDDY
With Teddy Johnson, Pearl Carr, Norrie Paramor
15 Mins.
EMPIRE POOLS OF BLACKPOOL
Radio Luxembourg

Song and comedy were well blended in this friendly stanza, carrying a winning way with dialers. It's a musical show with a neat comedy twist. Stanza was pleasantly intimate, with the singing twain, Teddy Johnson and Pearl Carr, in good fettle.

Johnson sings current pops in relaxed, easy style, sandwiching just enough of topical patter in between numbers to break 'em up. Gal he cross-talks with is Pearl Carr, his real-life fiancee and a w.k. British chirper. Romance angle adds interest for dialers. Johnson introduced a new British Coronation song, "In A Golden Coach There's A Heart of Gold," which had patriotic sentiment angled for U.K. dialers.

Pops chosen by both Johnson and Miss Carr were all in happy vein, thus adding lightsome air to program. Humor was okay. Norrie Paramor attended to the ivories, and sponsor's gabbing, for English football pools outfit, was vigorously but unobtrusively handled by deejay Geoffrey Everett, English-speaking station announcer at Luxembourg. This 15-minute airer registered as okay for majority of dialers. *Gord.*

Ohio News Directors May Vote to Liquidate

Cleveland, April 14.

Members of the Ohio Radio-Television News Directors Assn. are being called to an April 18 meeting at Columbus, to perhaps vote the organization out of existence.

Gene Martin, Ohio news writer and executive secretary of the association, notified membership of meeting to decide whether to continue "to exist or simply liquidate itself."

From the Production Centres

IN NEW YORK CITY . . .

Robert Weenolsen, Foote, Cone & Belding account exec in charge of radio and tele for Rheingold, sailing for London . . . **Richard Janaver** has been added to cast of "Our Gal Sunday" . . . **Jack Gregson,** "Live Like a Millionaire" emcee, collaborating with **Malvin Wald** on series of radio transcribers to be based on lives and loves of American millionaires . . . **Joseph F. Monahan,** ex-International Latex Corp., has joined Compton agency market development department.

Bill Silbert, the WMGM and DuMont deejay, doing a gossip column on vocalists for Debut, new teenage mag . . . **Ed Murrow** addressing American Newspaper Publishers Assn. Wednesday (22) on behalf of the Overseas Press Club Memorial Building project . . . **Rosa Rio,** ABC organist, to the Virgin Islands April 10 for two-week vacation . . . **Helen Sioussat,** CBS Radio talks chief, author of the new ditty "Meet Me At The Waldorf," her fourth copyrighted song . . . **Ernie Harwell,** radio-tele announcer for N. Y. Giants, back in town after month in Phoenix with team . . . **John Derr,** CBS Radio sports director, home after coverage of Masters Golf Tourney at Augusta, Ga. . . . **Floyd Holm** in New York from Hollywood to become associate director of Compton's radio-tele production department, effective July 1. He had been manager of Hollywood office and agency supervisor for "Fireside Theatre," job to be taken over by **James Seaborne** . . . **Charles Schlaifer,** prez of Charles Schlaifer & Co., Inc., and co-chairman of National Mental Health Committee, featured speaker on NBC radio documentary "Your Mental Health" Sunday (12). **Mary Lou Forster** was featured player in the drama.

Ruby Mercer, WOR, N. Y., disk jockey, will be aired via the Mutual web beginning April 18 . . . WNYC, N. Y., received award from United Parents Associations for **"outstanding contributions in the field of parent education"** . . . **Helen Gerald to play lead on** "Front Page Drama" May 13 . . . **Phil Cowan,** ex-Kenyon & Eckhardt, has joined CBS Radio press . . . U. S. Army and Air Force "Talent Patrol" on ABC-TV renewed for another 13-week cycle. **Bud Collyer** remains emcee, and **Dave Nyren** is producer for Dancer-Fitzgerald-Sample.

Henry Morgan had one of those tongue-in-cheek cracks about the Red Cross on his WMGM jabberjockey show last week and the station which, like all indies with ad lib deejays and kindred shows, tapes everything for protection, had to play back some of the chatter. The RC people agreed it wasn't as bad as reported . . . **Clem McCarthy** and **Dizzy Dean** were honored at the Sixth Annual Dinner of the Sports Broadcasters Assn. at the Park-Sheraton Monday (13). **Don Dunphy** presided at the affair and made the Graham McNamee Memorial Award to heavyweight champ Rocky Marciano . . . Harold C. Myers Productions completed a series of radio and television spots for the Marine Corps, featuring **Ben Grauer, Quentin Reynolds, Tyrone Power, Ralph Bellamy, Faye Emerson, Melvyn Douglas** and others . . . **John E. McCoy** named secretary of the Storer Broadcasting Co. He was formerly staff attorney . . . ABC has signed **Caesar Romero** to host its "Playhouse" series . . . WHLI received a public service award from Metropolitan Council of B'nai B'rith.

ABC flack **Ernie Stern** goes out as advance man for the tour of the web's **Don McNeill**-starring "Breakfast Club" this week. Show starts a two-week tour through the midwest and east . . . Horn & Hardardt expand their sponsorship of **Charles F. McCarthy's** 8 a.m. newscast on WABC from twice weekly to cross-the-board . . . It's a long step from Madison Ave. to the British West Indies, but **Frederick P. Reynolds, Jr.,** research director for Hewitt, Ogilvy, Benson & Mather agency, is taking it. He's leaving his post to take over direction of the Arnos Vale Beach Hotel in Tobago, BWI. **William S. Blair,** secretary of the agency's plans board, will double as research director.

IN HOLLYWOOD . . .

If CBS would have **Harry Koplan** meeting the trains he will have completed the cycle of "meetings." After eight years of "Meeting the Missus," he's now doubling over the "Meet the Music," which makes this personable emcee a disk jock . . . **Harry Maizlish** has put KFWB on a 'round-the-clock schedule to pick up a few clients that like the early ayam shift . . . **Het Manheim's** return to CBS as story editor was occasion for high glee among his former cohorts . . . Ayer's Hollywood headman, **Glenhall Taylor** has two to go to catch up with **Eddie Cantor.** No. 3 arrived last week . . . **Edgar Bergen** will pass most of his hiatus making personals through Europe and shooting a few thousand feet of atmosphere footage for a projected Charlie McCarthy film feature . . . **Frank Fouce,** theatre operator with radio and TV connections in Mexico, flew to Puerto Rico for the general convention of Latin and South American countries, their equivalent of our NARTB.

IN SAN FRANCISCO . . .

Safety Council reported a 25% drop in Bay Bridge traffic accidents during the first six months of **Bert Winn's** KYA "Car Tunes" program. He spins records from the Bridge Toll Plaza, voices traffic conditions in cooperation with Highway Patrol . . . Regional stations, now fully equipped, wired and ready to go, all set for an early "Conelrad" test . . . **Red Blanchard's** KCBS nitery catching on. Thousands of high school kids joining his "I Dread Red" Club. A couple of hundred swarming to the studio nightly to take part in the act . . . KFRC Boss **Bill Pabst** elected delegate, 15th District, Radio-TV Broadcasters Assn . . . KYA will pick up most of the "personality" shows leaving KSFO. Except **Faye Stewart,** who doubles as the KPIX cook. She'll remain as a femme deejay.

IN PITTSBURGH . . .

George Baren Bregge, WDTV sales manager, and his wife celebrated their 15th wedding anni . . . **Millie Wayne,** from WWVA in Wheeling, W. Va., is deejaying a series of hillbilly jamborees over WEDO in McKeesport from the stage of the Capitol Theatre there . . . **Don Stewart,** first boss of the DuMont channel here, has been appointed head of the company's transmitter sales division . . . **Gloria Abdou,** the first lady of WCAE, is back on the Playhouse stage again acting in "Payment Deferred" . . . **Caley Augustine,** new promotion-public relations director at WJAS, and his wife have booked the stork for next month . . . **Ed** and **Wendy King's** "Party Line" on KDKA, which used to air from 11:30 to 1 a.m., has a new time now—10:30 to 11 and then again 11:30 to 12:30.

IN CHICAGO . . .

Ell Henry, ABC's head flack, into Elmhurst Memorial hospital for minor surgery . . . Packager **Jim Jewell** celebrating his 25th anni in the biz with his "Silver Eagle" now heading the rating list of adventure shows . . . ABC breakfast clubber **Johnny Desmond** recorded the lyrics for the teevee whodunit "Danger" and will thesp on the show April 28 . . . Hallicrafters announcing the appointment of **Caleb A. Shera,** former company credit topper, to the post of distributor sales counsellor . . . **Don Wells** added to the WCFL sportscast stable via a sports feature stint for LWBB in Wichita . . . **Don McNeill's** "Breakfast Club" off for a tour of the East on May 4 . . . Admiral Corp. racked up $67,000,000 gross for the first quarter of '53, Net earnings

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Tele Follow-Up Comment

BREAKFAST WITH DANNY O'NEIL
With Nancy Wright, Don Jacoby, Adorables
Producer: Fred Livingston
Director: Dick Locke
25 Mins.; Mon.-thru-Fri., 11:30 a.m.
Participating
WBKB, Chicago

What started out on paper as a 25-minute songfest and interview show ended up as three songs filling the time not occupied with Danny O'Neil spieling four participating commercials plus a multitude of credits on the giveaways. The vocalizing of O'Neil and Nancy Wright stacks up okay despite production inadequacies.

O'Neil has a warm tenor voice, with his ballad "Daddy's Little Girl" coming through especially well. Miss Wright's lone number was handicapped with some inexcusably poor lighting.

In interviewing the women guests, O'Neil displays an unusual deftness in handling the femmes. However, he also has to recite all the commercials, the prodigious number of giveaways, and the gimmick of asking home and studio audience identification of a "mystery picture"—a closeup of a familiar, but hard to identify, article of food. In this gimmick, the home viewer is asked to write her name and address on a postcard, and O'Neil phones three or four asking the identification of the picture.

Sponsor identification could be greatly enhanced if it were possible to sell the program as a package, rather than on a participation basis. And, further sponsor identification could be achieved if the station would buy its giveaways—most of them are inexpensive—and not be forced to give the long list of credits. That'd leave some time for entertainment.

LET'S EXERCISE WITH ED ALLEN
With Ed Allen, George Menard, Trudy Dyer
Producers: Ed Allen, George Menard
Director: John Berg
20 Mins.; Mon.-thru-Fri., 10:30 a.m.
PURE MILK ASSN.
WBKB, Chicago

Combine a good-looking instructor, a chubby female, and a healthy time slot and you have the recipe of a pleasant 20 minutes of calisthenics.

Ed Allen, as host-instructor, is a warm, convincing teevee personality who should have little difficulty in selling the hefty Windy City housewife on the body bending each morning. Allen's youthful vigor is probably responsible for his demonstrating the complete series of exercises. The appeal could be more basic, however—femme attraction to the Allen muscles.

A clever and ego-boosting device employed in the show's format is the weekly rump reducing statistics offered by hefty, Herald-American columnist Trudy Dyer. Miss Dyer, a comfort to the pound-laden audience, combines a diet column with an Allen Monday morning torso duo. Each week figures on Miss Dyer's figure are telecast to the WBKB audience. It's doubtful that such comparisons stimulate the show's ratings.

Mimic-antics by announcer George Menard lends a light touch to the calisthenics. Commercials, adequately blurbed by Menard, are somewhat incongruous since they deal with diet charts and cream-in-the-coffee ads—an obvious incompatibility. *Arne.*

ALL ABOUT BABY
With Ruth Crowley, guests
Producer: Herbert S. Laufman
Director: Herb Cunniff
15 Mins.; Mon.-thru-Fri., 1 p.m.
Sustaining
WBKB, Chicago

Expectant mothers and diaper set parents are the select audience to which this show is primarily beamed. As such, "All About Baby" accomplishes its job of maternal appeal.

Ruth Crowley, registered nurse and mother of three, is a qualified natural for the show's informal format. As host to visiting mothers and their offsprings, Mrs. Crowley capably conducts the program along the care and feeding of the infant. As expected, the guesting baby steals the show.

Aside from the interviews, the behavior and habits of kiddies from umbilical stages to five years of age come up for discussion. A once-a-week guest appearance by a Chi pediatrician offers telemothers more detailed medical and technical info concerning same.

Herbert Laufman, show packager, should win some award—possibly a silver nipple—for his simple yet attractive production. By widening the former WNBQ half-hour, once-a-week program to a daily quarter-hour slot, WBKB has come up with an educational audience-getter that should rank high in the early afternoon ratings. *Arne.*

"Studio One" presentation of a clipped and condensed version of Robert Carson's novel, "The Magic Lantern," last Monday (13) caught the spirit of film history from Manhattan nickelodeon days to West Coast advent of talking pictures—many times humorously, sometimes sharply satirically, and most of the time with an acute sense of nostalgia.

Film clips of old Mack Sennett chases, stills of oldtime stars, Pat O'Malley's film direction of an early silent picture, Leatrice Joy's stabbing character portrait of an inane Hollywood columnist, the short dresses of the '20s, the brocaded ornateness of a film producer's jazz-age home—all these contributed heavily to Fletcher Markle's visually excellent production of an early film maker on the make.

Unfortunately the story, as adapted by Brainerd Duffield, had too broad a scope to be narrowed effectively to a CBS-TV hour. "The Magic Lantern" concerned itself with the rapid rise of grasping, self-seeking, dog-eat-dog Frank Silversmith (James Dunn) in the film industry, and the involvement therein of his idealistic son (Tom Taylor). There were too many interesting sidelights on the pic business to pack in to sketch fully the ruthless monomania of the father and the corrupting compromising of the son. These were the important elements of conflict, but they were given episodic short shrift.

The play, however, with fine direction by Franklin Schaffner, did catch more than a flickering reflection of the pre-talkie days in Hollywood. O'Malley, as noted, was excellent as a beret-thatched Coast director (minus dark glasses). Miss Joy acted a wickedly beautiful job as a girdling-pulling, exclusive-seeking gossipist.

As Silversmith, Dunn did what he could with the skeletonized character written for him. As his son, Taylor also fared no better than his material, which was flimsy. Patricia Benoit, who is otherwise the girl friend of "Mr. Peepers," scored winningly as young Silversmith's wife.

In addition to Miss Joy, two other silent-film stars made TV appearances in the play. Nils Asther did a notable job in his brief role as a Scandinavian lumber baron and film angel, while Dorothy Mackaill, as old Silversmith's girl friend and later wife, had little to do in an uninspiring part.

Betty Furness, with her hair darker and in a new upsweep hairdo, handled the Westinghouse commercials with her customary crispness. *Horn.*

Down about the three-quarter slot on Ed Sullivan's "Toast of the Town" last Sunday (12) over CBS-TV another feature pic slice was showcased in perhaps the show's best two-prong programming to date. That's saying plenty in view of "Toast's" succession of above-par screen product in what hints at an about-face from a "shotgun wedding" of tele and Hollywood to what easily could turn into a solid marriage wherein both bride and groom come so well heeled as to cause love to bloom at the first sight of an image orthicon.

That the film was Warner Bros.' "Trouble Along the Way" represented a first from that studio. But beyond all this was the picture itself, presenting two sustained scenes—"Father" Charles Coburn with a football coach and the padre again in a slick back-and-forth session with "outlawed" grid mentor John Wayne, plus moppet Sherry Jackson, in a poolroom actioner. There was sufficient meat in both scenes, unlike some previous films displayed in fits and starts, to move b.o. along the "Trouble" way right across the country.

That, in essence, figures to be the No. 1 mission of the Coast crowd in the tie to TV for the plug—to present not merely a hop-skip-jump trailer of so-called "highlights" but continuous scenes that will best reflect the character and scope of the picture. Warner could hardly have chosen two better sizeups than the ones delivered to "Toast" last Sunday.

The hour had a few other good facets. Billy De Wolfe, for instance, in his collection of shenanigans; Lilli Palmer & Rex Harrison in the "little Sphinx" conceit from Shaw's "Caesar & Cleopatra"; Elaine Dunn in a hot tamale series of fouettes and other terps, and the U. of Mich. Glee Club, conducted by Phil Dewey, in an end-up "Shad Rack" (Russell Christopher as lead baritone) and the U.'s "Victor" song that were first-rate. Other items along the way included magico Chop Chop & Charlene (that presti stuff just doesn't come off too well on TV); a reprise of Ben Hogan's golf swing plus Bob Hope takeoff, via kinnie; the Gae Foster Toastettes (16) in a winning precisioner, and, as teeoffers, Billy Ward's Dominoes, Negro chanters. Ray Bloch had his baton right on the button throughout. *Trau.*

Eddie Cantor capered through the "Colgate Comedy Hour" on NBC-TV Sunday (8) with his oldtime vigor, showing no signs of his recent illness. Unlike a couple of his previous Colgate shows on which he used some filmed sequences, this stanza was all live with Cantor very much in the foreground as emcee and performer.

It was a good variety session highlighted by the repeat appearance of the Will Mastin Trio with Sammy Davis, Jr. The Davis lad is a socko talent all the way. His hoofing is superlative and his impressions are even better. He hit the mark unerringly with his carbons of Al Martino, Jimmy Durante, James Cagney, Jerry Lewis, Frank Sinatra, Billy Eckstine and Billy Daniels. Davis also returned to do a chorus on "Hallelujah" in the show's windup medley tribute to Vincent Youmans.

Cantor opened the session by kibitzing with the TV audience at the El Capitan Theatre in Hollywood from a perch on the stage's apron and then walking down the aisle for more direct contact. It was a neat warmup bit which Cantor has used effectively in the past.

Cantor's "Maxie The Taxie" routine with actress Gloria Grahame was somewhat thin. It was an obvious script about Cantor wanting Miss Grahame's "Oscar" for his kid and wound up with some familiar Brooklynese patter. Also on the "Oscar" kick, Ned Washington and Dimitri Tiomkin, writers of the tune, "High Noon," were also on hand for some light banter with Cantor.

Cantor was also spotted with Connie Russell in an okay sketch about romance on a doll factory's assembly line. In the finale Cantor delivered a couple of his trademarked vocals on Youmans' tunes along with Miss Russell. The Billy Daniel dancers gave the stanza a flashy production framework with Al Goodman's orch cutting the show snappily. *Herm.*

Jimmy Durante, in his season's finale of "All Star Revue" Saturday (11), reached a memorable height during his duet with Helen Traubel. Miss Traubel is no stranger to the Durante program, and by now is probably so accustomed to the Schnoz's mannerisms that she can fall into Duarante's scheme of things with little effort.

As a matter of fact there was more Durante than usual. Aside from the genuine article and Miss Traubel, Rose Marie did a takeoff on the master that carried a great deal of entertainment weight. Rose Marie, of course has been doing her Schnozzola as a standard part of her vaude-nitery routine, but in Miss Traubel's case it must be assumed that she practices this impression only during her Durante stints. It's not appropriate for concerts, which is Miss Traubel's regular outlet. Nonetheless this Brunnhilde broke up the joint with uninhibited Duranteisms. This time she heaved parts of the piano, scattered the music and strutted in a manner that would have done credit to Eddie Jackson.

Show was based on a rough sketch of Durante's career. Writer Gene Fowler was thus commandeered to emcee the proceedings. He provided a contrastingly sane and literate note. One of the sketches had Rose Marie playing Durante's early love life and it had a good flow of laughs. The rest of the show had its moments but the Traubel and Rose Marie bits set a standard that was hard to follow. The usual assistance by Jackson was in the accustomed groove. *Jose.*

Sid Caesar and Imogene Coca did a reprise of two old single turns on NBC-TV's "Your Show of Shows" last Saturday (11), with mixed results. Caesar's bit was on the man, homeward-bound, who stops at a bar for relaxation and runs the gamut from sobriety through aggressiveness to a maudlin state. Act was even better in the repetition. In his depiction of a well-known situation, grossly exaggerated, Caesar again demonstrated that his is a rare comic talent. How far repeats can be pushed, even with Ceasar, is another matter.

Equally adept and skillful was Miss Coca in her burlesque of a burly stripper, suggestive even though the actress wears a long camel-hair coat. When Miss Coca pulls pins from her hair or takes off her coat belt, to a heavy and bouncy music beat, it is a killing satire of the technique of a lady peel.

But this raises questions. Is the burlesque of a burlesque stripper proper fare on a family program? For that matter, is it worthy material for a satirist of Miss Coca's remarkable comic insight and talents?

Diana Lynn was winsomely attractive as the program's hostess. She scored best in a film take-off on a busy doctor's life. Latter was a well-scripted sketch with sock performances by Caesar, Miss Coca, Howard Morris and Carl Reiner. *Horn.*

"Wuthering Heights," Emily Bronte's turbulent tale of turbulent emotions, was brought in from the British moors to the close confinement of WOR-TV's "Broadway TV Theatre" last week, and it suffered from the indoor exposure. Cut into three acts and six scenes (the better to get the commercials in), the Randolph Carter adaptation moved in fits and jerks from the introduction of Cathy and Heathcliff, the impassioned lovers separated by caste, as adults to the expiration of Cathy at the close of Act III, in a scene with as much punch as a Victorian lady having a fainting spell.

Telescoping the story to an hour and a half (and leaving the brooding atmosphere of the moors only an off-stage and unfelt presence) presented too much of a strain on the actors, who had to seethe with an inner fire to warm the dampness of a drawing-room script. The seething was not entirely successful, with just three performers wrestling their parts to the mat for a victory. William Prince, as Heathcliff, looked like a shorter version of Laurence Olivier (long black hair and all) and fumed and stormed with real conviction. Mary Alice Moore, as his admirer and later wife, was fine in her contrasting roles of prim miss and slattern. Lester Fletcher, as Edgar Linton, was properly priggish as a landed 19th century British gentleman and snob.

Nevertheless the burden of the acting fell on the attractive shoulders of Meg Mundy who, as Cathy, was the heart of the play. Unfortunately, Miss Mundy, co-starring with Prince, brought a brittle stylization to her part which merely glossed the surface of Cathy's character and missed the tumultuous underlying interplay of love and hate. Miss Mundy's Cathy was a foolish, spoiled woman who needed a spanking more than a psychoanalyst.

Francis Compton, as the servant Joseph, had a small but effective bit while Isabel Elsom, as the housekeeper Ellen, was alternately awkward and at ease. For the most part, the work of director Eugene O'Sullivan and associate director Barry Elliott was unnecessarily restricted, as in the photographing of a stage play. There could have been more closeups for greater effect.

Commercials, for General Tire & Rubber and the Mennen Co., were delivered in straightaway introductions by announcers Ray Morgan and Hugh Conover into film clips. Producer Warren Wade handled the Beacon Wax commercial in a curtain speech. The seven commercials succeeded in hacking the play's mood to bits.

Incidentally, the program, which instituted matinee performances at 3 to 4:30 p.m. Saturdays and Sundays early in March, will go to evening on the weekends, beginning April 18, giving all seven performances a week at 7:30 p.m. curtain. Reason: the baseball competition during daytime.

"Industry On Parade," the National Assn. of Manufacturers' 15-minute TV-film series, continues to offer viewers a brief, but informative glimpse at what makes industry tick. Originally introed on TV about two-and-a-half years ago, show is now telecast over 85 stations. Local New York outlet is WNBT, which airs program Saturdays at 3:45 p.m.

Film caught Saturday (11) provided an insight into the maintenance crews that repair damaged light poles on New York and Philadelphia highways. A looksee at the production line necessary to turn out the rollers, devised to replace paint brushes, was also integrated into the proceedings. Strip wound up via the spotlight-

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ABC ALBUM
(Justice)
With Paul Douglas, Lee Grant, John Lehne; Donald Cook, host
Director: Ralph Nelson
Executive Producer: Herb Brodkin
Writer: Halstead Welles
30 Mins.; Sun., 7:30 p.m.
Sustaining
ABC-TV, from New York

With the premiere on Sunday (12) of its "Album" TV showcase, the "new" ABC (offshoot of the merger with United Paramount Theatres) treated its viewers to a spring "preview" of what the rejuvenated network has in mind in terms of major league programming when the curtain goes up on the "official grand opening" in the fall.

As an auxiliary facet of its "shooting for the stars" with its wrapup of such personalities as Ray Bolger, Danny Thomas, George Jessel, etc., it's apparent, too, that the Bob Weitman-sparked programming regime at ABC intends to throw its weight—and coin—into the dramatic fold in its bid for a more secure spot and overall audience acceptance in the stepped-up TV network competition.

Thus as its initial major entry under the new ABC-UPT showmanship blend, the web's TV program department in association with John Rust Productions unveiled the first of a series of half-hour Sunday "Album" installments of original stories and adaptations designed for top performer talent in addition to leading writers, directors and TV technicians. First in the series was "Justice," written by Halstead Welles as a case history from the files of the Legal Aid Society, with Paul Douglas and Lee Grant in the leads.

Not since the days when ABC-TV was riding with the best of the lot, "Celanese TV Theatre," have the ABC video cameras encompassed such superior live production as backgrounded this "Justice" presentation. The earlier combination of Celanese coin plus the lush ABC layout and facilities from the vast uptown Manhattan studio origination point is now matched by some judicious loosening of the UPT purse strings and, at least in the case of the "Album" premiere, the ability to vest what could have been a pedestrian-half-hour vehicle, with some distinctive and qualitative values. (The web's grandiose thinking for the future has apparently rekindled a new Madison Ave. agency acceptance which has already paid off, in the case of "Album," with Plymouth going along for a nine-week sponsorship ride starting with the third stanza.)

The original entry was a simple enough tale, that of a young woman seeking aid when bigamy casts its shadow over her life. And fortunately, ABC let it play just that simply without overpopulating or overstuffing the basic premise. Lee Grant as the wife appeals to the Legal Aid Society when she discovers that her husband (Paul Douglas), whom she loves, is already married. Both give such skillful portrayals, and Ralph Nelson's direction is so taut, that all the suspense, drama and intermingling passions are captured with maximum effectiveness. And thanks to art director James McNaughton (who distinguished himself in the Celanese series), and scenic designer Albert E. Heschong, the waterfront bar and grill settings that backgrounded most of the action provided scope, movement and mood that contributed enormously to the fluent quality of the short dramatic episode.

Donald Cook has been pacted to "host" the series with opening and closing commentary. It seems a needless assignment. Too, the supplementary opening "message" by Judge Learned Hand of the U. S. Circuit Court, as though to lend credence to the Legal Aid documentation, could have been eliminated. For here's a show that can stand on its own. *Rose.*

JUNGLE MACABRE
With Santos Ortega
Director-Writer: Fred Ladd
15 Mins.: Mon., Wed., 11 p.m.
MIRACLE ADHESIVES CORP.
WPIX, New York
(Cayton)

This 15-minute strip really lives up to its name. It's a disturbingly fascinating study of jungle habits, dealing with fight for survival among its animals. Film is produced by Radio & Television Packagers, and the American Museum of Natural History's Richard I. Garton is the technical advisor. The films are authentic and realistic, and a clever touch is added by the narration by Santos Ortega, in which he injects a little make-believe by inviting the audience along on a safari.

Show caught had Ortega's demonstrating methods of snake hunting in Mexico. After showing how a snake may be scotched, he nar-

(Continued on page 48)

TV in Lubbock

Continued from page 30

Lubbock on the map" attitude that's resulted in a city-promotional operation that would put many a high-powered New York public relations operation to shame. It's only natural, therefore, that the city should have gone all out for television, something which could put it on the map.

TV-Happy City

With KDUB-TV in operation since last November, with KCBD-TV scheduled to begin operations in mid-May, and with a third channel currently being contested before the FCC by a local theatre circuit and a front for the local newspaper, this part of West Texas has taken to television like an impoverished ad agency takes to a multi-million-dollar client. Set sales in KDUB-TV's 85-mile, 317,000-person coverage area now total over 25,000, and they're still going at the rate of 1,000 per week.

Since the Lubbock area is dry, night clubs are at a minimum, and film houses provide about the only means of entertainment. Since November, picture grosses in the area have dropped a reported 50%. Radio has been hit, too, with one of the four local stations reportedly having gone into the red last month for the first time in 25 years.

So strong is the hold that video has taken here that it's become a matter of local pride to buy products advertised on TV. Thus, Kent cigarets were introduced to the area via CBS-TV's "The Web," and stores were sold out of all initial stocks within two weeks. Another direction this local pride has taken has been a pressure campaign against advertisers whose network shows don't reach Lubbock. Chamber of Commerce and other local groups have gone to bat for the station to procure network shows.

Just as the market is not typical, so in many facets is KDUB-TV, operated by W. D. "Dub" Rogers, for whom it was named. In Rogers' words, "It's the first post-freeze station to benefit from four years of pre-freeze experience." Experience was gained through Rogers' operation of KEYL-TV in San Antonio, which he founded and last October sold to the George Storer chain. With him, Rogers took several of his staff, and got a number of other experienced TV men to join the new operation, including his commercial manager, Mike Shapiro, formerly with WFAA-TV in Dallas.

First step was to get into operation, and this the station did from offices in the local bank building. Meanwhile, construction was started on a new building to house offices, studios, transmitter and an 852-foot tower. New building which Rogers designed himself from his previous "bitter" experience, opened last week with lots of local hoopla.

Station has had no trouble in getting local sponsors. With a one-minute Class A spot rate of $20 and a card rate of $200 for a Class A hour, station is completely sold out in its Class A time, and in fact has only four half-hours open in its entire 65-hour broadcasting week. Sponsors report excellent results from their TV campaigns and TV advertising has taken hold more quickly and with more permanency than in most other markets. Station's pitch as an area, rather than a city station, has helped here, and specifically, so did a March of Dimes Telethon that brought in $28,000 and kept the entire countryside up all night two months ago.

What is typical of KDUB-TV is its desire for network programming and national sponsors. Despite its highly profitable local operation, it's quick to realize that it must present top programming to keep its prestige and its viewers. Fact that a hightly lucrative local spot business can bring in many times the income a network origination does is beside the point. Public demands top names, even in Texas, and station must find a way to give them to it.

Currently, station, which is a CBS-TV primary affiliate and also picks up DuMont shows, airs about 12 hours weekly of network programming, amounting to about 8% of station's revenue. Fact that it's not yet on the cable is an important factor, but just as important is the fact that in the national scheme of things, sponsor thinking on the secondary and post-freeze markets hasn't jelled yet. Meanwhile, the station and the local citizenry have embarked on a vigorous campaign for network shows.

'Give Us Local Names'

On the local programming front, film plays an important but decreasing factor. Like many other other of the new stations, KDUB-TV bought a lot of syndicated film. But experience has shown that the public likes local personalities and local programming. Despite Lubbock's big-city aspirations, it's still basically a small town, where everyone knows or wants to know everyone else. And the local TV personalities have become household names. Along this line, station has found that it can attract national advertisers with the right personalties and format. Latest example here is pacting of International Harvester (lots of agriculture hereabouts) to sponsor a one-hour "Circle 13 Dude Ranch" western show Saturday nights.

About the only difficulty its non-interconnected status has caused the station, aside from reluctance of national sponsors to kinescope their programs here and absence of the immediacy of national and international news events, is some hesitancy in set buying in the area. Feeling is that the holdouts would rather see live shows than film; station's explanations that many of the top shows are broadcat nationally on film just won't convince the holdouts.

Another problem that may prove a blessing in disguise is that the county and most of the surrounding area is dry—bone dry. This means no shows sponsored by breweries, of which CBS-TV has many. Absence of these shows in network option time gives the station a chance to program DuMont shows in their place, thus giving it a wider scope in programming.

Station is a little unique in that it's the only station in its market, yet is carrying programs of only two networks. Reason is simple—its future competitor, KCBD-TV, is an NBC radio affiliate, and will carry NBC-TV and ABC-TV programs. Why, says Rogers, build up their shows for them and then have them grab them off?

Rogers feels the town is big enough for two stations, but not for three. He reports that even now there's an overflow of local sponsorship that should keep both stations in the chips, and feels that the city will grow to the point where there will be more than enough for both. In the case of a third, he believes the only way that could prove profitable is if other media lose heavily.

The Texas Way

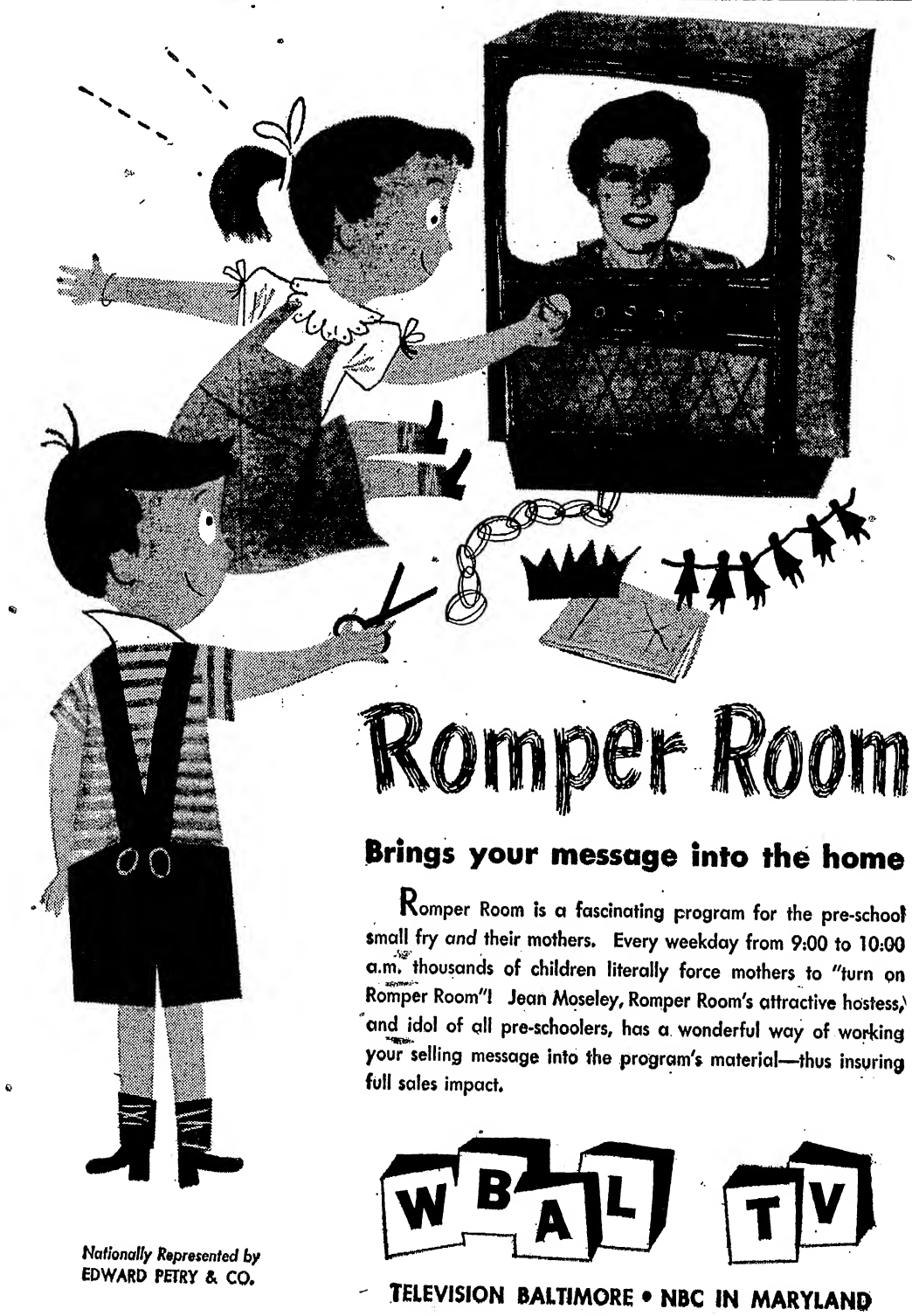
Lubbock, April 14.

Example of manner in which educational institutions and commercial television can work together is KDUB-TV's "Career Week" program, in which it is bringing this week to 82 high schools in West Texas a complete evaluation of college and career opportunities in the area.

Program, which is running an hour daily all this week, is produced by KDUB-TV in cooperation with the Texas College of Technology here. Dealers have set up large screen monitors in all 82 high schools, and seniors are attending the showings daily in the school auditoriums.

Show demonstrates exhibits from the college's various departments, along with industry exhibits for those seniors unable to attend college.

Program will be a semi-annual affair.



NBC's O&O

Continued from page 29

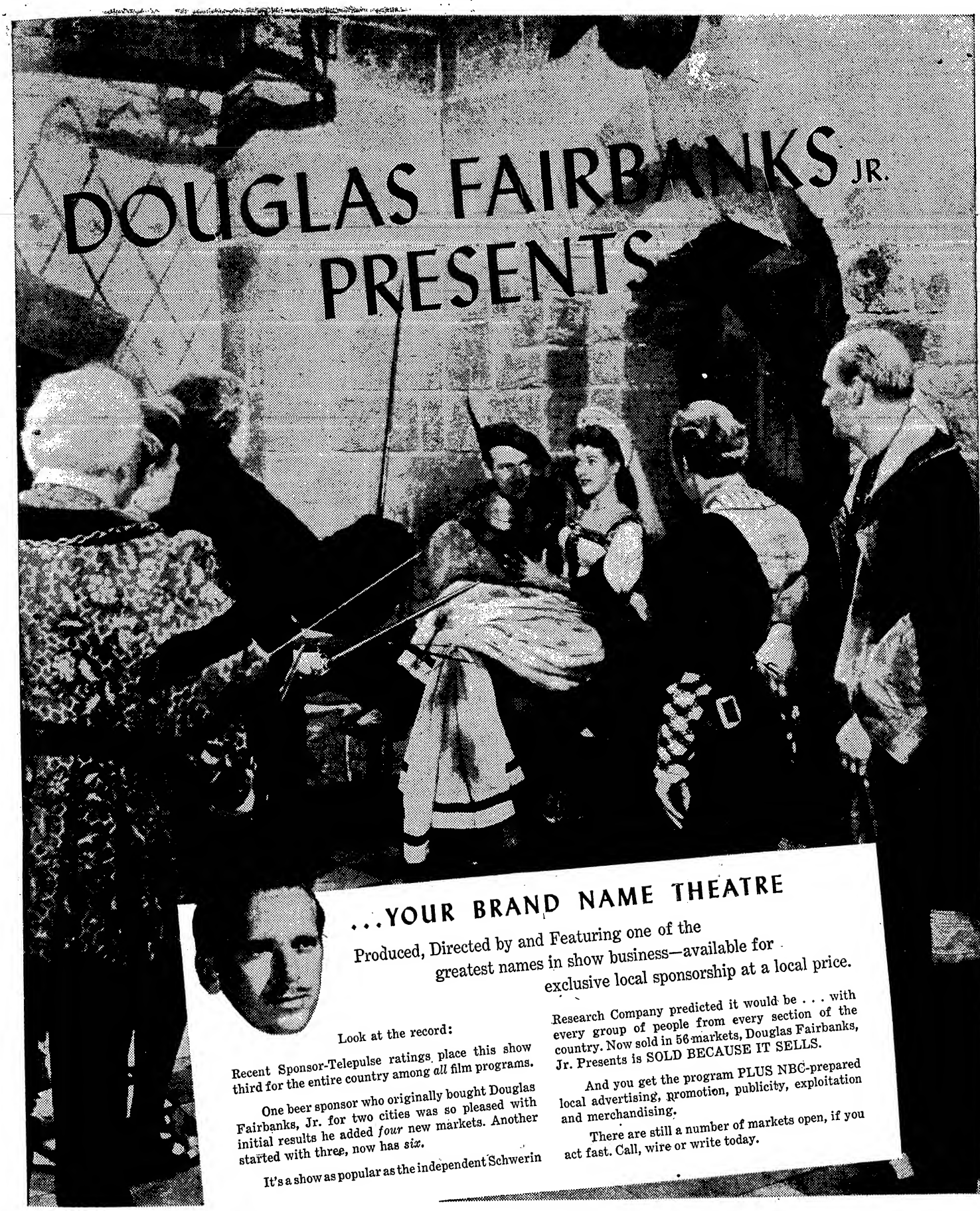
of Gen. Sarnoff himself into the o & o broadcast picture is indicative of the major stress NBC intends to put on this phase of the NBC operation.

Cott Up

Cott's ascendancy into the o & o management level will entail the naming of a new WNBC-WNBT station manager for administrative detail, still to be appointed.

As outlined by Denny, the "Operations Future" for the o & o division (which, incidentally, moves into the renovated plush third floor layout in the RCA Building, N. Y., formerly occupied by the ABC network echelon) envisions the creation of a "creative laboratory" with Cott bringing his key aids into the o & o setup. These include Dick Pack, program manager of the N. Y. stations, who henceforth will also move into the broader operational pattern, as will Max Buck, merchandising manager. The new "assembly line" designed to explore new areas for creative activity will also include other key functionaries to permit all owned-and-operated stations to attain maximum values from the creative thinking. Thus the techniques of a George Heinemann (WNBQ, Chicago); a Charles Colledge, the division engineer and topdog of o & o technical operations, and a Henry Sjogren, o & o comptroller, will get a fuller play as the NBC owned-and-operated division moves into a greater sphere of influence within the network.

Similarly, the Spot Sales division under Tom McFadden has already blueprinted stepped-up activity as part of the overall o & o movement.



...YOUR BRAND NAME THEATRE

Produced, Directed by and Featuring one of the greatest names in show business—available for exclusive local sponsorship at a local price.

Look at the record:

Recent Sponsor-Telepulse ratings place this show third for the entire country among *all* film programs.

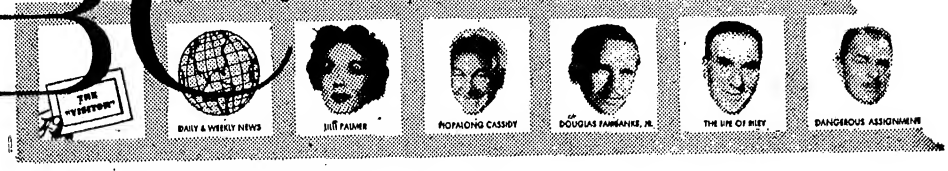
One beer sponsor who originally bought Douglas Fairbanks, Jr. for two cities was so pleased with initial results he added *four* new markets. Another started with three, now has *six*.

It's a show as popular as the independent Schwerin Research Company predicted it would be . . . with every group of people from every section of the country. Now sold in 56 markets, Douglas Fairbanks, Jr. Presents is SOLD BECAUSE IT SELLS.

And you get the program PLUS NBC-prepared local advertising, promotion, publicity, exploitation and merchandising.

There are still a number of markets open, if you act fast. Call, wire or write today.

NBC FILM DIVISION



NEW YORK, CHICAGO, LOS ANGELES

Television Chatter

New York

Fred Barton is president of the TelePrompTer Corp. and **Irving B. Kahn** chairman of the board.

Jack Manning doing the life of Bizet on DuMont's "One Man's Story" this week, and plays Sydney Carton of "Tale of Two Cities" for web's Monodrama Theatre April 27 through May 1 . . . **Doug Edwards**, only 35, celebrating 21st year in newscasting. He started at high school at Troy, Ala. . . . **William J. Papp** is new executive producer of ABC-TV's "Tales of Tomorrow," replacing **Mort Abrahams**, who resigned to freelance . . . **Grace Russell**, secretary to **Hubbell Robinson, Jr.**, CBS-TV programming veepee, in Bermuda for week's vacation.

Sylvia Stone returned from Florida to do featured role on NBC-TV's "Big Story" Friday (17) . . . **Ed Sullivan** to emcee second annual Boston Post Music Festival at the Boston Garden May 1 . . . **Richard Rector** now program service representative at CBS-TV. **Victor Allan** of same web upped to assistant production manager of program department.

NBC-TV station relations veep **Harry Bannister** returned from a tour of Texas affiliates over the weekend . . . Metopera star **John Brownlee's** daughter, Delphina, makes her video bow tonight (15) on DuMont's "Stage a Number" . . . Radio-tele emcee **Johnny Olsen** made his dramatic bow on teevee Friday (10) on ABC-TV's "Tales of Tomorrow."

Hollywood

Walter Richards packaged a cross-the-board show, toplining **Merle Travis** and his wife, **Judy Hayden**, with a May start skedded on KECA-TV . . . **Bill Stulla** off his KNBH show with flu . . . Wax Seal sponsoring **Sam Balter** on KLAC-TV . . . **Russ Severin** and a femme guest will host "Cinema Carnival" pix on KNBH . . . Golden Chalice bankrolling KECA-TV's "Moonlight Movies." . . . **Ted Meyers** subbing for vacationing **Gene Norman** on KHJ-TV . . . Eastern Columbia angeling "Sunday Matinee" on KECA-TV . . . **Bruce Bennett** skied to N. Y. for appearance on Lux TV show April 23 . . . Ironrite bought participations on **Mercedes Gaffney's** KECA-TV program for 13 weeks . . . **Duncan Renaldo** (Cisco Kid) to Washington on personals, joins his sidekick, **Leo Carrillo**, in Chicago April 17 for 15-day stand with Cole Bros. circus . . . **Peggy Lee** to N. Y. for video guestings.

San Francisco

Bill Hollenbeck named KGO-TV program director, succeeding **Blue Wright** resigned . . . **Chef Cardini**, on a reducing kick, hopes to lose 12 pounds in two weeks, eating his own teevee menus . . . **Lew Frost** (NBC), **Don Tatum** (ABC) and **Charles Glett** (CBS) Lark'd in for meeting of the Governor's Council on Educational TV . . . **Hoagy Carmichael** marked time at the Mark and took in the Tanforan races. Said he'll use **Buddy Cole** on his "Star Dust" TV series this summer . . . **Helen Parrish**, of "It's A Good Idea," came up with her producer, **Cally Curtis**, to confer with her sponsor, the phone company . . . **Jim Connolly** and **Shorty Evans** sky'd to Hollywood for blueprint consultations on the new ABC studios, here . . . **Helen Dolman** launched "Gracious Living," on KGO-TV (12) . . . **Lt. Gov. Goodwin Knight** to begin "Report From The Legislature" TV series on KPIX, (17) . . . **Bill Dempsey**, KPIX educational director, to Columbus for the Radio-TV Institute . . . **William Winter** to the Orient for a month, leaving his TV newserie to **Lee Giroux** and **Sandy Spillman**.

Chicago

Zenith's **Ted Leitzell** and **Farrell Davisson** off to Ohio State Educational confab . . . Litt Jewelry to sponsor quarter-hour telepix on WGN . . . Jim Moran, Windy City auto dealer, will emcee a three and a half hour cancer telethon April 24 over WBKB. Moran will bankroll the majority of the show . . . WNBQ's "Creative Cookery" now has 41 out of a possible 50 sponsors inked for bankrolling . . . **Virginia ("Duchess") Marmaduke**, Sun-Times reporter, victim of a surprise switcheroo as the heroine in NBC's "This Is Your Life" . . . **Irv Kupcinet**, Chi columnist, dated for a cerebral palsy telethon May 22-24 . . . **U. A. Sanabria** will demonstrate his three dimensional teevee before the Chi Television Council today . . . Six bankrollers for the pre and post-game slots for the summer baseball series have been inked by WGN-TV. Gametime sponsorship for both the Sox and Cubs is by Hamm's Beer and Chesterfield . . . **George Jenesen**, WOR and WOR-TV sales manager, on business swing thru the midwest . . . Good chance that NBC-WNBQ's "Faces in the Window" featuring **Ken Nordine** might also be programmed for the web's radio WMAQ . . . **J. Fredd Muggs**, chimp star of NBC-TV's "Today," celebrated his second birthday Monday (13) amid WNBQ festivities for the semi-sapien . . . WGN-TV will debut its new camera bug show "Through The Camera Eye," today (14). Seven Chi camera dealers will bankroll . . . **Lew Sanders**, production topper of Television Attractions, acquired telepix rights to "Doc Savage," newsstand adventure yarn . . . **Clifton Utley**, NBC newsgabber, received the Sigma Delta Chi radio newswriting award . . . Sarra, Inc. completing new Manor House Coffee teleblurbs . . . Sun-Times joining the circulation race for televiewers with its new Sunday supplement "TV Prevue" . . . **Alben Barkley**, now starring in NBC-TV's "Meet The Veep," to guest speak before the Sales Executives Club's rally

Temple Univ.'s Semester Course in TV Production

Philadelphia, April 14.

The radio and television division of Temple Univ. has launched a semester's course in TV production at the studios of WFIL-TV. Arrangements for use of the studios were given by Roger W. Clipp, general manager of the WFIL stations, who assisted in setting up Temple's on-campus modern radio station in 1947.

Course of three semester credit hours is given by Neil McEnroe, director of WFIL-TV's "University of the Air" series. Classes are held Fridays from 3 to 6 p.m., and students engage in actual TV production via closed circuit, with professional personnel sitting in to point out flaws and correct errors. Station employes, represented by IATSE through Ray Norton and Lamar Cox, participated in initial plans for the project which will run until June.

WDAF-TV's Power Spread

Kansas City, April 14.

Increase in power boosting its output nearly five times was put into effect here last Friday by WDAF-TV, outlet of the Kansas City Star. Under temporary approval from the FCC, station is in a test period until May 10 on its boost from 22,000 watts to 100,000 watts.

Cost of the equipment and installation is more than $100,000, according to Dean Fitzer, general manager. With the boost station hopes to firm up fringe areas on former power coverage, and to extend fringe areas to another 100,000 viewers.

Inside Stuff—Radio

Welbourn Kelley, newly-appointed Munich Program Manager of Radio Free Europe, left for the continent last week for a survey of RFE's installations before taking over post.

A veteran newspaper and radio-tele writer, Kelley served as Navy lieutenant commander during World War II and is the author of several books, among them the first volume of the U. S. Navy's "Battle Report" in collaboration with Capt. Walter Karig, USNR.

In these days of growing accord between films and television, WLIB, New York indie radio operation, has pulled a switch by setting a year-long promotion-merchandising tie with the Loew's Theatres chain in Gotham.

Scheme calls for station's two Negro disk jockeys, Buddy Bowser and Sara Lou Harris, to tape interviews in the lobbies of three Loew's houses located in Negro neighborhoods. Talks will be taped Mondays, Wednesdays and Fridays and replayed on the pair's morning shows at 10:15. In addition, station will air a cross-the-board "Movie Clock," giving features and time schedules at the Loew houses.

In return, three theatres will run trailers on station's Negro operation four times daily, seven days a week. Houses will also display large lobby posters, advertising station, program and merchandise (donated by station sponsors) to be given away to interviewees.

Ohio State Awards

Continued from page 32

broadcasting north of the border, where the impact of television has yet to be felt to any great extent.

Judging of radio programs were carried on in 14 cooperating centers throughout the U. S. Here are the radio winners:

Radio Awards

Group I. **Program Heard Nationally by Network or Transcription.**

1. **Religious.** First award for "The Ave Maria Hour" to the Franciscan Friars of the Atonement, New York; honorable mention for "The Way of the Spirit" to CBC.
2. **Agricultural.** First awards for "National Farm and Home Hour" to NBC, Chicago, and for "Summer Fallow" to the CBC.
3. **Women's.** None.
4. **Cultural.** First award for "The Jeffersonian Heritage" to National Association of Educational Broadcasters; honorable mentions for "Tales for the Hundred Thousand" and for "CBC Documentary Series," both to CBC.
5. **Personal and Social Problems.** First award for "Return Journey" to the CBC; honorable mention for "The People Act" to the TV-Radio Workshop of the Fund for Adult Education, CBS and the National Committee for the People Act.
6. **Public Issues.** First award for "Cross Section" to the CBC.
7. **News Interpretation.** None.
8. **Furthering International Understanding.** First award for "People Under Communism" to NAEB; honorable mentions for "Canadian Primer" to CBC International Service, and for "Report on Korea" to the Voice of America.
9. **Special One-Time Broadcasts.** First award for "Her Majesty the Queen" to CBC; honorable mentions for "Case History" to National Institute for Mental Health in co-operation with NBC, and for "Statement of Account" to UN Radio.
10. **Children's (Out-of-School).** None.
11. **Teen-agers (Out-of-School).** First award for "The American Trail" to Ladies' Auxiliary, VFW, Kansas City, Mo.
12. **Primary Pupils (In-School).** None.
13. **Intermediate Pupils (In-School).** None.

Group II. **Regional Networks, Organizations and Stations and Clear-Channel Stations.**

1. **Religious.** First award for "Ask the Minister" to the Texas Synod of the Presbyterian Church of the U. S. and Baylor University, Waco, Texas; honorable mentions for "Histoire de Dieu" to the Diocesan Bible Service and CKVL, Verdun, Quebec, and for "Three Minutes with God" to WGY, Schenectady, N. Y.
2. **Agricultural.** First award for "The Prairie Gardener" to CBC.
3. **Women's.** First award for "Martha Deane Program" to WOR, New York; honorable mention for "Other People's Business with Alma Dettinger" to WQXR, New York.
4. **Cultural.** First award for "Tomorrow's Symphony" to the Lowell Cooperative Broadcasting Council and WGBH, Boston.
5. **Personal and Social Problems.** First award for "New World A-Coming" to Public Service Division, WMCA, New York; honorable mention for "Case History" to WMBD, Peoria, Ill.
6. **Public Issues.** First award for "America Goes to the Polls" to WTIC, Hartford, Conn.; honorable mentions for "Issues on Trial" to Western Reserve U., Cleveland, for "Indianapolis Forum" to WIBC and Indianapolis Chamber of Commerce, and for "Town Meeting in Canada" to Town Meeting, Ltd., Vancouver, B. C.
7. **News Interpretation.** Honorable mentions for "News Report by Louis M. Lyons" to Lowell Institute Cooperative Broadcasting Council and WGBH, Boston; and for "The Oak Ridge Story" to WNOX, Knoxville, Tenn. **Special Citation** — for "News Analyses by Quincy Howe" to WILL, U. of Illinois, Urbana, Ill.
8. **Furthering International Understanding.** First award for "Crusade for Freedom" to WBT, Charlotte, N. C.; honorable mention for "London Calling" to KPOJ, Portland, Ore.
9. **Special One-Time Broadcasts.** First award for "The Longest Mile" to KOIN, Portland, Ore.; honorable mentions for "Louis Braille" to WNYC, New York, and for "They Are Never Free" to KFRE, Fresno, Calif.
10. **Children's (Out-of-School).** First award for "Reading Is Fun" to KGW, Portland, Ore., in cooperation with that city's Junior League and Library Association.
11. **Teen-Agers (Out-of-School).** Honorable mention for "Young in the World" to WBAL, Baltimore, Md.
12. **Primary Pupils (In-School).** First awards for "Old Tales and New" to Minnesota School of the Air and KUOM, U. of Minnesota, Minneapolis; and for "This Way to Storyland" to WNYC, New York.
13. **Intermediate Pupils (In-School).** First award for "Americans to Remember" to WNYC, New York; honorable mentions for "The Magic Book" to KMBC and KFRM, Kansas City, Mo., in cooperation with K. C. Public Schools, and for "Working Together" to Dept. of Education of the Western Provinces and CBC.
14. **Junior, Senior High Pupils (In-School).** First award for "Radio Almanac" to Wisconsin School of the Air, U. of Wisconsin, Madison; honorable mentions for "Say It in Spanish" to WNYC, New York, and for "A Name to Remember" to Broadcasting Service, U. of Michigan.

Group III. **Local Organizations and Stations (less than 5kw).**

1. **Religious.** None.
2. **Agricultural.** None.
3. **Women's.** Honorable mention for "Let's Go Shopping" to Extension Service, New Mexico A and M College, State College, N. M.
4. **Cultural.** First award for "Radio Guild Laboratory Theatre" to Radio Guild, U. of Michigan, Ann Arbor. **Special Citation**—for "WNYC Thirteenth Annual American Music Festival" to WNYC, New York.
5. **Personal and Social Problems.** First award for "Polio Primer" to Radio House, U. of Texas, Austin, Texas; honorable mention for "The People Speak" to KOAT, Albuquerque, N. M.
6. **Presenting Public Issues.** Honorable mentions for "Spadework for Democracy" to Radio House, U. of Texas, Austin, Texas, and for "Campus Press Conference" to WNYC.
7. **News Interpretation.** None.
8. **Furthering International Understanding.** Honorable mention for "Background for Peace and War" to KSVC, Richfield, Utah.
9. **Special One-Time Broadcasts.** None.
10. **Children's (Out-of-School).** Honorable mention for "Candy Cane Lane" to KUSD, U. of South Dakota, Vermillion, S. D.
11. **Teen-Agers (Out-of-School).** Honorable mentions for "Youth Talks It Over" to WNYC, New York, and for "Voice of the Campus" to Indiana University.
12. **Primary Pupils (In-School).** First award for "Fun with Speech" to South Dakota School of the Air and KUSD, U. of South Dakota, Vermillion, S. D.
13. **Intermediate Pupils (In-School).** None.
14. **Junior, Senior High Pupils (In-School).** None.

St. Louis—Carnation Milk Co., local distributor of Topic, an evaporated milk, is bankrolling a new quizzer over KMOX, local CBS outlet. The program originate in neighborhood grocery stores handling the product.

In the Only Nationwide Poll
of Television Viewers . . .

(Conducted by Radio-TV Mirror)

HAWKINS FALLS

Was Voted

"BEST DAYTIME TV SERIAL"

Written by BILL BARRETT

Produced by BEN PARK

Eileen BARTON

Currently

Fazio's Supper Club

Milwaukee

CORAL RECORDS

Dir.: MCA

Now starring on NBC's
ALL STAR REVUE
Saturdays, 8-9 p.m., EST

Mgt.: William Morris Agency

CHIROPRACTIC FOR HEALTH

BERT SHERYLL, D.C.

Chiropractor

1639 Broadway
Capitol Theatre Building
New York City

Circle 7-4438
Call for an Appointment

with Spot Television in just 9 markets advertisers can now reach

HALF* THE TV HOMES** IN THE U.S.***

**actually 51.6%*

***The better half! Families in these areas earn 33% more than families in the rest of the country.*

****That's 11,000,000 TV homes—giving a potential audience of 37,000,000 people!*

. . . and these are the 9 television stations that can do it best . . .

WNBT *New York*
WNBQ *Chicago*
KNBH *Los Angeles*
WPTZ *Philadelphia*
WBZ-TV *Boston*
WNBK *Cleveland*
WNBW *Washington, D.C.*
KPTV *Portland, Ore.*
WRGB *Schenectady-Albany-Troy*

NBC **SPOT SALES**

30 Rockefeller Plaza, New York 20, N. Y.
Chicago Cleveland Washington San Francisco
Los Angeles Charlotte† Atlanta† †Bomar Lowrance Associates

From the Production Centres

Continued from page 40

for the same period exceeded figures for a comparable period last year by 60% . . . **Howard Miller**, Windy City deejay, will emcee a 55-minute record show with name guest slot inserts for WMAQ. De-Met Pontiac will bankroll . . . **Captain Stubby** and the Buccaneers, WLS instrumentalists, joined **Dennis Morgan, Van Heflin, and Connie Russell** in Milwaukee Monday (13) for Hollywood preem festivities, all proceeds to the Cancer Fund . . . **Bill O'Connor**, freelance deejay, picked up 16 new quarter-hour shows at WCFL and WJJD bankrolled by Chicago Engineers for Television. This gives the record spinner a total of 96 quarter-hours . . . **Betty Ross**, assistant public affairs and education topper for NBC, to New York as guest speaker for the National Federation of Music Clubs.

IN BOSTON . . .

Saturation radio and TV campaign preceding reissuing of Metro's "Trader Horn" in local theatres is being carried by WNAC and WNAC-TV . . . **Jack Loring** has been inked to handle deejay chores for new American Airlines midnight to dawn program over WEEI . . . WCOP has been chosen as official station for New England Home Show at Mechanics Building from April 18 to 26. All of station's regularly skedded programs between 4 and 10 p.m. will emanate from the Home Show . . . **Sue Bennett** has taken over as vocalist on **Carl Moore's** "Beantown Varieties" aired each morning over WEEI . . . **Mary Lou Steeves**, WHDH publicity department, has resigned . . . WCOP's "Hayloft Jamboree" conducted by **Nelson Bragg**, has been inked as feature of Boston Post Music Festival set for Boston Garden, May 1. Station is also headquarters for semi-finals of auditions for Festival . . . WHDH carrying plenty of sports coverage currently with all Red Sox games and Bruin's hockey team Stanley Cup playoffs being aired . . . **Lawrence Q. Lawrence**, WCOP deejay for past couple of years, has ankled the station . . . **J. W. Johnson and J. N. Johanson** have joined the WEEI engineering staff. Johnson replaces **Kilbourne Culley**, who has resigned to enter another business while Johanson will handle dials on American Airlines late night show . . . WLAW has inaugurated a new program tabbed Concert Auditions to screen operatic hopefuls in the area.

IN MINNEAPOLIS . . .

Gov. H. E. Anderson's second report on legislative developments in a radio speech was carried by 46 Minnesota stations, including WCCO and WTCN of Minneapolis, and was rebroadcast the next night by six-more . . . With interest high hereabouts in Milwaukee's ascent to major league baseball and a local movement afoot to try to bring it eventually to the Twin Cities, WCCO radio gave Northwest listeners an on-the-spot word picture of the Braves' first arrival in the Wisconsin metropolis. WCCO news bureau made arrangements with the WEMP, Milwaukee, sports department head to feed a special color report for use in WCCO's 5:15 p.m. news broadcast. Another special eyewitness report of the team's arrival in Milwaukee and the parade that followed also was included in the 6:05 p.m. "Sports Edition" show here . . . **Jim Bormann**, WCCO radio news director and public affairs expert, addressed the Iowa Radio-Television News Editors' Assn. meeting in Ames, Ia., on "The Effect of One Mass Media on the Other" . . . **Bob Burnham**, KSTP announcer-disk jockey, has new 11:30 p.m.-1 a.m. disk show, "Rhythm at Random."

IN CLEVELAND . . .

United Broadcasting Co. honored **Harry Hoesly**, WHKC sales manager, for 25 years service at WHK-WHKC 12th annual party . . . **Chris Gordon**, freelance model-disker, convalescing in Huron Road Hospital . . . **Mildred & Gloria** doing their WTAM women's show from Floor Covering Club's April Carpet Bazaar . . . **Joe Bova**, former WTAM-WNBK program director, taking Mannion role in Drury Theatre's "Mister Roberts" . . . **John D. Kelly** named WSRS station manager . . . ABC's **Lee R. Adams** in WJW stopoff . . . **Lee Sullivan** and **Betty Ott** picked up Acme Store half-hour 5 p.m. Tuesday-Thursday WXEL song and chatter contract . . . NBC's **Norman Cloutier's** song "Best Location in the Nation" is being mulled as possible official tune for many local civic and sporting events . . . **Alan Southmayd**, formerly WNBK now film editor WFMJ . . . **Gil Maas**, one-time Nancy Dixon, is society editor for Cleveland Heights Sun . . . **Bob Horan**, ex-APer from Huntington now WTAM-WNBK news writer . . . **Sydney Andorn**, WXEL's "Man About Town" doing suburban newspaper gossip column.

IN PHILADELPHIA . . .

Joni James, current at Latin Casino, received WIP's showmanship award (11) in poll which selected her as year's top femme singer . . . **Steve Allison**, late night deejay at WPEN, is taking over **Alan Scott's** cross-the-board early evening show at WCAU-TV . . . **Len Stevens**, production manager of WHAT, given cocktail party at station (7) on eve of induction into Army . . . **Jules Rind**, program director of WPEN hospitalized . . . **Marvin Rayfield**, WFIL staffer, has been named special events reporter, assisting **Charles Harrison**, director of news and special events at the Inquirer stations . . . **Phil Sheridan**, WFIL wakeup disk jockey, will host "May Day at the Zoo" traditional Spring gala at the Philly Zoological Gardens . . . **Lee Allen**, KYW sports authority, guested on "Henry Morgan Show" (13) for special baseball quiz. Allen is author of "100 Years of Baseball" . . . **Jack Mahoney** (better known as TV's Range Rider) was guest of honor at cocktail party in Penn Sheraton (10) in promotion for rodeo he'll bring to Arena, April 22 . . . **Pat Stanton**, owner of station WJMJ, has filed application with the FCC for local UHF television channel 17.

IN WASHINGTON . . .

Esther Van Wagoner Tufty, "The Duchess" of NBC-TVs "Ask Washington," has moved from the second oldest house in historic Alexandria, Va., to a new one built on the original Mount Vernon tract along the Potomac . . . Indie station WOL's reorganization completed past week with following lineup of new appointees: **George Campbell**, assistant to manager **George A. Bernstein**, and program director; **Ed Charles**, director of local sales; **Earl Wood**, publicity head; **Jerry Theodore**, account executive . . . Opening day at Glen Echo, local amusement park, promoted as WMAL-ABC TV Easter Party, with station personalities plugged during day of record breaking b.o. . . . **Bob Reed**, WRC-NBC's "Timekeeper," named emcee for next Saturday's (18) Crab Apple Blossom Festival in suburban Anacostia . . . **Robert C. Richards**, ex of the Times Herald staff, has become a sales staffer at WMAL . . . Screen star **Farley Granger** visited **Bob Best's** "Celebrity Corner" on WASH-FM past week.

Banks Put Faith (& Cash) in TV

Local banks, which have been supplying a goodly portion of television revenues of late, can be expected to increase their use of the medium due to exchange of information among the institutions on effects of TV advertising. Exchange is taking place through personal correspondence among banking executives and through organs of banking organizations.

Latest big push given to bank bankrolling on tele is an article in the March issue of "Bulletin," official publication of the Financial Public Relations Assn. Piece, written by Harry E. Petersen, junior v.p. of the Citizens National Trust and Savings Bank, in Los Angeles, points out tele's advantage over other media in telling the banks' message.

Petersen points out that television's effective cost per thousand is lower than other media. He points out that newspapers measure cost per thousand by circulation, and the advertiser, while knowing how many people read the paper, doesn't know how many read the ad. In tele, he says, despite an ostensibly higher cost, ratings are based on "actual listeners—people you know received your message."

He points up tele's advantage over radio by its picture penetration, declaring that "the relative penetration superiority of a television message over a radio message or a newspaper message has been variously estimated by experts as ranging between 10 and 20 times."

In his own case, Petersen disclosed, Citizens National Trust tried a giveaway, a free disk by Liberace, whose program the bank sponsors in L.A. Record, "custom cut" for the bank, was offered to those starting an account of $10 or more. Response was such, he disclosed, that the average new account was $200, and the bank acquired over $400,000 in new initial deposits.

Petersen declares that the tailor-made show is best for a bank because the entertainer can integrate the advertising message. However, packages provide good material for banks also, he says. He warns however, against slick, sharp commercials. Bank commercials should have a "homey, honest, respectable, dignified aura which must of necessity surround our profession."

He warns against picking the wrong type of entertainment, favoring musical or educational types. He warns against sponsorship of mysteries—"Were we sponsoring a murder mystery, the bank would hardly gain stature. It would be like dressing our tellers like the James boys, and still expecting to inspire confidence in the customer."

Colgate's 'Tello Test'

Colgate has pacted for five participations a week on WOR, N. Y., on station's "Tello Test." It's the first national advertiser to come in on the station's druggist merchandising campaign.

WOR has a joint campaign mapped with the Pharmaceutical Assn. of Greater New York, under which it devotes the cross-the-board quizzer to announcements hailing the drugstores. Stores will now tie in with point of sale material for Colgate.

Dam on TV Grants

Continued from page 28

that the trial examiners are allowing the opposing attorneys to put into evidence "everything but the kitchen sink."

In one case, he asserted, days were spent on testimony on the number of janitors to be employed by a prospective TV operator. In another, valuable time was consumed on testimony on the operation of an elevator. In still another, he said, the record was cluttered with "long hassles" on what programs would be broadcast Monday afternoons.

Aside from slowness of hearings, contested TV cases are being held up because of a shortage of hearing examiners. The House Appropriations Committee has shown interest in supplying the FCC with sufficient funds to enable its staff to clean up a backlog of 550 contested applications within a year. With its present staff, FCC chairman Paul A. Walker told the Committee, it may take five years to do the job.

In a few cities applicants are solving the problem by merging their interests or joining in channel-sharing arrangements. However, in the one-station markets there are usually three or more applicants for each unassigned VHF channel, and the possibility of mergers appears unlikely as of now.

'Jaudi Dudi'

Continued from page 29

moros and Tijuana. Within six weeks show expects to debut in Dominican Republic and negotiations are now proceeding to kickoff the first day of operation of new commercial TV outlet in Venezuela this spring. Producers see a potential of 30 to 40 outlets south of the Rio Grande within five years.

Show has been completely changed over for Latin American kids, with new puppets and new live characters injected throughout. Producers have obviously leaned over backwards to write and produce a series only suggested by, but not copied from the U. S. version.

Heavy newspaper ad campaign, with bigger budget than any heretofore allocated to any Mexican TV production, accompanied first week of presentation. Nut was borne by producers as expression of goodwill to sponsors, who got healthy plugs in paid copy, which was slanted at "good healthy fun" for Mexican children, taking advantage of recent pans from press and government sources involving Mex moppets over-exposure to wrestling and other forms of mayhem.

Spadea Wants to Be 'Christal' Clear as To Why He Left CBS Radio

Detroit.

Editor, VARIETY:

When John Crosby recently wrote an article stating, "Network Radio Was Not Dead But Dying," he received few letters of protest from the broadcasting industry.

When VARIETY published my letter of resignation [as head of CBS Radio sales in Detroit] many of my friends accused me of being anti-network, as well as hurting all radio and kicking CBS in the face. Of course, all this confusion stems from not knowing all the facts.

When one is associated with a great organization like CBS for eight years one observes and learns a great deal about all the networks and their methods of doing business. . . .

Rate cutting, special deals, and the undermining of radio by some networks (not CBS) have placed the radio networks in a weakened position with other media. That is why my letter stated the future of network radio becomes uncertain.

As for the second paragraph where the statement, "it is hopeless for one individual to carry the torch alone for network radio under insurmountable odds" appears, the reference is made to complicated conditions brought forth by competitive networks and some spot station representatives. When one goes to a client with an attractive program idea under published card rates and then returns to the client a few days later with the same package at a lower rate due to a favorable discount allowance, the advertiser questions the value of the offer and wants to know the reasons for the change in rates.

Such practices have given the opposing media salesmen the weapon to whip network radio: "If it's so good, why are they offering special rates or discounts?" That is what is meant by insurmountable odds.

Is it bad business ethics for a man to pour out the feelings of his soul if it can help put radio on the track or to join an organization that is devoting itself exclusively to radio where a definite and positive philosophy of stability and value can be the backbone for bringing sanity back to radio?

The Henry Christal organization and all other station representatives and radio stations can only prosper as long as networks prosper. We all have to work together for preserving a great medium, or deteriorate.

Hope this explanation is Christal clear to all those who felt my letter was a blow below the belt. It was never intended that way.

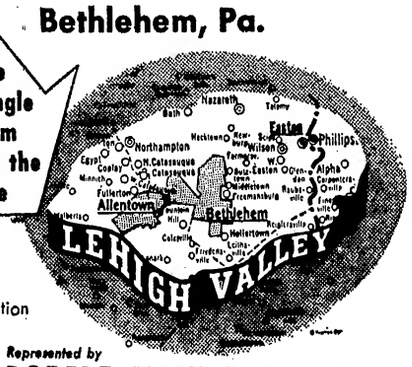
Joe Spadea.

Selling Allentown, Bethlehem, Easton

WLEV-TV

Bethlehem, Pa.

the only single medium reaching the entire



A Steinman Station

NBC TV affiliate

Represented by ROBERT MEEKER Associates

New York Chicago Los Angeles San Francisco

it's big . . . it's prosperous

$1,533,373,000

yearly buying income

the WDEL-TV market

Wilmington, Delaware

Delaware, with highest per capita income of any state, is the heart of this market which also includes parts of New Jersey, Maryland and Pennsylvania. Buy WDEL-TV for an audience that *buys.*

A Steinman Station

WDEL AM TV FM Wilmington Delaware

Represented by MEEKER

New York Chicago Los Angeles San Francisco

Zenith Won't Call Quits In Quest for Hearing In Chi TV Channel Bid

Chicago, April 14.

Zenith Radio Corp. intends to seek court action in an attempt to get the FCC to hear its petition for hearing on Zenith's application for commercial operation of channel 2, Chi. On Thursday (9), the commission, in a four-to-three decision, refused to reconsider its earlier decision dismissing without a hearing Zenith's application for channel 2, and granting a CBS request for transfer from channel 4 to channel 2.

Channel 4, currently being used by CBS o&o WBBM-TV, is being deleted from the Chicago allocations, and is being moved to channel 2 under the new blueprinting. CBS acquired the channel from Balaban & Katz, a United Paramount Theatres subsidiary, for $6,000,000 as a result of the recent ABC-UPT merger.

Zenith prexy E. F. McDonald, Jr., termed the action of the commission "arbitrary and unjust" in the FCC refusal to hear his application for channel 2, pointed out that Zenith has been operating experimentally on that channel since 1939, and has had on file with the FCC since 1948 an application for commercial operation on that band. During that period, McDonald added, more than $1,000,000 has been spent on experimentation and research.

If the FCC's decision is allowed to stand, McDonald said, "it will mean the commission has approved a sale by Balaban & Katz for $6,000,000 of the right to operate on a channel to which Zenith has had long-standing prior claims, without even bothering to hear Zenith's case on the merits."

McDonald notified the FCC of his plans of legal action last Friday (10).

221-Station Network For Falstaff Ballcasts

St. Louis, April 14.

A network of 221 radio stations, the largest baseball network ever assembled under one sponsor, will broadcast games this season for the Falstaff Brewing Corp., local suds makers. Karl K. Vollmer, v-p and director of marketing said the total will be 54 more than were used last year. The Falstaff web has 187 stations in 21 states airing Mutual's Game-of-the-Day and, in addition, has two smaller webs of 17 each, one airing all home and road games of the St. Louis Browns and the other games of the Chicago Cubs.

A six-man Falstaff sportscaster team is headed by Jerome "Dizzy" Dean who, with Al Heifer and Gene Kirby will do the Game-of-the-Day gabs while Bud Blattner, former major leaguer and Bill Durney, traveling sec. of the Browns will air the games for Bill Veeck. Bert Williams is assigned to the Cubs' stint.

Houston U. TV

Continued from page 31

high cost of construction and maintenance.

Opening of the station comes at a time when Congress is looking into the whole field of educational TV and, particularly, policies of the FCC with respect to the reservation of channels for non-commercial outlets.

This Thursday (16), the Senate Interstate Commerce Committee meets in executive session with members of the Commission and the National Citizens Committee for Educational TV (a Ford Foundation organization) to consider feasibility of legislation to safeguard the reservations against encroachment by commercial channel-seekers. Under FCC policy, commercial applicants may petition for unassigned educational channels after June 2.

So far, of the 244 channels set added to the original 242), FCC has received 22 applications and granted 14. However, the National Citizens Committee, which is mobilizing support for educational TV among business, labor and agricultural groups, reports that 57 more will be filed within the next two years for stations in major cities. The Committee expects that eventually about 150 of the channel reservations will be taken up.

Canada TV

Continued from page 32

tawa and Halifax as nucleus of a proposed comprehensive trans-Canada chain in key cities.

In Toronto, three TV channels have been allocated under international agreement but only one, Channel 9 to CBLT, is currently being used, with the CBC holding the other two in abeyance, despite hefty applications from private enterprise interests. Meanwhile, CBLT is linked to Buffalo by microwave, with the Bell Telephone currently installing a series of 12 microwave relay stations between Toronto and Montreal, via Ottawa, this initial cross-country step also to be in operation in June.

Apart from the thumbs-down to Famous Players and Cooke, the CBC last week granted TV licenses to private operators in Ontario, largest population concentration in Canada, for station setups in Hamilton. London, Sudbury and Windsor; St. John, New Brunswick; and Sydney, Nova Scotia; these all spots where the CBC does not plan to establish its own TV stations. These private stations, however, will be required to carry CBC sustaining programs, free of charge, on the CBC radio and TV policy of keeping sponsored programs to the minimum. On commercial programs, the CBC will pay private stations a part of the revenue received.

60,000 TV SETS SEEN FOR HUB'S SEPT. UHF

Boston, April 14.

Plans to construct Hub's first UHF TV station are currently under way, following recent awarding of channel 56 to WTAO, indie AM-FM station in neighboring Cambridge.

According to Fred S. Bailey, general manager of Middlesex Broadcasting Corp., owners of the station, TV will hit the air next September. Bailey predicts that by that time at least 60,000 of the more than 1,000,000 sets installed hereabouts will be converted to receive the higher wavelength.

Figured to be the first UHF station located in a major market, it's estimated construction costs will be in neighborhood of $200,000. Studios and transmitter will be located at site of station's AM and FM antenna in nearby Woburn, and will operate on 1 kw. with ERP of 20.2.

Station will operate with local programming plus a network affiliation, identity of which is currently undisclosed, but figured in local radio circles to be Dumont, which has no exclusive outlet here, although its programs are carried occasionally by both WNAC-TV and WBX-TV.

St. Louis—Otto Bremers is the new publicity and exploitation director at KMOX, local CBS outlet.

Cecil Appraises Radio

Continued from page 30

days requires astute time juggling and considering the opposing TV programs," he said. As an example, he cited "Suspense," which his agency handles for Electric Auto-Lite Co., on CBS-Radio Monday from 8 to 8:30 p.m., and on CBS-TV Tuesday from 9:30 to 10 p.m.

The radio version, he pointed out, was matched against the AM "Railroad Hour" and was pitted against the TV programs "Voice of Firestone," "Science Review" and "Arthur Godfrey's Talent Scouts." Latter stanza was its biggest TV competition, he said, but nonetheless it garnered a respectable 9.8 Neilsen radio rating.

He said a comparison of the cost and audience of the AM and TV versions of "Suspense" was not the real criterion for a hep agency. (Radio "Suspense" cost roughly $15,000 for time and talent and reaches 4,386,000 families; TV "Suspense" cost about $30,000 for time and talent and reaches 5,000,000 families.) "A glib comparison," Cecil said, "overlooks the fact that the commercials on the TV version of 'Suspense', being visual, have 10 times the selling impact of radio."

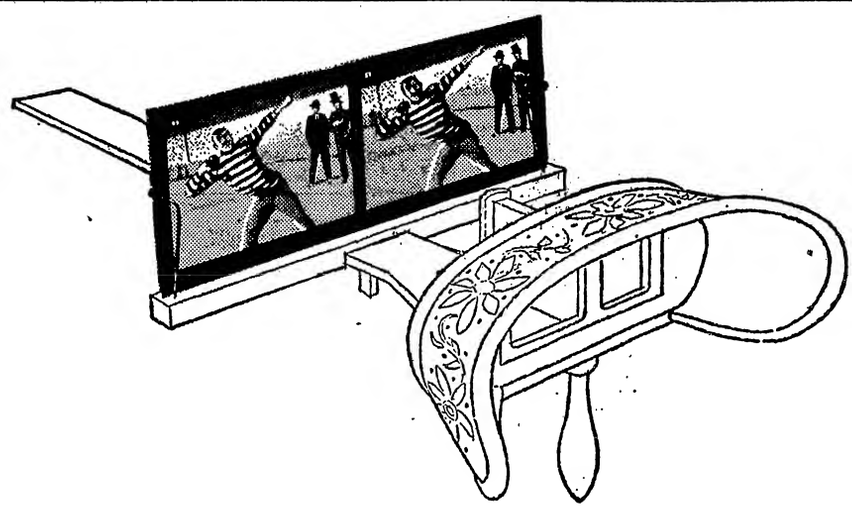
Cecil, whose agency also handles Amm-i-dent's sponsorship of "Danger" on CBS-TV, Sylvania's "Beat The Clock" on CBS-TV, and Benrus Watch's segment of "Your Show of Shows" on NBC-TV, envisioned three innovations that will be necessary to pare down network TV costs:

1. The webs, when acquiring 175 stations on their skein, will have to establish a regional or divisional network. This would allow the medium-sized $500,000 bankroller direct TV to a limited market he wants to reach.

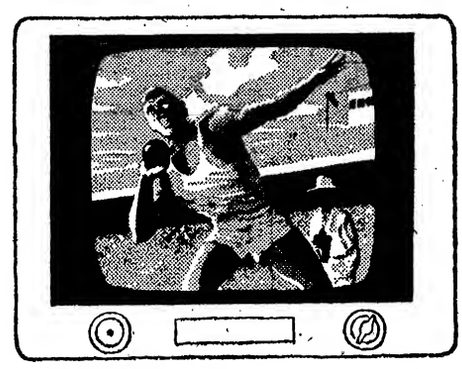
2. The webs will sanction "partnership advertising," with two bankrollers manufacturing related products (cooking utensils and a gas range, say) tying in on the same program.

3. The webs will permit "magazine-insertion" type sponsorship, with a minimum of six weekly commercials during one year. This would follow the trend now being established on "Show of Shows" and the "Jackie Gleason Show."

"One thing is certain," said Cecil. "There are definitely not enough blue-chip advertisers to support four TV networks under the present programming status quo. Certain medium-scale advertisers, like a manufacturer of iodine, say, simply have no need to reach the mass market as expensively as TV now dictates."



In one man's lifetime



When Dad was a boy, it was the stereoscope that made a hit in most parlors. But how the picture has changed since then!

Existing intercity television channels make it possible for live network programs to reach over 92 million people. The Bell System's nationwide network of television channels now totals more than 32,000 miles and interconnects over 120 television stations in 75 cities. Eight thousand miles of channels were added to the network in 1952 to meet the growing needs of the television industry.

Any way you measure it, providing intercity channels for the expanding television industry is a big job. Building the radio-relay and coaxial cable routes for television takes lots of time, special equipment and skill . . . and money.

Yet the cost of the service is low. Bell System charges, for the use of its intercity television facilities, average about ten cents a mile for a half hour of program time.

BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW

Tele Followups

Continued from page 41

ing of a dress factory where fashion shows for the employees, put on by themselves, are held so as to enable the workers to view the outgrowth of their combined efforts.

Stanza was handled professionally throughout with pitches for civilian defense volunteers and employment for the physically handicapped thrown in effectively. *Jess.*

Pretentious is the word for "Omnibus," judging by last Sunday's (12) production of the Ford Foundation's radio-television workshop. A little-kiddie theme was struck in the major portion of the program, with Leopold Stokowski conducting Joseph Haydn's "Toy Symphony" (with a group of moppet amateurs as guest soloists) and, while the children watched, Benjamin Britten's "Young Person's Guide to the Orchestra," based on variations of a theme by Purcell. Latter absorbed the young ones if not their elders while the former was a painful exercise by the youngsters, who were continually if gently admonished by Stokowski. The maestro said the performance proved that children can instinctively join in the "Toy Symphony," but the evidence said otherwise. Incidentally, seven-year-old Rocky Brynner, son of Yul Brynner and Virginia Gilmore, played the cuckoo whistle as one of the children's group.

But if the moppets were to be entertained by the afternoon's show on CBS-TV, then it was a serious mistake of taste to present also a British-made murder shocker, "The Stranger Left No Card," starring Alan Badel. Film was the crudest kind of nonsense outlining a theoretically perfect murder—the actual murder was fogged out, thankfully—with the criminal witlessly leaving a trail behind him. Incidentally, the pic was a repeat performance.

Rest of the show had an Alistair Cooke discussion of mountains, suggested by a Life feature, with animations, and a film of auto small-parts manufacturer. Both were long and dull.

If the workshop is teaching television anything, it is that commercials are to be treated with awesome respect. It's a rare straight commercial program that presents the sponsors' products with such loving and lavish care as does "Omnibus." *Horn.*

It's Worth Knowing," the WCBS-TV, N. Y., public-service series in behalf of the National Education Assn., last Saturday (11) was visited by a trio of representatives from the current exhibition of Japanese art at the Metropolitan Museum.

The gifts the three bore were interesting samples of ancient Japanese art from the exhibition, which will be at the Met until May 10. Among them were various religious works, including several figures of Buddha and a 1,200-year-old mask, hanging scrolls, screens, and brush-ink paintings. The works were shown by Masao Ishizawa, librarian at the Tokyo National Museum.

Dr. Giro Harada, liaison officer at the Tokyo Museum, who was also accompanied by Alen Priest, Met curator of Far Eastern Arts, offered a brief history of Japanese art from the third century, including the observation that, in America, culture is centered around the cities and reflects the conquest of nature, while in Japan the artist's ideal is to escape the hustle and bustle of city life in a realization of nature.

Moderator James Macandrew, director of broadcasting for the New York City Board of Education, did a fine job of guiding the discussion (Dr. Harada was almost too much at ease in front of the cameras), and while the Robert Herridge-Esther Speyer production might have showcased even more of the art objects it was well-balanced background presentation of the Metropolitan Museum exhibition for the layman. The program, seen from 3 to 3:45 p.m., is directed by Jon Fogel. *Horn.*

Chi TV Biz

Continued from page 26

Local kiddie shows such as "Lucky Seven Ranch" are now on the profit side of the ledger and half of the former public service newscasts have been sold. All of the shows are of the package brand.

Channel 7 leans heavily on its sport offerings. For example, Chi auto dealer Bud Hauser has been the successful bidder for the telecasting of the Windy City stock car races this summer. Also, another half-hour has been added to the Monday night swats from Rainbo in order that an additional sponsor might be accommodated.

Upbeat of WBKB telepix business is noted with a cross-the-board sale of an hour and a half of night owl flicks to Polk Bros. Also pix packages such as "March of Time" and "Heart of the City" have found their bankrollers.

In order to compete with evening telecast in the 10 to 10:30 slot, WBKB has scheduled a twice-weekly news, sports, and weather format. The sales staff has inked three sponsors to finance the half-hours.

With the increased biz, WBKB will issue a new rate card soon at upped fee.

A new sales feature of WBKB show packaging is the weekly Friday night auditions of local talent. Selections will be made by a triumvirate of producers, prospective clients and salesmen.

The bulk of WBBM-TV's new biz consists of four quarter-hour daytime strips and two evening half-hour network programs plus an impressive total of 4,494 spot announcements. The spot blurb contracts, most of which were inked last month, are speckled with a number of national advertisers.

Among the new WBBM-TV local originations are John Harrington, TV sportscaster, with his evening slots financed by the Chi Ford Dealers and South Side Petroleum; quarter-hour news gabbing by Fahey Flynn bankrolled by Shell Oil, Mennens, and Bond Clothes. Kup's Column, a 15-minte cross-the-board commentary, has its tab taken by Kool-Vent.

Tele Reviews

Continued from page 41

rated a sequence showing a rattler killing a rodent, apparently fascinating it until it got close enough to strike. He then explained that the snake did not hypnotize the rodent, but the latter's curiosity simply proved too much for its own good.

Another sequence showed a battle between a rattler and a pig in the southwest after the snake attacked the pig's litter. Pig came out the victor, trampling the snake to death.

Pictures were excellent studies, and Ortega's factual observations were to the point and interesting, although the "come with me" bits were a little overdone. But those Miracle Adhesive commercials! Spiels themselves were okay, but they were inserted just at the point where the snake was about to strike and where the battle between the rattler and pig was at its peak. *Chan.*

Foreign TV Review

SHOP WINDOW
With Alicia Markova, Petula Clark, Gianella de Marco, Joy Turpin, Kirk Stevens, others
Producer: Henry Caldwell
45 Mins.; Mon., 7:45 p.m.
Sustaining
BBC-TV, from London

As the title indicates, "Shop Window" is a showcase for upcoming talent and, as such, can potentially perform a useful service to TV program planners. The technique for this monthly show, as devised by Henry Caldwell, is to give promising young artists a chance to show their skill alongside experienced and polished performers. It is essentially a "new faces" gimmick, but is given full production qualities and bears no resemblance in any way to amateur night.

"Shop Window" is designed as an all-embracing feature giving opportunities alike to terpers and chirpers as well as the straight dramatic players. By virtue of the format, the newcomers have to stand comparison with seasoned artists and, therefore, most inevitably come off second best. What chance for instance, does a 14-year-old ballet girl have in a scene with Alicia Markova? Or a beauty queen, without any particular talent, when merged with a dancing ensemble? These carping comments, while emphasizing a fundamental weakness, should not belittle the overall achievement of helping to develop potential star talent. The newcomers featured may not always prove to be likely star material, but they are, at least, given the chance to work under professional direction. In the show reviewed, a unique feature was the inclusion of eight-year-old Gianella de Marco, who batons the Melachrino Orch with all the assurance of a vet.

Production-wise, the feature rates high markings. Angle shots and cutting give the program vitality, but producer Henry Caldwell, who also intros the acts, has a tendency to hog too much camera time. *Myro.*

Inside Stuff—Television

Two former NBC pages, Bud Mennella and Ray Waldron, are collecting $250 a week from the net for the services of J. Fred Muggs, the chimp on Dave Garroway's "Today" show. First contract, for four weeks in February at $200 per week, has been replaced by a second at the new rate, a 13-weeker with options.

Mennella and Waldron own a pet shop in Glen Rock, N. J., from which the chimp is on lend-lease.

In a "statement of principle," the American Civil Liberties Union last week took a stand against the televising, filming and broadcasting of legislative hearings and sessions until fair rules of procedure are adopted by legislative bodies.

"Once fair rules and practices are established," the Union stated, "the ACLU will support democratic freedom of communication with respect to legislative hearings."

Suggested rules by the ACLU are (1) giving witnesses advance notice of inquiries which concern them; (2) allowing them to present evidence in their behalf, have counsel, and cross-examine witness against them; (3) requiring a majority vote of the committee before examining political or religious beliefs, or holding executive sessions; (4) publication of minority reports at the same time as majority reports, and (5) no personal or partisan use made of hearing material.

Fortyeight medical clinics will be televised in color over a closed circuit hookup Wednesday (15) through Friday of this week as the American College of Physicians holds its annual meeting at Atlantic City Convention Hall. The program will see color TV's return to the scene of its first major public showing. In the same spot in 1949 some 30,000 visits were recorded during a series of medical clinics presented by the American Medical Assn. at its annual convention.

Clinics are being produced and sponsored by Smith, Kline & French Laboratories of Philadelphia.

ABC-TV's Saturday morning net version of "Rootie Kazootie" will probably stay on the air this summer, instead of bowing off for a hiatus as originally scheduled. Johnson Candy Co., which sponsors the program, was originally supposed to take a 10-week hiatus, and show was to fold for the summer. Candy outfit, however, asked for and was granted 14 weeks, enabling the network to sign a sponsor for a full 13-week cycle. Network is currently peddling the show for a summer ride, and program is set to continue through the fall, when Johnson returns as sponsor.

WOR-TV, N. Y., has purchased a 50,000-watt high-band transmitter which, when installed at the station's new transmitter site on the Empire State Building, will give the station an effective radiated power of 150,000 watts. Application by the station to move from its present transmitter site in North Bergen, N. J. is pending before the FCC.

Purchase of the new equipment was made from Standard Electronics, which claims the equipment to be the first 50,000-watt high-band transmitter. Standard says the new equipment will enable high-band stations (channels 7 through 13) to boost their coverage to the FCC maximum without overlapping onto other zones. WOR also purchased a new 3,000-watt FM transmitter with which it will carry standard radio broadcasts on FM.

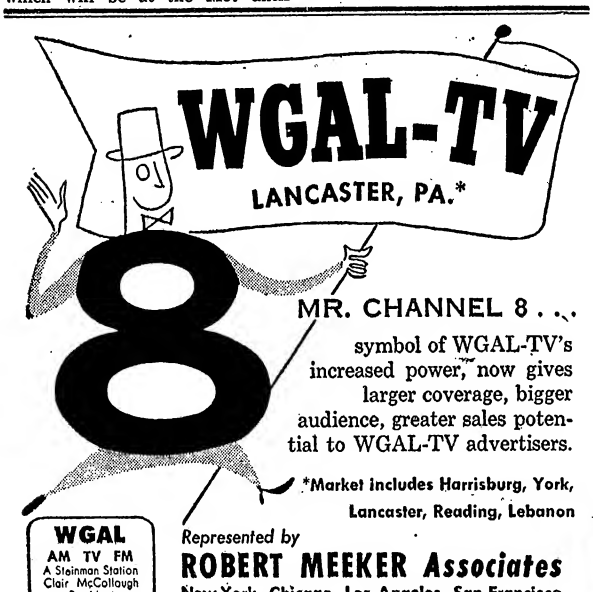
New CBS Television Newsfilm department, replacing Telenews service, goes into operation May 1. The new department, functioning as a separate unit within the CBS-TV News and Public Affairs department, will supply film coverage for the web's news shows. Plans are in the works to syndicate

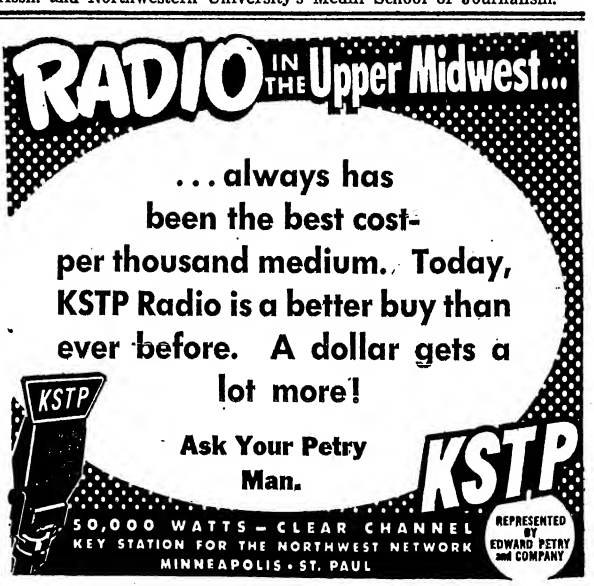
E. C. (Ned) Buddy, formerly with Paramount, Pathe and Cinema newsreels, is manager of Newsfilm. Operations manager is Karl MacIlvaine, shifting from CBS-TV Television Recording, where he was chief engineer.

Listenables & Lookables, educational broadcasting guide for teachers, is preparing a study guide for NBC-TV's two-hour "Hamlet" (Sunday, April 26), to be sent to 12,000 high-school and college teacher-members of the National Council of Teachers of English.

A faculty of 20 experts in TV news operations and related fields will lecture on good TV news operations on a low budget at the First Television News Seminar, Orrington Hotel in Evanston, Ill., from Tuesday, April 28 through Saturday, May 2.

The seminar is co-sponsored by the Radio-Television News Directors Assn. and Northwestern University's Medill School of Journalism.





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YANKS YEN BETTER JAP PAYOFF

Public Relations Blues

An "editorial" fly-leaf in a coin-machine service, published by the Music Guild of America, deadpans ASCAP's public relations job in Washington, with a name-powered troupe of entertaining songwriters junketing to the National Press Club for the obvious purpose of winning friends and influencing solons. Catering to the coin ops, the Music Guild's phlegmatic exposition of ASCAP'S D. C. public relations counsel, Arthur Newmeyer & Co., arranging for a $5.25 filet mignon luncheon value at the Press Club's $1.75 normal table d'hote rate, puts accent on the fact these junkets, including all expenses for the Hollywood and Broadway "and then I wrote" kiddies, the cutrate food tab, etc., costs the Society $5,000. The sum-up is that this is 5G presumably well spent, excepting that the jukebox impresarios, according to the coin-machine spokesmen, allegedly haven't that kind of coin to combat the performing rights societies (presumably BMI is, at least, on the rooting sidelines) in their pitch for a music tax on the jukes.

Last week the Society staged its annual dinner in the grand ballroom of the Hotel Astor, awarded plaques and honors to George Jessel, himself an ASCAPer, and Ed Sullivan, the latter for his "Toast of the Town" salute on his CBS-TV shows. There was also some good talent via personals and addresses by prexy Otto A. Harbach, past prez Deems Taylor, Coast rep L. Wolfe Gilbert, Red Buttons, Jarmila Novotna and Sissle & Blake.

A good time was had by all. Everybody cheers on the Society. All agreed the American Society of Composers, Authors & Publishers was serving a most useful function. Everybody was giving him and herself a great big pep talk. It was a pre-sold audience. There were few if any there who didn't know all that via hearsay and tradition.

Only one thing was lacking. There wasn't a working newspaperman in the house. All this readymade, natural, spontaneous, not-necessary-to-sell was all in one package, and none within ASCAP seemingly had the foresight, inclination or elementary concept of public relations to see that the ASCAP story would be projected in the most effective manner that counts—in printer's ink, as part of the passing scene. Junkets to D. C. yes, and undoubtedly good. Ed Sullivan video presentations; unquestionably good. The natural, automatic, news-in-the-making—not a newspaperman in a carload. *Abel.*

Juke Ops See 'Obstacles' for ASCAP In Getting Fees; Hint Compromise

The American Society of Composers, Authors & Publishers may have a tough time collecting performance fees from jukebox operators if one of the several proposed amendments to the Copyright Act passes Congress this session. That, at least, is the opinion of some coin machine ops who are unofficially sending up trial balloons to see whether they can come to some kind of a deal with the performing rights societies.

The juke ops believe that a royalty fee on each disk in a machine is completely unfeasible due to the diffuse and disorganized state of their industry. They claim that estimates of $5,000,000 annually in performance revenues from the machines is a figment of the imagination since that figure exaggerates by far the juke industry's net profit. If ASCAP or Broadcast Music, Inc., however, attempts to collect such performance fees, the juke ops warn that the administrative and policing setup for such a program will prove uneconomically costly.

Some of the juke ops apparently are in favor of a compromise with ASCAP. One proposal that has turned up involves the licensing of the coin machines on a flat basis annually. If $1 or therabouts per machine is charged, the performing rights societies will stand to gain a clear $500,000 yearly without having to log the machines on a weekly or monthly basis. That's on an estimate of 500,000 jukes being in operation.

The juke ops, however, would only go for such a proposition on a longterm deal. They fear that ASCAP may start with a $1 annual fee but only to hike the licensing rate soon after it got its foot in the door. The coin machine ops claim that only by a deal covering 10 or 20 years could they achieve the needed security and stability of their business operation.

BSO'S FIVE-WEEK TOUR

Boston, April 14.

The Boston Symphony Orchestra leaves Monday (20) for the first transcontinental tour in its 72-year history.

The five-week tour will carry the orchestra to California and back.

Brown's 5G for 4 Hours

Chicago, April 14.

A touch of the "good old days" is being brought back when, as in the 1920s, orchestras would pick up big fees for private party dates. Les Brown is playing a four-hour dance for the employees of the Briggs Manufacturing Co., Detroit May 9 for $5,000.

Date was inked by Paul Bannister of the Associated Booking Office here.

Hayman Vice Carlton As Merc's N.Y. A&R Head

Chicago, April 14.

Richard Hayman, arranger and conductor, takes over the Mercury eastern artists & repertoire post vacated last week by Joe Carlton who joined RCA Victor's new label, yet untitled. New a&r topper has two hits riding for Mercury in his harmonica stylings of "Ruby" and "April In Portugal." Hayman was an arranger for Vaughn Monroe and other bands. He'll be directly under Art Talmadge, Mercury veepee, and cuts his first sessions with Richard Hayes and Bobby Wayne in New York this week.

He'll work closely with Bobby Shad, who supervises the race and blues department for Mercury with the firm also continuing to use outside arrangers. Hayman, incidentally, was once an arranger for the Boston Pops Orchestra, under maestro Arthur Friedler.

Joseph H. Santarlasci has been named assistant manager of the Philadelphia Orchestra. He's treasurer of the Philadelphia Orchestra Federal Credit Union, and assistant treasurer of the Orchestra's Pension Foundation.

SEND ABELES TO FAR EAST

Having convincingly demonstrated to U. S. record pirates the folly of paying substantial damages in court actions, in lieu of a license fee, Harry Fox is now extending his base of operations across the Pacific. The trustee of the Music Publishers Protective Assn. has retained Julian T. Abeles (& Bernstein), who obtained such favorable results in the N. Y. and Chi test actions, to make a trip to Japan in the interests of his principals. Abeles planes for the Orient on April 24.

Japan is now one of the great amusement centers of the world. It is in the top bracket in motion picture earnings. American music is in vogue and record sales are flourishing. English is compulsory in Japanese schools and it is said that the first words spoken by a Japanese infant are the lyrics of an American pop. With the advent of television in the immediate future American music publishers

(Continued on page 58)

Mills Projects Global Program With Subsids

A multi-faceted global music publishing program is being mapped by Jack Mills, Mills Music topper, to exploit the firm's copyrights, especially in Europe, and to take full advantage of Europe as source of new material.

In his recent trek abroad, Mills started the ball rolling for setting up subsids in Germany, France and Italy as well as strengthening ties with such British pubberies as Lawrence Wright, Joseph Williams and Alfred Lengnick to rep their copyrights in the U. S. Mills also made a deal with Francis, Day & Hunter to handle its classical catalog here.

According to Mills, there are a flock of untapped copyrights in these catalogs, as well as in the catalogs of firms on the Continent. Negotiations are under way to tie-up firms in France, Germany and Italy along similar lines to the British deals.

"There's also plenty of good writing talent in Europe today," Mills adds, "and they can be developed into important writers for the U. S. market with proper guidance from American publishers." Another aspect of Mills stepped up move into foreign song representation is his interest in building a steady cultural exchange and developing goodwill between the U. S. and foreign countries via music.

In setting up a spread of subsids on the Continent (a Belgium firm already has been lined up), Mills believes that the firm's copyrights will receive more attention than if he signed them over to some foreign pub rep. "Most of the European firms," he adds, "will take nothing but hits and when they do pick up a song you're taking a chance on whether they'll work on it properly." Via the string of subsids Mills expects to build all his copyrights along the promotion and exploitation lines set up by the homeoffice.

Widow of Yermie Stern Takes Over 'Strip' Service

The jukebox title strip service, which was operated by the late Yermie Stern under the firm name of the Hit Parade Program Service, has been taken over by his widow. Stern died March 20 after a long illness. Stanley Pass will continue as general manager of the company.

Mrs. Stern, a vet show biz performer, was known professionally as Bea Saxon of the Saxon Sisters, a vaude-nitery team.

RCA's New Label Accents Bid By Majors to Cut Into Indie Market

Axe Arc Tag

The tag of Arc Records, which was suggested for RCA Victor's new indie disk operation, had to be scrapped due to its previous registry by another platter company. Manie Sacks, RCA veepee over disks, coined the Arc name as an anagram out of the RCA trademark.

Company execs are currently looking for a suitable monicker for the label.

Move by RCA Victor to set up a new subsid label, as yet without a tag, on an independent basis once again spotlights the money-making operations of the numerous indie labels now in the field. Like Decca and Columbia, which previously set up quasi-indie diskeries, Victor is also trying to cut into the indie market.

Key to the indie click is seen by the majors in the flexibility of their setups and the concentration of their distribs on disks alone. Many distribs of the major companies, who handle other merchandise besides platters, tend to brush off disks in favor of the more expensive products.

Such indies as Dot, Derby, Triple-A, BBS, etc., have established fast-moving distrib liaisons which permit them to exploit their releases to the maximum. The indies, moreover, are in a position to make special deals to the distribs by cutting prices or offering 100 free records for every purchase of 500 platters. The majors, on the other hand, are too hemmed in by contractual commitments to indulge in such deals.

The indies' hookups with disk jockeys is one of the most important factors in their consistent breakthrough into the hit lists. Via these jock tieins, which are usually handled in a given city by the distrib, the indies can exploit a local situation under the most favorable auspices. The same goes for their deals with the jukebox ops.

The indies, moreover, are not saddled by any large roster of artists or big release schedule. The indies pinpoint their targets and go all out on single disks instead of scattering their fire over a number of releases.

The majors, however, believe they can lick the indies at their own game by taking advantage of the low overhead gained from operating under the wing of a major label. The pressing of Coral and Okeh are handled by the parent companies, Decca and Columbia respectively, and the same will go for Victor's new label. Distribution, is handled separately to gain the desired flexibility.

Indie label execs, however, believe they still have the edge in this market since, they contend, the majors' subsids tend to take on all the operating features of a big company sooner or later. That includes the relatively large artists' rosters and the heavier release schedules.

Pubs Push Flock Of Legal Suits Vs. Remington

Remington Records, low-priced disk label, is currently the target for a flock of law suits opened by publishers individually and by their agent and trustee, Harry Fox. Latest action was launched last week by Fox in N. Y. Supreme Court, charging incomplete royalty statements to the numerous publishers whom he reps. Fox, through attorney Sidney Wm. Wattenburg (& Wattenburg), is asking for $24,000.

Already in the works against Remington is the action brought by Julian T. Abeles (& Bernstein) in behalf of Fox for a group of publishers in which the plaintiffs charged the diskery with making unlicensed recordings. In this case, the court appointed a Master to determine damages after ruling in behalf of the publishers. Abeles is seeking a recovery of $20,000 for royalty claims totalling $472. This is on the basis of a minimum of $5,000 for each infringement, instead of the $250 precedent established in last year's suit against Paradox Industries.

Remington is also under fire from the Music Publishers Holding Corp. in suits charging both underpayments of royalties and use of unlicensed tunes. Philip P. Wattenburg, brother of Sidney, is legal rep for Warner Bros. combine in this suit.

Livingston-Evans to Do Outside Pix Tunes Via Non-Exclusive Par Pact

Hollywood, April 14.

Expanding their operations for outside motion picture work, Broadway shows and TV, Paramount's songwriting team of Jay Livingston and Ray Evans have received a new non-exclusive contract with the studio. This replaces the exclusive pact which they signed in 1945 and had three more years to run.

New five-year deal leaves them free to take on other work when Paramount does not require their services, but the studio remains their home base. The non-exclusive contract becomes effective upon completion of their current assignment, "Red Garters," for which they are writing 14 songs. The Technicolor film will topline Rosemary Clooney, Guy Mitchell, Joanne Gilbert and Gene Barry, and rolls on or about May 11.

Their eight years at one lot is one of the longest tenures for a current Hollywood cleffing team. During this period they garnered Academy "Oscars" for "Buttons and Bows" in 1949 and "Mona Lisa" two years later. Among their other hits are "To Each His Own," their first click; "Golden Earrings," "I'll Always Love You," "Ruby and the Pearl" and "Silver Bells."

ROBBINS EXITS PAXTON TO SET UP OWN FIRM

Howard (Buddy) Robbins exited George Paxton Music as professional manager this week to set up his own firm, as yet unnamed. Robbins will also work with Cork O'Keefe on exploiting the Words & Music catalog which is owned 50% by Jack Robbins, Buddy's father. He'll headquarter in O'Keefe's offices.

Robbins worked with Paxton for the last two years.

ASCAP Quarterly Divvy Near $3,250,000 Mark

Quarterly dividend of the American Society of Composers, Authors & Publishers, which was mailed to member writers and publishers last week, was near the $3,250,000 marker. Melon was virtually the same as for the previous quarter and represents an ASCAP payoff rate for this year of over $13,000,000.

Included in the quarterly dividend total was about $250,000 for performances of foreign works which will be remitted overseas. ASCAP distributed $400,000 from foreign performance rights in a special dividend last month.

Jocks, Jukes and Disks

By MIKE GROSS

Tennessee Ernie: "Three Things"-"Hey, Mr. Cotton Picker" (Capitol). "Three Things" is a sure bet to give Tennessee Ernie a clean sweep in the pop and country field. It's a dramatic item tailored for mass tastes and Ernie's effective reading brings it home a winner. Reverse is in a lighter vein okay for the grassroots trade. **Cliffie Stone's** orch gives the coupling a flavorsome backing.

Julius LaRosa: "My Lady Loves To Dance"-"Let's Make Up Before We Say Goodnight" (Cadence). This coupling looks like another highrider for Julius LaRosa who hit the wax bigtime several months ago with his preem platter, "Anywhere I Wander" and "This Is Heaven." "Dance," which was kicked off by **Perry Como** about six months ago on RCA Victor, gets a new lease on life via this LaRosa cut. It's a gay rhythm number excellently produced. Reverse is a change of pace but also good for plenty of spins.

Trudy Richards: "The Breeze"-"I Can't Love You Anymore" (Derby). Trudy Richards has a slick takeoff on Kay Starr's etching of "The Breeze" and it's a jukebox natural, particularly since Capitol is not releasing Miss Starr's album slice as a single. Reverse is another excellent vocal by Miss Richards on another oldie for her best disk to date.

Johnny Desmond: "Danger"-"The Japanese Sandman" (Coral). Background theme for CBS-TV's "Danger" is developed into fair pop shellac by Johnny Desmond and the **Tony Mottola** Quartet. It's a slow, moody, piece that'll get some spins because of its tieup with the tele show. Oldie on the reverse gets a neat workover.

Bobby Breen: "There's A Bell That Rings In My Heart"-"It's The End of the World To Me" (A-Bell). Bobby Breen gets only moderate fare for his wax return via the indie A-Bell label. The high-voiced crooner shows up okay on "Heart" but it never really gets off the ground. Bottom deck is a cumbersome ballad.

Barbara Ruick: "Now That I'm In Love"-"Ghili, Ghili, Ghili" (M-G-M). Barbara Ruick has one of her best and liveliest platters in "Now That I'm In Love," pop takeoff of the "William Tell Overture." She's got tough competish in **Patti Page's** Mercury waxing but she should do well. Flip is a cute novelty good for occasional spins.

Tommy Reynolds: "7:20 In The Books" "My Gal Sal" (Derby). Orch leader Tommy Reynolds seems to have found a good thing in the late **Jan Savitt's** orch styling. One of Savitt's trademark tunes, "7:20 In The Books," gets a tiptop shuffle-beat workover and a lilting vocal job by **Bon Bon.** The oldie, "My Gal Sal," takes the shuffle rhythm very well and Reynolds builds it into a slick danceable slice.

Dolly Dawn: "Oodle I Ay"-"It's Too Soon To Know" (Jubilee). "Oodle I Ay" has the kind of word and melody blending that appeals to current wax market tastes. Dolly Dawn's ingratiating delivery gives it mid-hit potential. She slows up on the ballad on the reverse for moderate results.

Sunshine Ruby: "Too Young To Tango"-"Hearts Weren't Meant To Be Broken" (Victor). Juve disker Sunshine Ruby will attract attention via this coupling. Gets a neat rhythmic feeling into "Tango" and an effective cornball wail into the reverse cut. "Tango" is the better slice and should step out, especially in the hinterlands.

Felicia Sanders: "I May Not Remember Your Name" - "What Should I Do" (Columbia). This coupling gives Felicia Sanders another opportunity to impress as a wax comer. She's warm and effective on both sides. "Name" is tailored for her tender treatment and rates top spinning time. The bottom deck is grooved along similar lines and will share the plays.

Joe Allegro: "Senorita"-"Wanderlust Blues" (Victor). Lively Latino flavor of "Senorita" shows off crooner Joe Allegro to advantage. He gives it a jaunty treatment in a strictly legit styling. Neat beat to "Wanderlust Blues," however, gives it better chances in the jock and juke market.

Frank Sinatra: "My Lean Baby"-"I'm Walkin' Behind" (Capitol). Sinatra gets off to an auspicious start with his initial Capitol platter. On "My Lean Baby," the crooner is in his old form belting out the rhythm beat with captivating charm. The tasty ballad on the reverse is also up his alley. He gives the kind of romantic treatment that will have his fans requesting repeat plays.

Russ Morgan: "Dancin' With Someone"-"Kentucky" (Decca). Although Russ Morgan's "Dancin' With Someone" was pegged as a cover to **Teresa Brewer's** cut on the Coral label, it'll probably give the thrush's slice a run for the money. It's a standout ballad which Morgan treats with taste and charm. Reverse will get lost in the shuffle.

Three McGuire Sisters: "Miss You" - "Tootle-Loo-Siana" (Coral). Femme trio has an average slice of the oldie "Miss You." Their harmonizing techniques are slick but the arrangement is unimaginative. They show up better on the rhythm novelty on the reverse. It's a natural for the coinboxes.

Best Bets

TENNESSEE ERNIE ..... **THREE THINGS**
(*Capitol*) ..... *Hey, Mr. Cotton Picker*
JULIUS LAROSA ..... **MY LADY LOVES TO DANCE**
(*Cadence*) ..... *Before We Say Goodnight*
TRUDY RICHARDS ..... **THE BREEZE**
(*Derby*) ..... *I Can't Love You Anymore*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
86th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively for Coral Records
"MINNIE THE MERMAID"
Backed by
"SAY IT ISN'T SO"

French, The Easy Way, Really Easy On Disks

An excellent album, "Spoken French" (Henry Holt & Co.; $50) is the one which Francois Denoeu (Dartmouth) and Robert A. Hall, Jr. (Cornell) have prepared in aural Franco-English tutoring, accompanied by a skillful text. This is identical with the edition published for the U. S. Armed Forces, but takes the French student deeper into the language.

Apart from the vocabulary, and the prime intent to indoctrinate any grammatical education as a by-product, the major objective is the practical "spoken" language. To this end, Profs. Denoeu and Hall have skilfully grouped the conversations into realistic categories, primarily keyed to "getting around." That takes the normal amenities, social introductions, ordering, directions, shopping, sightseeing and the like. The spoken language course has been practically designed for easiest phonetic pronunciation as well as word translation. The intent of good accent, along with vocabulary, is good because even more inhibiting to the language student than the lack of vocabulary is the self-conscious pronunciation or "foreign" accent.

There is a showmanly manner of repetitive phrasing so that the student can go along with the disk-course discourse, mouthing the same correct brand of French accent. This is one French course that is fun. It can be enjoyed in group classes as well as solo.

Abel.

Longhair Disk Reviews

Wagner: Immolation Scene (Gotterdammerung) and Awakening Scene (Siegfried) (RCA Victor, $5.95). Brilliant recording by Kirsten Flagstad, with a fair assist from **Set Svanholm** in the "Siegfried," and the Philharmonia Orchestra backing both sides. Flagstad's rich, luminous tones, orch's lush sound, and the stirring selections make this a choice disk and fine Flagstad souvenir.

Dukas: Sorcerer's Apprentice and **Debussy: Afternoon of a Faun** (Columbia, $4). Rollicking "Sorcerer" and sensuous "Faun" in rich, fresh performances by the Philadelphia Orchestra under Eugene Ormandy.

Glazounov: Raymonda (Capitol, $5.95). Delightful ballet suite, a fine exponent of 19th century classical ballet, colorfully presented by the Paris Philharmonic under Manuel Rosenthal.

Mendelssohn: Midsummer Night's Dream and **Schubert: Rosamunde (London, $5.95).** Incidental music from both works in forthright performances by the Concertgebouw, under Eduard van Beinum. Playing is broader, but no less appealing, than from U.S. symphs. There's a fine horn solo in the Mendelssohn Nocturne, and deft playing of the Scherzo.

Dohnanyi: Ruralia Hungarica and **Kodaly: Hary Janos Suite** (M-G-M, $4.85). Richly-scored Dohnanyi, pastoral and folk-tunish is impressive, and the amusing suite gets a rousing performance. Philharmonia of London, under Wilhelm Schuechter, plays both.

Janacek: Slavonic Mass (Urania, $5.95). Oddly-intersting, offbeat work, this mass, set in ancient Slavonic tongue, is more lay than liturgical, in a melodic, folktunish yet highly reverent work. It has fine solo and choral parts, well done here, with good support from the Brno Radio Symphony and Moravian Chorus.

Brahms: Symphony No. 1 (RCA Victor, $5.45). Arturo Toscanini and the NBC Symphony in a masterful recording of the familiar classic.

Bron.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of April 3-April 9, 1953
(Listed Alphabetically)

A Fool Such As I	Robbins-M
Anywhere I Wander—†"Hans Christian Andersen"	Frank
April In Portugal	Chappell
Be Still My Heart	Broadway
Blue Gardenia—†"Blue Gardenia"	Harms
Breeze	Leeds
Caravan	American
Doggie In The Window	Santly-J
Gomen Nasai	Disney
Hot Toddy	Coachella
How Do You Speak To An Angel—*"Hazel Flagg"	Chappell
Hush-A-Bye—†"The Jazz Singer"	Remick
I Believe	Cromwell
I'll Be Hangin' Around	Broadcast
I'm Sittin' On Top Of The World	Feist
Kaw-Liga	Milene
Lovely Weather For Ducks—†"Stars Are Singing"	Famous
My Jealous Eyes	Famous
No Help Wanted	Acuff-R
Peter Cottontail	Hill & R
Pretend	Brandom
Red Canary	Shapiro-B
Say It Isn't So	Berlin
Seven Lonely Days	Jefferson
Side By Side	Shapiro-B
Song From Moulin Rouge—†"Moulin Rouge"	Broadcast
Till I Waltz Again With You	Village
Twice As Much	Porgie
What Would You Do	Frank
Wild Horses	Simon
Will-O'-The-Wisp Romance	Triangle

Second Group

Anna—†"Anna"	Hollis
Can't I	Harvard
Dancing With Someone	Valando
Don't Let The Stars Get In Your Eyes	Four-Star
Don't Let Your Eyes Go Shopping For Your Heart	Porgie
Downhearted	Paxton
Golden Years—†"Houdini"	Paramount
Have You Heard	Brandom
Haven't Got A Worry	Famous
Hello Sunshine	Erwin-H
Hold Me, Thrill Me, Kiss Me	Mills
I Confess	Witmark
Keep It A Secret	Shapiro-B
Nearness Of You	Famous
Ohio—*"Wonderful Town"	Chappell
Ruby—†"Ruby Gentry"	Miller
Say Si Si	Marks
Tell Me You're Mine	Capri
Why Don't You Believe Me	Brandom
Wish You Were Here—*"Wish You Were Here"	Chappell

Top 10 Songs On TV

(*More in Case of Ties*)

Doggie In The Window	Santly-J
Fool Fool Fool	Progressive
Give A Cheer	Duet
High Noon	Feist
I Believe	Cromwell
Lady Of Spain	Fox
My Lady Loves To Dance	United
Peter Cottontail	Hill & R
Pretend	Brandom
Wild Horses	Simon

Five Top Standards

(*More In Case of Ties*)

Blue Tango	Mills
Easter Parade	Berlin
It's A Lovely Day Today	Berlin
Jezebel	Broadcast
Oh You Beautiful Doll	Remick

† *Filmusical.* * *Legit musical.*

VARIETY 10 Best Sellers on Coin-Machines

1.	**DOGGIE IN THE WINDOW (10)**	*Patti Page*	*Mercury*
2.	**TILL I WALTZ AGAIN WITH YOU (15)**	*Teresa Brewer*	*Coral*
3.	**PRETEND (7)**	*Nat (King) Cole*	*Capitol*
4.	**SIDE BY SIDE (11)**	*Kay Starr*	*Capitol*
5.	**DON'T LET THE STARS GET IN YOUR EYES (17)**	*Perry Como*	*Victor*
6.	**TELL ME YOU'RE MINE (13)**	*Gaylords*	*Mercury*
7.	**TELL ME A STORY (4)**	*F. Laine-J. Boyd*	*Columbia*
8.	**HAVE YOU HEARD (13)**	*Joni James*	*M-G-M*
9.	**KEEP IT A SECRET (14)**	*Jo Stafford*	*Columbia*
10.	**YOUR CHEATIN' HEART (6)**	*Joni James*	*M-G-M*

Second Group

I'M SITTING ON TOP OF THE WORLD	*Paul-Ford*	*Capitol*
YOUR CHEATIN' HEART	*Frankie Laine*	*Columbia*
TELL ME YOU'RE MINE	*Mindy Carson*	*Columbia*
SOMEBODY STOLE MY GAL	*Johnnie Ray*	*Columbia*
SEVEN LONELY DAYS	*Georgia Gibbs*	*Mercury*
I BELIEVE	*Frankie Laine*	*Columbia*
APRIL IN PORTUGAL	*Freddy Martin*	*Victor*
HOW DO YOU SPEAK TO AN ANGEL	*Eddie Fisher*	*Victor*
ANNA	*Sylvano Mangano*	*M-G-M*
DANCIN' WITH SOMEONE	*Teresa Brewer*	*Coral*
APRIL IN PORTUGAL	*Les Baxter*	*Capitol*
RUBY	*Richard Hayman*	*Mercury*
SWEDISH RHAPSODY	*Percy Faith*	*Columbia*
NO HELP WANTED	*Rusty Draper*	*Mercury*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

B. G. Orch Pulls 10G in 2 Dates

Benny Goodman's reorganized orch got off to a winging start on the first leg of its six-week tour in two dance dates in New England over the weekend. Orch teed off Friday (10) at the Carousel Ballroom, Manchester, N. H., drawing 2,300 people at a $2 top for a socko $4,600 gross. Following night in the South Portland Armory, Portland, Me., band racked up a $6,000 gross, drawing 3,000 terpsters.

Louis Armstrong teams up with the Goodman orch today (Wed.) for their joint kickoff concert appearance in New Haven. Package plays the Mosque, Newark, Thursday (16) and moves into Carnegie Hall, N. Y., the following night for a two-concert session.

Marterie's Disclicks Up Band From $450 To $2,500 on 1-Niters

Chicago, April 14.

Resurgence of bands on wax during the past year is helping push the Ralph Marterie orch into the big money bracket. Marterie, who's been turning out a flock of clicko wax for Mercury Records, now is asking $1,500 on one-nighters as compared with his $350-450 price about 18 months ago. At a U. of South Carolina, Columbia, one-niter next month; band's getting a hefty $2,500.

Orch currently is riding high with two top-selling platters, "Pretend" and "Caravan." Latter slice has passed the 400,000 sales mark in only six weeks on the market while "Pretend," which was released about a month previously has reached 500,000 and is still going strong.

General Artists Corp., agency booking Marterie, reports that the disclicks have sparked a steady string of one-niters (especially from colleges) and location dates. Marterie's now on a college swing through the midwest and southeast working his way to Meadowbrook, Cedar Grove, N. J., for a three-week stand beginning May 14. He hits the one-niter road again, after the Meadowbrook engagement, heading west for a five-week date at the Palladium, Los Angeles, beginning Aug. 1. The Palladium stand, incidentally, will be orch's initial Coast appearance.

'Blue Tango' Leads French Disk Bestsellers

Paris, April 7.

Bestselling disks here during last month in the pop field were "Blue Tango" by Leroy Anderson and Ray Martin, and the Gallic version, "Le Tango Bleu" by Line Renaud; "High Noon" in the American version by Tex Ritter and the French rendition, "Si Toi Tu M'Abandonnes," by John Williams; "Jambalaya" with waxings by Aime Barelli and L. Delyle; the "Rose Marie Polka" by Andre Dassary and Jacques Helian; the existentialist ballad "Comme Un Petit Coquilicot" by Mouloudji; "Kiss of Fire" by Louis Armstrong; "September Song" by Sidney Bechet; "Flamingo," by Earl Bostic, and the folksong album by Georges Brassens.

Longhair bestsellers were Beethoven's 9th by Toscanini; Brahms Violin Concerto by Issac Stern; the "Porgy and Bess" score, and Mozart's "Jupiter" Symphony by Hewitt.

Con-Edison to Bankroll 54 Cuffo Concerts in N.Y.

For the 12th consecutive year New York's Park Department in association with Con-Edison will sponsor a summer season of cuffo dances in the city's parks. A season of 54 dance dates has been scheduled running from June 18 through Sept. 4. Teeoff date will be held at Central Park in Manhattan.

Howard Sinnott, one-niter head of General Artists Corp., who has booked the park season since its inception, currently is setting up the band lineup. Among the orchs on tap for the park schedule are Billy May, Buddy Morrow, Ralph Marterie, Art Mooney, Tony Pastor, Johnny Long and Jerry Wald.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**PATTI PAGE** (Mercury)	Doggie in the Window
2	2	**TERESA BREWER** (Coral)	Till I Waltz Again
3	3	**NAT (KING) COLE** (Capitol)	Pretend
4	3	**FRANKIE LAINE** (Columbia)	I Believe / Your Cheatin' Heart
5	9	**PERCY FAITH** (Columbia)	Song from Moulin Rouge / Swedish Rhapsody
6	6	**PERRY COMO** (Victor)	Don't Let the Stars / Wild Horses
7	7	**JONI JAMES** (MGM)	Have You Heard / Your Cheatin' Heart
8	8	**GAYLORDS** (Mercury)	Tell Me You're Mine
9	4	**F. LAINE-J. BOYD** (Columbia)	Tell Me a Story
10	10	**KAY STARR** (Capitol)	Side by Side

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	***DOGGIE IN THE WINDOW**	Santly-Joy
2	2	†**TILL I WALTZ AGAIN**	Village
3	3	***I BELIEVE**	Cromwell
4	4	***PRETEND**	Brandom
5	5	†**DON'T LET THE STARS GET IN YOUR EYES**	Four Star
6	7	†**YOUR CHEATIN' HEART**	Acuff-R
7	6	†**TELL ME YOU'RE MINE**	Capri
8	8	***SIDE BY SIDE**	Shapiro-B
9	10	***KEEP IT A SECRET**	Shapiro-B
10	9	†**TELL ME A STORY**	Montclare

Solons Vote RCA System Ready

Continued from page 1

visit, which included a tour of RCA research facilities here, was devoted to viewing a 20-minute show originating at the Colonial Theatre in New York, NBC's color TV headquarters, 50 miles away. It was beamed via the NBC transmitter atop the Empire State Bldg. and was also on view in black-and-white on WNBT, Channel 4 in N. Y., during its 12-12:20 p. m. duration.

Program, produced by Worthington W. (Tony) Miner, was received here on both color and black-and-white receivers. Introduced by Ben Grauer, it featured Dolores Gray, clad in a black dress and red belt, in two songs; two dance productions by the Hit Parade Dancers; George Burton's Love Birds and Kukla, Fran & Ollie.

Good Color

Color was bright, brighter than life, with vivid reds, blues, greens and purples in production numbers, and with subdued colors (as Miss Gray in a pale yellow net) and depth shots showing well. In costumes in distant shots, even during motion, color held well.

On contrasting black-and-white sets, definition was unusually clear and sharp, proving the compatibility of the RCA system. However, color sets, when receiving regular black - and - white transmission picked up from WNBT before and after the color show, lost sharpness in a greenish tint.

The NTSC specified signal carried black-and-white, color and audio information transmitted simultaneously in a six-megacycle-wide channel.

The House committee, after visiting the Colonial Theatre today (Tues.), will examine the Chromatic and CBS color systems tomorrow in New York.

Costly 1-Day Stand

RCA's color TV production yesterday (Tues.), for demonstration of its tri-color compatible tube system, had all the aura of a Ziegfield production. Entire New York end of the affair, which was beamed to House Interstate & Foreign Commerce Commitee members and FCC reps at Princeton, was under the direct supervision of RCA veepee Manie Sacks, and was weeks in preparation.

Program, which came from the Colonial Theatre, N. Y., is scheduled for a repeat tomorrow (Thursday) for the benefit of CBS execs, including president Frank Stanton, who, a couple of weeks ago, announced CBS was dropping its non-compatible system. Also scheduled to view the RCA system are toppers of the Radio-Television Manufacturers Assn. Thursday demonstration will be the third show for the color company, since yesterday's performance was preceded by a dry-run on a closed circuit last Thursday (9).

Show was staged by Sacks, with Dave Terry batoning a 28-man orchestra through two weeks of rehearsals until yesterday's performance. Choreography was handled by Tony Charmoli, who is staging director and choreographer for Lucky Strike's "Your Hit Parade" on NBC-TV. Terpers were the regular Hit Parade Dancers, augmented by number of others. Performers included Dolores Gray, George Burton and His Love Birds, Kukla, Fran & Ollie, Ben Grauer, emcee. All worked for scale.

Hits Are OK But There's Gold in Them Thar Teeth

Omaha, April 14.

Omahan Dr. Royce C. Swain last week announced he'll continue his dentistry practice despite his recent songwriting effort, "Twice as Much," which is moving up in the pop lists. However, Swain has moved an organ into his office and calls it a day when a song idea comes.

Swain was honored last week at the Omaha Dental Society meeting as their "musical celebrity," he said he nearly gave up trying to crash Tin Pan Alley last summer, after a diskery exec told him: "It costs quite a bit to go through dental college. Why don't you go back to Omaha and fill teeth and let those fellows who studied songwriting write songs?"

Leeds' 'Walking' Hot For Waxings

Bucking the accent on exclusives by the disk companies, Leeds Music's new tune, "I'm Walking Behind You," is getting full wax coverage by all the companies. Tune has been cut by Frank Sinatra as his first for Capitol Records, Eddie Fisher for Victor, Champ Butler for Columbia, Vic Damone for Mercury, Donald O'Connor for Decca, Dorothy Squires for Coral and Jimmy Young for London.

Tune was cleffed by Billy Reid, British songwriter who clicked with "The Gypsy" in 1946. It's getting a simultaneous exploitation campaign in Britain via the Peter Maurice firm there, a Leeds' affiliate.

The Chappell firm's instrumental, "April in Portugal," is also getting unusually wide coverage on wax, although not on a day-and-date basis. Number was kicked off originally last fall when Dave Kapp, Victor's pop artists & repertoire chief, assigned it to Freddy Martin's orch. In the months following, tune was picked up successively by Capitol with Les Baxter, Mercury with Richard Hayman, Decca with Florian Zabach, Columbia with Ken Griffin, and additional lyric versions by Tony Martin for Victor, Vic Damone for Mercury. Tune was written by Raul Ferraro with lyric by Jimmy Kennedy.

400G Rockefeller Grant To Louisville Symph Will Promote Modern Longhairs

Louisville, April 14.

Mayor Charles F. Farnsley last week announced that the Rockefeller Foundation has made a $400,000 grant to the Louisville Philharmonic Society, to span over a four-year period for a unique musical project. Grant is for activities entirely apart from the orch's normal program, and provides for the commissioning of 46 new orchestral compositions each year, to be played in weekly concerts in Columbia Auditorium at pop scale.

Grant also provides for issuing of a record each month, to be etched by Columbia Records and distributed through the Philharmonic Society; distribution of recordings to the "Voice of America," educational radio stations throughout the U. S., and to radio stations throughout the free world which desire to air the new works. There's a possibility that the Louisville orch will be heard playing the new music each Saturday afternoon over CBS radio.

N.Y. Orch Sets 2-Wk. Tour Due to Hiked Union Pact

New two-year contract recently signed by the N. Y. Philharmonic-Symphony with the American Federation of Musicians has extended symph's season from 28 to 30 weeks. As result, orch's management has set a two-week tour of the south next spring, first tour of the symph in five years. A similar trek to another part of the country, is planned for '54-'55. Management feels it will do better on the road than in N. Y. with a lengthened season.

Orch's '53-'54 season will open in N. Y. Oct. 8 and end May 2. Spring tour will run from March 29 to April 11, with orch visiting Huntington, W. Va., Lexington, Ky., Knoxville, Chattanooga, Birmingham, Montgomery, Ala., New Orleans, Atlanta, Clemson and Columbia, S. C., Charlotte, Greensboro, Roanoke and Washington. Orch has never played before in several of these cities.

Kinn Exits British Band Biz for Trade Paper Post

London, April 7.

Maurice Kinn, 29-year-old band-booking personality, who recently brought Sarah Vaughan over to England for a tour, is giving up handling bands. He is relinquishing his exclusive representation of five of the most important bands in the country—those of Cyril Stapleton, Stanley Black, Ambrose, Billy Ternent and Freddy Randall.

Kinn is joining the business side of the The New Musical Express, which lately changed hands.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. † BMI.

Pos. this wk.	Pos. last wk.	No. weeks in 'og	Artist	Label	Song	EAST: New York — Bob Haymes—WCBS	New York — Bill Silbert—WMGM	Rochester — Ed Meath—WHEC	Trenton — Stan Pat—WTNJ	Phil. — Bud Brees—WPEN	Lowell — Don Kimel—WCAP	Baltimore — Hugh Wanke—WCAO	D.C. — Jerry Strong—WMAL	Nashua — Bob Berry—WOTW	Consville — Jim Haines—WCVI	SOUTH: Jack'ville — Claude Taylor—WMBR	St. P't'b'g — Bill Wright—WPIN	Atlanta — Bob Watson—WSB	Savan'h — Stan Friedman—WTOC	San Ant'o — Bob Jenkins—KONO	Tex'kana — Roy Mitchell—KCMC	N.O. — Larry Wilson—WNOE	Hat'sburg — Chuck Thompson—WFOR	MIDWEST: Chi. — Hal Tate—WAIT	Tulsa — Bill Hyden—KVOO	Cleve. — Jack Gale—WSRS	War., O. — Larry Brownell—WHHH	Det. — Robin Seymour—WXYZ	K.C. — "Oil" Wells—WHB	FAR WEST: Holly'wood — Ira Cook—KECA-KMPC	Albu'q'que — Jerry Nesler—KGGM	Phoenix — Frank Pollack—KOOL	Fresno — Bob Harris—KFRE	Seattle — Gil Henry—KING	Salt Lake — Wayne Cody—KALL	TOTAL POINTS
1	1	11	Patti Page	Mercury	*Doggie in the Window	1		2			1	4	4		1					6		3		7	1	3	2		1		3		1	1	2	144
2	2	10	Nat (King) Cole	Capitol	*Pretend			3			2		8						7	4			1		3			2	5	2	3	4	2		97
3	3	8	Frankie Laine	Columbia	*I Believe			6		6	4				4	10				3				9	9		3		6	2		6	3	3	1	90
4	5	20	Teresa Brewer	Coral	†Till I Waltz Again			10	1		8			10		1	3		8	1	2			8	2	7	1		7					7		89
5	7	11	Kay Starr	Capitol	*Side by Side	6					7					4		2	2	8		2			10				8		5	8	2		5	74
6	4	10	Joni James	M-G-M	†Your Cheatin' Heart				2	9				8		7	8			2	7				6		6		3				5		4	65
7	6	11	Perry Como	Victor	*Wild Horses			5			9	8	9			6						10		2	7		7		10	4					8	47
8A	18	7	Georgia Gibbs	Mercury	*Seven Lonely Days					10	6		5		10			7		5	3						5							10	9	40
8B	10	11	Eddie Fisher	Victor	*How Do You Speak	2	1				3	1										8														40
10	13	4	Percy Faith	Columbia	†Song from Moulin Rouge	4							1															2		1			8			39
11	12	14	Ralph Flanagan	Victor	*Hot Toddy			8			10													1	4			9		1				7	37
12	22	6	Ralph Marterie	Mercury	*Caravan					4			2										4									6		3	36
13	24	3	Johnnie Ray	Columbia	*Somebody Stole My Gal		5	7		8			3										5						8						30
14	30	6	Norman Brooks	Zodiac	*Hello Sunshine			4							2											2	9								27
15	33	4	Nat (King) Cole	Capitol	†Can't I		7			7												5					7						4		25
16A	20	18	Gaylords	Mercury	†Tell Me You're Mine															7						4		4			7	9		24
16B	16	3	Bob Manning	Capitol	*The Nearness of You									5													3				1				24
18	9	5	F. Laine-J. Boyd	Columbia	†Tell Me a Story				3						5											8		5							23
19	36	19	Karen Chandler	Coral	*Hold Me, Thrill Me, Kiss Me		1						6											5											21
20A	28	2	Peter Hanley	Okeh	†Big Mamou		6																7					8	3						20
20B	25	4	Eddy Howard	Mercury	*Gomen-Nasai						5						2	9			8														20
20C	38	12	Eddie Fisher	Victor	*Downhearted							7						1							5										20
23A	11	4	Lex Baxter	Capitol	*April in Portugal													10				1										10	8		15
23B	13	6	Mills Bros	Decca	†Twice As Much				4																									4		15
23C	44	12	Bob Carroll	Derby	*Say It With Your Heart									3												4								10	15
23D	31	10	Julius LaRosa	Cadence	*Anywhere I Wander											3		4																	15
27A	..	4	Bing Crosby	Decca	†Hush-A-Bye	5												3																	15
27B	25	6	Jane Froman	Capitol	*I Believe									2							6														14
27C	8	4	Paul-Ford	Capitol	*Sitting on Top of World	3				5																									14
30	41	15	Joni James	M-G-M	*Have You Heard																														14
31A	47	2	Richard Hayman	Mercury	*April in Portugal								7				7							4		9						9			13
31B	..	3	Harry Belafonte	Victor	*Gomen-Nasai									1																					12
31C	17	2	Richard Hayman	Mercury	*Ruby		2	8																						9					12
31D	..	1	Lisa Kirk	Victor	*Ohio																														12
35A	..	1	Skylarks	Victor	*I Had the Craziest Dream							2				4	6						9												12
35B	..	2	Vince Wayne	Triple A	†Blue Piano				10																	1									11
37A	..	11	Eddie Fisher	Victor	*Even Now											8			4																10
37B	..	23	Joni James	M-G-M	*Why Don't You Believe Me														3	9															10
39A	..	2	Ray Anthony	Capitol	*Wild Horses																5									8					9
39B	..	7	Eileen Barton	Coral	*Pretend																	7		6											9
39C	..	1	Karen Chandler	Coral	†Goodbye Charlie, Goodbye			9																				4							9
39D	47	19	Perry Como	Victor	†Don't Let the Stars														5							8								9
43	..	8	Buddy Morrow	Victor	†I Don't Know									4					10																9
44A	..	1	Dinah Shore	Victor	*Sweet Thing							6	10													10									8
44B	..	1	Dolores Hawkins	Okeh	†Scrap of Paper				5																			10							7
44C	..	2	Percy Faith	Columbia	*Swedish Rhapsody																														7
44D	41	2	Hamish Menzies	Decca	*Less Than Tomorrow		9																				10					5			7
44E	..	3	Lu Ann Simms	Columbia	†Moving Away																							6							7
49	33	2	Four Lads	Columbia	*He Who Has Love		10								7													9		6					7
50	..	1	Kay Starr	Capitol	*The Breeze											9				9															5
51	18	8	Rusty Draper	Mercury	†No Help Wanted												10							10											4
																																			2

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Pluggers' Union Preps New By-Laws To Prevent Beefs from Rank-and-File

In an effort to avert repetition of last year's fight within the pluggers' union ranks, exec board of the Music Publishers Contact Employees Union last week prepped a flock of revisions to its 10-year old constitution. The revisions will be voted on at a general meeting to be held in New York late this month or early May.

Foremost constitutional switch is in the method of nominating and electing offices. Hassle within the union flared up at the last election when a dissident group squawked that some of the candidates had been elected unconstitutionally. In the past, members were elected at a general pluggers' meeting by anyone in attendance and a candidate was allowed to run for more than one office on the same ballot. In the revised setup nominations can only be gotten via a petition of 25 members in good standing and a candidate will not be allowed to run for more than one office.

Also under the new by-laws elections will be held every year (odd years for officers and even years for council members) instead of every two years. Current exec board also is attempting to develop a party system and a proportional representation plan whereby members in areas other than New York will select council members to represent them in the elections.

The new constitution will also enforce a stronger rule on the lax payment of dues. New laws also provide for a new method in handling members' appeals on decisions of the exec council. Previously the appeals went directly to a general meeting but now they'll be judged by a trial board of three council members and three rank-and-filers.

Exec board currently is considering developing a membership classification system whereby the pluggers will receive such designations a "active," "associate" and "apprentice."

Tolnay O.O.s Army PXs For Disk Sales O'Seas

Vienna, April 14.

Rude E. Tolnay, special rep of RCA's International Division, visited the U. S. Army Post Exchange stores in Austria on the last lap of a survey for installation of properly-organized facilities for platter and record-player sales. Tolnay was asked by the European Exchange System, which operates a $90,000,000 yearly retail biz with Yank customers on the Continent, to spend three months working out of Nurnberg on the project.

Until now PX stores, though doing a large record business, have bought and merchandised disks on a haphazard basis without much reference to actual customer preferences. Following completion of his European chore, Tolnay will move on to do the same in Army stores in Japan, Korea and other Far East points.

Dutch Swooning Over Air Force Disk Singer

The Hague, April 7.

The stolid Dutch are swooning themselves silly over a local version of Eddie Fisher. The Dutch lad, young Joop de Knegt, has become a terrific success here on the basis of a lone record. Joop, still serving out his time as Air Force corporal, recorded a Dutch version of "High Noon." Unheralded and unheard of, he nevertheless succeeded in packing wallop into ditty.

Joop's disk sold an astounding total of 25,000 copies, almost unprecedented in the Dutch diskery business. Orders began coming in from Denmark, Belgium, Switzerland and Germany for this single-Dutch version of this American tune. This also was something new.

Perhaps the best feature of Joop's success is the fact that the usually slow-moving Air Force transferred him to Welfare service so that he can spend much time singing and appearing at benefits. Come September, Corporal de Knegt hopes to leave Air Force and step out on his civilian own.

Bill Snyder's Own Pub

Orch leader Bill Snyder has formed his own music publishing firm. Directors of the new pubbery, which'll be in the maestro's name, are Snyder; his manager, Harry Squires, and Attorney Morton Miller.

No licensing org affiliation has yet been set.

Now Kenton Asks to Do Cuffo British Concert A La Granz's Troupe

London, April 14.

Cuffo concert offers are beginning to add up in this country. The vogue started with Norman Granz's "Jazz at the Philharmonic" gesture, when he brought the whole unit over to London free in order to play two concerts for the national Flood Relief Fund. This was followed by a reciprocal offer by leading British combo, Ted Heath's orch, who offered to play a concert cuffo for any charity the American Federation of Musicians cared to name.

Stan Kenton has now offered his full orchestra to play for any charity the Musicians' Union can suggest. He and his band are to undertake a 28-day European tour, commencing Aug. 21, and the intention is to do the gratis shows in London round about this time. Approached for permission, the MU was a little wary of the offer because, as they put it, charity concerts such as these could not be allowed to go on indefinitely. The matter is being considered officially by the MU at its next meeting.

Band Review

JOHNNY HODGES' ALLSTARS (7)
Capitol Lounge, Chicago

Johnny Hodges, alumnus of the Duke Ellington aggregation, has been prepping this unit for the past 25 months. It's essentially a jump group, but does a surprisingly mellow job on such tunes as "Sunny Side of the Street" which has just enough beat added, to take it out of the slow kick classification. Hodges, of course, with his lead alto sax, sparks most of the arrangements, but he shares the spotlight with his tenor sax partner, Rudy Williams, and his former trombone side-kick in the Ellington group, Lawrence Brown.

Emmet Berry, also a graduate of the Ellington college, gets some applause with his trumpet riffs while the rhythm section of Barney Richmond, bass; Teddy Brannon, piano; and Al Walker, on drums, individually get in a few licks also now and then, but essentially it's the two saxes and trombone that get most of the play.

Naturally enough, through his long association (27 years) with his former employer, Hodges leans towards many of the Ellington standards on which he was featured, like "Caravan" and "Take the 'A' Train." In between there is a mixture of bounce tunes and for a more marked switch, a leisure and more individual rendering on 'Body and Soul."

Maestro refrains from the frantic and gimmicked delivery, relying on his music to do the projecting—and it does. *Zabe.*

Adlai's 5% Cut on Victor Album of His 1952 Gabs

Adlai E. Stevenson will get a 5% royalty cut on the projected RCA Victor album, "Adlai Stevenson Speaks," comprising excerpts from the campaign speeches made last years as Democratic candidate for President. The set is being prepared by NBC commentator Jim Fleming, who handled a similar assignment for Victor on the "Mr. President" platter which revolves around the past 20 years of U. S. politics.

It's understood that Stevenson may donate the royalties to an as yet undesignated fund. Fleming also gets a 5% royalty slice for doing the editing and narration on the disk. Attorney Lloyd Garrison is handling Stevenson's interest in the Victor deal.

Best British Sheet Sellers

London, April 7.
London, April 7.

Doggie in Window...Connelly
Wonderful Copenhagen..Morris
Broken Wings.....Fields
Red Feathers.....Dash
Outside of Heaven.....Wood
In Golden Coach...Box & Cox
Don't Let the Stars....Morris
Now.....Dash
Oh Happy Day.....Chappell
Don't Believe Me...F.D. & H.
Little Red Monkey...Robbins
Because You're Mine..Robbins

Second 12

Till I Waltz Again...F.D. & H.
Talk to the Trees....Chappell
I'm Walking Behind..Maurice
Glow Worm.....Lafleur
You Belong to Me...Chappell
Love of My Life.....Reine
Make It Soon.....Connelly
Pretend.....Leeds
All the Time.....Cinephonic
That's A-Why.....Connelly
Love to Fall Asleep..Feldman
Dummy Song....Keith Prowse

Merc to Nab Dorsey Bros.

Mercury Records has the inside track on nabbing the Dorsey Bros., Tommy and Jimmy, when the orch teamup is completed. They're slated to start touring next month. The Dorseys have been discussing the co-leader disking deal with Art Talmadge, Merc's artists & repertoire topper.

It's understood that Columbia Records, which now has Jimmy Dorsey's wax pact, will give the orchster his release when he reunites with his brother. Tommy, who is now inked to Decca, will be able to move to another diskery when his present contract expires in August.

The new Dorsey Bros. orch will be booked through Tomdor Enterprises, Tommy's org. The brothers split as co-leaders in 1934 and have been heading separate units ever since.

Merc Extends Miss Parks To One Year, 12 Sides

Bernice Parks, thrush who pacted with Mercury Records last month, has been given a new contract by the diskery on the basis of her preem platter which hit the market two weeks ago. Initial deal was for a sixmonth term and four sides. New pact will run for a year and calls for 12 sides.

Warbler's initial platter was "Two Kinds of Love" backed by "Your Game of Let's Pretend."

'52-'53 Legituners Opened With a Bang In Pop Field But Fold With a Whimper

Eugenie Disk Critic

Eugenie Baird, songstress and Mutual network disk jockey, has been named disk review editor of the film fan mag, Silver Screen.

Miss Baird is currently waxing for Vinrob Records, a newly-formed indie label.

Derby's Starr-Sprung 'Breeze' Oldie Retaliates Cap's 'Fortune' Disking

Derby Records, indie N. Y. diskery run by Larry Newton, is currently trying to do to Capitol Records what the latter company did to Derby on the "Wheel of Fortune" hit last year. At that time, Derby came up with a Sunny Gale original on "Fortune" which was subsequently knocked off the hit lists by a Kay Starr version that closely followed Miss Gale's arrangement.

This week, Derby issued its version of "The Breeze," an oldie etched by Miss Starr for a recent album. Despite heavy jukebox demands for the side as a single, Capitol has not released the number as a single due to squawks by Les Paul and Mary Ford against Miss Starr's use of the multiple-dubbing technique. Derby's disk features songstress Trudy Richards in a near-carbon of Miss Starr's version. Miss Richards, incidentally, recently exited Decca Records. Eddie Wilcox orch backs her for Derby.

Leeds' 'Under One Roof' Consolidated Setup

In a move to give greater emphasis to its educational and standard division, Leeds Music is consolidating its operation in newly renovated offices on 48th Street and Eighth Avenue, N. Y. Publishing firm will give up its pop offices in Radio City for the switch into the company's longhair headquarters.

Lou Levy, Leeds topper, has built a complete recording studio in its new spot for the making of demonstration platters in the exploitation of its pop tunes. Leeds also has issued a new rental library catalog covering its classical scores.

Although the 1952-53 showtune season got off to a solid start last June with the clicko title song from "Wish You Were Here," the legituners called to come up with another top hit. Two strong entries, Cole Porter's "Can-Can" and Rodgers & Hammerstein's "Me and Juliet," are headed for Broadway before the season's official windup May 31 and the trade is waiting to see if they can reverse the downbeat trend.

During the past season two other musicals, "Hazel Flagg" and "Wonderful Town," came up with some material for the pop market. From the "Flagg" score, which was written by Jule Styne and Bob Hilliard, only "How Do You Speak to an Angel?" got off the ground. Tune got its biggest push via Eddie Fisher's RCA Victor waxing. Fisher, incidentally, was largely responsible for the hot pace of "Wish You Were Here." His slice kept the tune in the top brackets through the summer months and into early fall. "Angel" stirred up some noise but it never reached the clicko proportions of "Wish You Were Here," a Harold Rome number.

From the "Wonderful Town" score, written by Leonard Bernstein-Adolph Green and Betty Comden, "Ohio" and "A Quiet Girl" were entered as candidates for the pop market. "Ohio," which is the show's top plug by Chappell, has been out on the market for more than a month and is still struggling for a foothold in the market despite waxings by Bing Crosby (Decca), Lisa Kirk (Victor) and Danny Winchell (M-G-M). Crosby also cut "Quiet Girl" but it's still an outsider.

Diskeries continued to play cautious in their latching on to showtunes. It was expected at the season's outset that the "Wish You Were Here" click would reverse the diskery brushoff of the legit output but the majority of the artists & repertoire men nixed cutting assignments.

Columbia has been the toughest diskery to crack with showtunes. Mitch Miller, Col's a. & r. chief, has not cut any sides from the three going legit musicals. Miller, incidentally, is also not cutting the Rodgers & Hammerstein tune, "Music and You," which they wrote for the pic, "Main Street to Broadway."

The diskery scramble for original cast albums, however, continued at a hot pace. Decca picked up the top selling album property in "Wonderful Town." Advance orders passed the 100,000 mark and it's been moving at a fast clip since its release two weeks ago. Victor nabbed "With You Were Here" and "Hazel Flagg." Capitol jumps in the original album sweeps next month with "Can-Can" and Victor has pocketed the rights to "Me and Juliet." Victor also cut the "Two's Company" original cast album with Bette Davis's name featured.

Among the other musicals presented on Broadway this season were "Buttrio Square," "My Darlin' Aida" and "Maggie." All were quick foldos.

Becket's Ballet Score In Pas-de-Deux Groove

Paris, April 7.

Sidney Bechet, jazz soprano saxist, has gone longhair in writing the music for a new ballet score staged at the Palais De Chaillot last week. Work, called "The Night Is a Sorcerer," concerns the wanderings of a sleepwalker who is followed by his Negro servant. His family is afraid to wake him and he kills various members of the family before the denouement. Running a half hour, the music alternated between classical ideas to hep jazz licks that brought forth aud applause.

Bechet says he composed the music back in 1951 and plans to do more serious work when he gets time between his stinting at The Vieux Colombier nitery here and his jazz tours under the sponsorship of the Hot Club of France. He said that the work would be danced here later this year by Sugar Ray Robinson. Music was played by the orchestra of the Societe Des Concerts Du Conservatoire led by Jacques Bazire. Bechet played with orch.

Inside Stuff—Music

Tunesmith Robert Merrill, who has the No. 1 spot on the current bestseller lists with his "Doggie In The Window," is also wrapping up a flock of publicity breaks in the national mags. Following up on the Life piece on Merrill a couple of weeks ago, Newsweek has a rundown of the cleffer's hits in the April 13 issue while the Saturday Evening Post's April 18 issue has the complete Merrill saga written by Whitney Bolton. Main peg of all yarns is the fact that Merrill cannot read or write music and hence uses a toy xylophone, with numbered keys for his cleffing efforts.

Merrill, who has been responsible for 15 money songs in the last three years, is under an exclusive contract to Santly-Joy.

The theme of the CBS-TV show, "Danger," written by Tony Mottola, is set for a strong multiple promotion kickoff in the pop platter market via the Johnny Desmond slice for Coral. Desmond, who is a regular on the ABC "Breakfast Club" airer, will debut in a dramatic role in the "Danger" series April 28 when he will also sing the number. Cecil & Presbrey, ad agency on the "Danger" show, is contacting all CBS affiliates for disk plugs while Desmond is making a personal tour of the disk jockeys. Coral is prepping window strips to tie in the disk with the TV series while Paxton Music, publishers of the song, is prepping its own exploitation campaign.

RCA Victor's disk release for this week contains an unusual number of offbeat and exotic waxings. Eartha Kitt leads off with a Turkish folk song. "Uska Dara," with a Henri Rene background. Another disk is Wally Cox's comedy monolog, "What a Crazy Guy (Dufo)" and his four-voiced piping of "There's a Tavern In the Town." Homer & Jethro deliver "Pore Ol' Kooliger," a takeoff on the late Hank Williams tune, "Kaw Liga," and "How Much Is That Hound Dog In the Window." Release also includes a couple of imports from Britain and Mexico City by Melachrino and Jerez Prado orchss.

Unusual instance of a music pub changing the title of an old copyright for a revival push occurred this week when Herbert E. Marks, Marks Music topper, switched the tag of the Richard Rodgers-Lorenz Hart tune from "Sentimental Me" to "Sentimental Me and Romantic You." Change was made because Jim Moorehead and Ginny Cassin had written a song tagged "Sentimental Me" in 1949. Knickerbocker Music published the latter-day "Sentimental Me." The Rodgers-Hart tune was written in 1925 for the "Garrick Galeties."

Music pub Chick Kardale is adding to the long list of baseball tunes with the publication of "Who's Going to Win the Pennant This Year?" Tune, penned by Paul Girmano, Herman Bondes and Gary Van Dyke, is being kicked off via the Four Toppers, vocal combo, on the indie Decater label. Decater, incidentally, is owned by Alan Corelli, former Theatre Authority topper.

BRIT. ARTISTS CLIMB ON NATIVE HIT LISTS

London, April 14.

Breaking the grip of American singers on the hit lists, two British artists are included among the first three best-selling pop records here this week. "Broken Wings," by the Stargazers vocal group, goes to the top, after being second last week, changing places with Guy Mitchell's "She Wears Red Feathers." Next is another British artist, Lita Roza, singing "Doggie in the Window." Perry Como's "Don't Let the Stars," Al Martino's "Now" and Danny Kaye's "Wonderful Copenhagen" follow in that order.

Newcomer this week is Johnnie Ray's "Somebody Stole My Gal," which moved into sixth place.

Bennett, Maag Upped In Victor's Coast Setup

Philadelphia, April 14.

Martin F. Bennett has been named regional manager of the west coast for RCA Victor. Bennett will join the staff of Paul A. Barkmeier, v.p. and director of regional operations. Harold R. Maag, v.p. and western manager of RCA Victor, assumes broader responsibilities and joins the staff of Charles M. Odorizzi, operating vice-president, to act as Coast rep supervising the division's overall operations in that territory.

Victor is mapping a plant expansion on the Coast in which Maag will have the top exec assignment.

Bennett was formerly assistant manager of the company's eastern region, headquartered in New York. Prior to that he was manager of RCA's theatre equipment sales in Camden.

Wally Downey Back From S.A. Survey for ASCAP

Wallace Downey, head of ASCAP foreign operations, is back from a flying trip which took him to Peru, Argentina, Brazil, Cuba and Mexico in the past two months, contacting the Society's sundry foreign affiliates.

Downey found music licensing good and writers even more creatively inspired as the performance rights fees continue upping in values.

FD&H to Publish Prize Tune for British Army

London, April 14.

Joseph Murrells and Charles Prentice have copped the top prize of $1,000 in the News of the World, London newspaper, Army marching song contest for their composition, "It's a Grand Life in the Army."

Tune is being published by Francis, Day & Hunter. In the U. S. several months ago a new marching song., "The Army's Always There," by Sam H. Stept, topped the field in the U. S. Army's song search.

Vinrob Label Bows

Vinrob Records, a new label, is bowing in the wax field with a coupling of songs written by songstress Kay Armen and video announcer Dennis James. Miss Armen wrote "Be Good To Yourself" While James cleffed "Why Should I Want You."

Eugenie Baird makes her debut on the disk as the songstress.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Rochester, Nelsner Bros.	Philadelphia, Charles Dumont	Boston Krey Music	San Antonio, Alamo Piano Co.	Chicago, Carl Fischer.	St. Louis, St. Louis Music Supply	Kansas City, Jenkins Music Co.	Detroit, Grinnell Bros.	Cleveland, Grossman Music Co.	Minneapolis, Schmitt Mus. Co.	Seattle, Capitol Music Co.	TOTAL POINTS
1	1	*Doggie in the Window (Santly-J)	1	1	1	6	1	1	1	1	4	1	1	1	112
2A	3	*I Believe (Cromwell)	2	2	3	1	7	6	6	5	1	5	3	9	82
2B	2	†Till I Waltz Again (Village)	4	5	4	2	3	2	2	4	..	2	9	2	82
4	5	*Pretend (Brandom)	3	..	8	3	4	3	9	3	9	7	5	4	63
5	4	†Don't Let the Stars (Four Star)	..	7	..	..	5	4	3	2	5	4	..	7	51
6	8	†Your Cheatin' Heart (Acuff-R)	6	..	7	4	..	5	4	7	8	6	..	..	41
7	6	*Keep It a Secret (Shapiro-B)	..	6	5	9	2	7	7	..	10	..	8	6	39
8	7	*Side by Side (Shapiro-B)	10	..	..	10	6	8	5	6	..	8	..	3	32
9	9	*Anywhere I Wander (Frank)	..	..	2	..	8	..	..	..	2	..	7	..	25
10	10	†Tell Me You're Mine (Capri)	..	..	..	..	9	..	..	9	..	3	..	5	18
11A	..	*How Do You Speak (Chappell)	..	..	..	..	..	..	..	8	3	..	..	..	11
11B	..	†Moulin Rouge (Broadcast)	9	..	..	..	..	..	..	..	..	..	2	..	11
13A	13	†Tell Me a Story (Montclare)	5	10	..	..	..	..	..	10	..	10	..	..	9
13B	..	*Gomen-Nasai (Disney)	..	..	..	..	..	..	..	..	..	9	4	..	9
15	..	*My Jealous Eyes (Famous)	..	8	..	8	..	..	..	..	..	..	10	..	7

Charles Hasin, M-G-M Records' distribution topper, headed out on a midwest swing last week for huddles with diskery's distribs in that territory.

Disk Jockey Review

WAX WELL WITH MAXWELL
With Chuck Maxwell
Mon.-Fri., 1:05-1:45 p.m.
WDAF, Kansas City

In recent months WDAF, NBC affiliate owned by the Kansas City Star, has been going in somewhat more for pop music and recordings. One of the staff it has called upon to handle part of the schedule is Chuck Maxwell, who is proving apt of voice and ad lib on the show.

Maxwell is on the mike largely for the commentary, which he handles with more than an ordinary flare for light chatter and some gags intermixed. This has drawn a solid segment of followers out of the run of the listeners, although his is not material to appeal to every listener. His is a casual and leisuredly style, and his gab may be any subject as well as the music at hand.

Show has been on the WDAF schedule in the early afternoon, a time it could easily devote to soap operas. Evidently the combination of Maxwell and recordings is holding the Hooper. Maxwell also draws the early morning "Syncopated Clock" show for more of his easy-going chatter. *Quin.*

Prime Exits Flanagan Band to Do a Single

Harry Prime, vocalist with the Ralph Flanagan band since its inception three years ago, exited the orch this week to do a single. He'll continue, however, to be handled by the Flangan-Herb Hendler management office which booked Prime into the Hour Glass nitery, Newark, for a weekend date (17-19).

Buddy Victor, who has worked in several vocal combos, steps into Prime's spot with Flanagan's band, and will get billing on the crew's RCA Victor diskings.

Godfrey's Video Pull Pays Off in Disk Sales

"Arthur Godfrey and Friends," CBS-TVer, is paying off not only in high ratings but also in top disk sales. Godfrey's "TV Calendar Show" albums, based on a special score for the program, and the Marion Marlowe-Frank Parker "Sweethearts" package, both issued by Columbia Records, have been riding high on the best seller lists for the past few weeks. The Marlowe-Parker duo is on the "Godfrey and Friends" telecast.

Click of Julius LaRosa's "Anywhere I Wander" Cadence platter also reflects on the pull of Godfrey midweek show in that the singer is a regular on that airer and his disk has been heavily plugged.

Col's New 3-Speed Phonograph Portable

Columbia Records is expanding its phonograph equipment line with the introduction of a portable three-speed unit to sell at $29.95. Machine was designed under the direction of Bill Bachman, Col's director of engineering research.

Columbia recently began marketing a high-fidelity phonograph in the $150 price bracket.

Richmond to Italy For Subsid Huddles

Howie Richmond, publishing exec, flew to Europe this week for a quickie in Italy where he'll huddle with his rep there, Ediciones Curci. Richmond also will confab with Italian filmmakers on upcoming pix to be distributed in the U. S. via Italian Film Export.

Richmond has a tieup with IFE in which he gets U. S. rights to pix scores and theme music. He recenty acquired "Anna," title song from the Sylvano Mangano pic. Richmond expects to be gone about two weeks.

Bobby Breen's Comeback

After a long layoff on wax, Bobby Breen, Eddie Cantor protege, will return to the disk scene via the indie A-Bell label. Diskery's prez, Alan Abel, pacted Breen to a longtermer last week.

Breen's initial sides will hit the market in about 10 days.

PRODUCERS — QUARTETTES
RECORDING COMPANIES
A Lively Opening and Closing Song
CELEBRATIN' DAY IN TENNESSEE
Pub. by
LEO FEIST, Inc.
799 7th Ave., New York City

RECORD COMPANY SEEKS NEW TALENT
Small label—excellent reputation—wants Male and Female Vocalists, Quartettes, Combos, Yodelgroups. Write for audition (don't send pictures or records), state past activities. Box V 4002, Variety, 154 W. 46th St., New York 36, N. Y.

FREE use of 4½-room furnished summer cottage in Westport, Conn., to music publisher, songwriter, pianist-arranger, vocalist, recording executive, agent, or anyone who can help me further my songwriting ambitions. Box V-41453, Variety, 154 W. 46th St., New York 36, N. Y.

the first multiple recording

by

PERRY COMO

"MY ONE AND ONLY HEART"

and

"SAY YOU'RE MINE AGAIN"

The third hit in a row by America's No. 1 male vocalist.

20/47-5277.

TONY MARTIN

has a zingy newcomer . . .

"now hear THIS!"

and THE vocal hit of . . .

"APRIL IN PORTUGAL"

20/47-5279

This Week's BEST SELLING RCA Victor Records

	78 rpm/45 rpm	Playing Time
POPULAR		
MY ONE AND ONLY HEART/SAY YOU'RE MINE AGAIN *Perry Como*	#20/47—5277	2:58/2:48
SWEET THING/WHY COME CRYING TO ME *Dinah Shore*	#20/47—5247	1:40/2:29
WILD HORSES/I CONFESS *Perry Como*	#20/47—5152	2:45/3:05
A-L-B-U-Q-U-E-R-Q-U-E/MOON *Ralph Flanagan*	#20/47—5237	2:56/3:02
HOT TODDY/SERENADE *Ralph Flanagan*	#20/47—5095	2:22/3:00
LULU HAD A BABY/THE BOYS IN THE BACK ROOM *Spike Jones*	#20/47—5239	2:12/2:21
DON'T LET THE STARS GET IN YOUR EYES/LIES *Perry Como*	#20/47—5064	2:37/2:30
APRIL IN PORTUGAL/PENNY WHISTLE BLUES *Freddy Martin*	#20/47—5052	3:15/2:25
HOW DO YOU SPEAK TO AN ANGEL/DOWNHEARTED *Eddie Fisher*	#20/47—5137	2:22/2:24
LITTLE RED MONKEY/ANNA *The Three Suns*	#20/47—5246	2:40/2:52
NOW THAT I'M IN LOVE/YANKEE DOODLETOWN *Sauter-Finegan Orchestra*	#20/47—5248	2:35/2:28
MY SWEETHEART MAMIE/THERE'S PLENTY OF FISH IN THE OCEAN *Dennis Day-Freddy Martin*	#20/47—5265	2:20/2:10
CO-ED/DON'T BUILD YOUR DREAMS TOO HIGH *Vaughn Monroe*	#20/47—5236	2:55/3:08
I HAD THE CRAZIEST DREAM/HOME IN PASADENA *The Skylarks*	#20/47—5257	1:51/3:09
MISSING/THE WIDOW WALK *Damita Jo*	#20/47—5253	2:50/2:42
COUNTRY–WESTERN		
YOU ALWAYS HURT THE ONE YOU LOVE/I'M GONNA LOCK MY HEART *Eddy Arnold*	#20/47—5193	2:38/2:25
THE MISSOURI WALTZ/MOONLIGHT AND ROSES *Eddy Arnold*	#20/47—5192	2:25/3:05
THE GLORY LAND MARCH/IN DADDY'S FOOTSTEPS *Hank Snow-The Jordanaires*	#20/47—5249	2:28/2:47
DON'T LET THE STARS GET IN YOUR EYEBALLS/UNHAPPY DAY *Homer and Jethro*	#20/47—5214	2:20/2:32
A FOOL SUCH AS I/THE GAL WHO INVENTED KISSIN' *Hank Snow*	#20/47—5034	2:30/2:35
RHYTHM & BLUES		
I WANNA KNOW/LAUGHING BLUES *The Du Droppers*	#20/47—5229	2:15/2:48
I'M WITH YOU/LAST STOP *Jo Jo Johnson*	#20/47—5262	2:30/2:38
BREAKFAST BALL/BLUE FAIRY BOOGIE *Boots Brown*	#20/47—5228	2:25/2:54

RCA VICTOR

FIRST IN RECORDED MUSIC

RCA

HIS MASTER'S VOICE

DEEJAYS: WIN A COMPLETE SET OF "THIS IS—" ALBUMS

Is this weekly, timed chart of RCA Victor records helpful to you? Please write your comments on a card or letter and send to Bill Kircher, RCA Victor Records, 630 Fifth Ave., New York City. Writers of the most interesting comments will receive a complete, complimentary set of the ten albums in the popular "This Is . . ." series, on either "45 EP" or "LP". Comments must be received by May 1, 1953. Judges decision is final. In case of ties duplicate prizes will be awarded.

On the Upbeat

New York

Claude Thornhill orch pacted by General Artists Corp. . . . **Harold Lee**, former professional manager of Sheldon Music, has set up a disk promotion office with **Fred Lowery**, a whistler formerly with the **Freddy Martin** orch . . . Singer **Tony Rella** winds a two-week engagement at the Blue Note, N. Y., tonight (Wed.) . . . **Jilla Webb**, M-G-M Records thrush, held over at the Palms, Columbus, O. . . . **Ken Remo** into the Rustic Cabin, N. J., Friday (17) . . . **Robert J. Mailhouse**, M-G-M Records New Haven distrib, in town last week for sales confabs . . . **Pat Terry** guesting on **Ted Steele's** WPIX, N. Y., tele show until Friday (17) . . . Crooner **Joe Allegro** pacted a three-year deal with General Artists Corp.

London

David Hughes, young British singer, has signed with impresario **Bernard Delfont** for vaude at $1,200 weekly for 19 months . . . In preparation for the Coronation, **Tommy Gale** is reopening the Crystal Room on April 27. He is putting in clarinetist **Frank Weir** leading an eight-piece combo. **George Shearing** was pianist with Weir for a long time and left the Weir group to go to the States . . . Pianist **Harry Musikant** is also taking a quartet into Oddenino's, after the place has been doing without music for four months . . . **Buddy De Franco** quartet starting European 28-day tour at Frankfurt, June 5.

Chicago

Paul Quinchette into the Glass Rail, St. Louis, May 15 for 10 days and Dizzy Gillespie follows May 29 for a like period . . . **Count Basie** has string of one-nighters in the midwest for three weeks starting May 8 and ties it up with 10 days at the Riviera, St. Louis, June 5 . . . **Don Reid** occupies the summer podium at the Riviera, Lake Geneva, Wisc., starting June 26 for seven weeks . . . **Jimmy Krum** has joined Midway Music as contact man . . . **Eddie Peabody** is recovering from an operation at his home in Madison, Wisc.

Maurice Rocco inked for the Flame, Detroit, **May 8** for 4 frame . . . **Bill Tobin** in for six weeks at the Phillips Hotel, Kansas City, beginning May 11 . . . **Bob McFadden** headlines at the San Souci, Miami Beach, May 7 for 14 days . . . **Marilyn Moore** set as vocalist with **Ray Anthony's** orch.

Boston

Claude Thornhill crew and vocalist **Sonny Curtis** set for New England Home Show April 18-26, at Mechanics Building . . . At wind-up of current two-weeker at Sheraton Plaza, **Larry Green** will trek to Carlton Hotel, Washington, for indefinite stand . . . **George Wein**, jazz pianist, set to appear at Boston University's jazz symposium at Hayden Hall, April 25 . . . **Oscar Peterson** into the Hi-Hat for week . . . **Jack Edwards** band slated for Shelton Roof, which reopens latter part of April . . . **Danny Goodman** has returned to Herbie's Cactus Room for sixth season.

Pittsburgh

Fred Whitlinger, bass player who left **Hy Edwards'** band, joined the **Joey Sims** outfit . . . **Lee Castle** into the Vogue Terrace the week of May 25 . . . **DeLoris Randall**, Pittsburgh singer, has left the **Alex Alstone** band in the midwest to join the **Satisfiers**, vocal group . . . **Clyde Bellin** replaced Kloman Schmidt on trumpet with **Luke Riley's** Carousel house band . . . **DeMarco Sisters** open at the Twin Coaches on Monday (20) . . . **Frank Natale Trio** into Johnny Laughlin's Shamrock Room on the Northside for an indefinite stay . . . **The Stuarts** back at Bill Green's cocktail lounge . . . **Benny Goodman** and **Louis Armstrong** combo booked for a one-night jazz concert at Syria Mosque, May 1.

Tempo Distrib Files Bankruptcy Action

Tempo Distributor Corp., New York platter jobber for coin operators, entered into voluntary bankruptcy proceedings last week. Liabilities, $112,250 and assets of $43,600.

Firm proposed a 100% settlement, payable 5% cash, with the balance in deferred payment.

BARBARA RUICK

Sings

Now That I'm In Love

Ghi-li, Ghi-li, Ghi-li

MGM 11483 78 RPM
K 11483 45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

701 SEVENTH AVE NEW YORK 36 N. Y.

Disk Companies' Best Sellers

CAPITOL — ARTIST

1. I'M SITTING ON TOP OF THE WORLD / SLEEP — L. Paul-M. Ford
2. PRETEND / DON'T LET EYES SHOP FOR HEART — Nat (King) Cole
3. BLUE GARDENIA / CAN'T I — Nat (King) Cole
4. YES SIR, THAT'S MY BABY / YOKAHAMA MAMA — Hari Kari
5. SIDE BY SIDE / NOAH — Kay Starr

COLUMBIA

1. SONG FROM MOULIN ROUGE / SWEDISH RHAPSODY — Percy Faith
2. TELL ME A STORY / LITTLE BOY AND OLD MAN — F. Laine-J. Boyd
3. I BELIEVE / YOUR CHEATIN' HEART — Frankie Laine
4. SOMEBODY STOLE MY GAL / GLAD RAG DOLL — Johnnie Ray
5. NO ONE WILL EVER KNOW / I'M THE KING OF BROKEN HEARTS — Tony Bennett

CORAL

1. DANCIN' WITH SOMEONE / BREAKIN' IN THE BLUES — Teresa Brewer
2. THERE'S NO ESCAPE / MANY ARE THE TIMES — Don Cornell
3. TILL I WALTZ AGAIN WITH YOU / HELLO BLUE BIRD — Teresa Brewer
4. RUBY / MIDNIGHT SUN — Les Brown
5. LET'S GO DOWN TO THE TAVERN / RED TOP — Johnny Long

DECCA

1. DOWNHEARTED / SEVEN LONELY DAYS — Guy Lombardo
2. TWICE AS MUCH / SOMEONE TO CARE FOR — Mills Bros.
3. YOU CAN BE IN LOVE / LESS THAN TOMORROW — Hamish Menzies
4. RED CANARY / APRIL IN PORTUGAL — Florian Zabach
5. I'LL BE HANGIN' AROUND / THE GOLDEN YEARS — Russ Morgan

MERCURY

1. DOGGIE IN THE WINDOW / MY JEALOUS EYES — Patti Page
2. CARAVAN / WHILE YOU DREAM — Ralph Marterie
3. SEVEN LONELY DAYS / IF YOU TAKE MY HEART — Georgia Gibbs
4. RUBY / LOVE MOOD — Richard Hayman
5. NO HELP WANTED / TEXARKANA BABY — Rusty Draper

M-G-M

1. KAW-LIGA / YOUR CHEATIN' HEART — Hank Williams
2. ANNA / I LOVED YOU — Silvano Mangano
3. YOUR CHEATIN' HEART / I'LL BE WAITING FOR YOU — Joni James
4. RUBY / MY FLAMING HEART — Lew Douglas
5. COQUETTE / A FOOL IN LOVE — Billy Eckstine

RCA VICTOR

1. MY ONE AND ONLY HEART / SAY YOU'RE MINE AGAIN — Perry Como
2. SWEET THING / WHY COME CRYING TO ME — Dinah Shore
3. WILD HORSES / I CONFESS — Perry Como
4. ALBUQUERQUE / MOON — Ralph Flanagan
5. HOT TODDY / SERENADE — Ralph Flanagan

M-G-M to Package 'Blondes' Soundtrack

Hollywood, April 14.

M-G-M Records has set the soundtrack from the 20th-Fox filmusical, "Gentlemen Prefer Blondes," for album release. This marks the second time the diskery has stepped out of the Mtro pic. orbit on a soundtrack album issue. Previous instance was with 20th's "Stars and Stripes Forever."

"Blondes" album will feature Marilyn Monroe and Jane Russell. Score was written by Leo Robin and Jule Styne, composers for the original Broadway production, and Hoagy Carmichael and Harold Adamson, who penned the interpolated songs.

Clover Club in Ill. Faces B&J Infringement Rap

Bourne and Jefferson music publishing firms have filed suit against the Clover Club in Benton, Ill., in Illinois Federal court, charging that their copyright songs were performed without a license. Tunes involved are Bourne's "I Never Knew," and Jefferson's "Too Young."

Plaintiffs asked the court for an injunction and statutory damages of $250 for each unauthorized performance.

RCA Finalizes N.Y. Disk Setup Centralization

RCA Victor completed the centralization of its disk operations in its Radio City headquarters last week with the shifting of the art department from Camden to New York. Robert M. Jones, formerly art director of Park East mag, will head the art department for the diskery.

Jack Parvin, who directs the art department in Camden, will remain in that post for Victor's other consumer products divisions.

Raphael Names Kooper As Disney Head in N.Y.

Fred Raphael, general manager of Walt Disney Music headquartering on the Coast, sailed for Europe last week to o.o. firm's music affiliates in England and on the Continent. Raphael, who'll be gone about six weeks, also will kick off the plugging drive on the score from the Disney pic, "Peter Pan," which preems in London next month.

Meantime, Raphael named Mac Kooper as head of the pubbery's New York office. Kooper's replacing Phil Cahl who exited the post last week.

RCA Pubbery Shuffle

In a reshuffle of RCA Victor's publicity department following the discontinuance of the company's Picture News mag for distribs and retailers, Frank O'Donnell has been moved over to handle pop publicity.

Ben Kemper, who had been handling both pop and longhair publicity, will now concentrate on the Red Seal line.

M-G-M Execs Hit Road

Two M-G-M Records execs hit the road this week for huddles with several of the diskery's distribs. Jesse Kaye, M-G-M's rep on the Metro lot, is covering the Coast distribs while Harold Drayson, homeoffice sales topper, is confabbing in the midwest.

Both will be back at their desks by the end of the week.

Leroy Anderson, composer-conductor, has signed with the Judson, O'Neill & Judd division of Columbia Artists Mgt. for longhair conducting dates.

IT'S SWEEPING THE COUNTRY

DUKE ELLINGTON'S

CARAVAN

RALPH MARTERIE *Mercury*
BAS-SHEVA *Capitol*
BILLY ECKSTINE *MGM*
ESQUIRE BOYS *Rainbow*
FERRANTE & TEICHER *Entre (Columbia)*
LEROY HOLMES *MGM*

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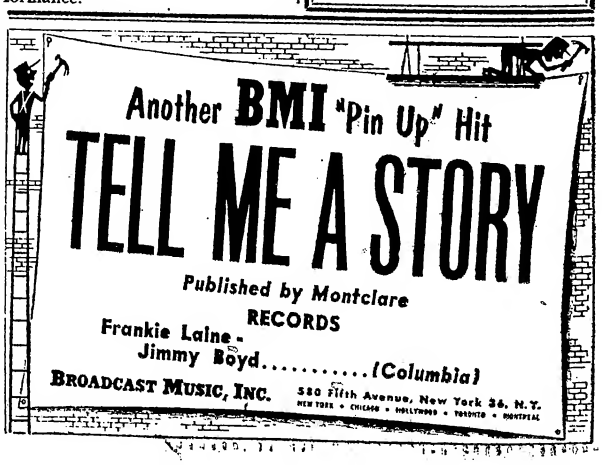

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Jimmy Boyd.....(Columbia)

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ON RECORDS

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Another Smash Record!

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ON SCREEN

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with

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Gene Barry

Guy Mitchell

and the

Bell Sisters

PERSONAL MANAGEMENT

Ritchie Lisella

MCA

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 10 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Philadelphia—(John Wannamaker)	Boston—(Boston Music Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music)	Minneapolis—(Don Leary)	Cleveland—(Record Mart)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	PATTI PAGE (Mercury) "Doggie in the Window"	1	1	1	1	2	1	1	1	1	1	99
2	2	FRANKIE LAINE (Columbia) "I Believe"	2	..	..	3	7	2	2	4	..	3	54
3	3	TERESA BREWER (Coral) "Till I Waltz Again"	4	2	..	2	..	5	4	..	..	7	42
4	6	NAT (KING) COLE (Capitol) "Pretend"	6	3	10	4	..	..	5	..	..	6	32
5	7	PERCY FAITH (Columbia) "Song from Moulin Rouge"	5	..	9	..	1	9	..	..	4	..	27
6	4	F. LAINE-J. BOYD (Columbia) "Tell Me a Story"	3	..	..	8	..	3	..	9	10	8	25
7	5	GAYLORDS (Mercury) "Tell Me You're Mine"	10	..	..	5	..	..	3	..	..	2	24
8	10	PERRY COMO (Victor) "Don't Let Stars in Your Eyes"	9	4	..	7	..	6	..	..	..	..	18
9A	15	PERCY FAITH (Columbia) "Swedish Rhapsody"	..	..	..	..	..	..	..	3	2	..	17
9B	16	SYLVANA MANGANO (M-G-M) "Anna"	..	..	3	..	..	..	..	2	..	..	17
11A	8	JONI JAMES (M-G-M) "Your Cheatin' Heart"	7	..	..	6	10	..	6	..	..	..	15
11B	12B	RALPH FLANAGAN (Victor) "Hot Toddy"	..	..	..	9	..	4	..	..	..	5	15
11C	..	PAUL-FORD (Capitol) "Sitting On Top of World"	..	..	4	..	..	8	..	6	..	..	15
14A	16	GEORGIA GIBBS (Mercury) "Seven Lonely Days"	..	8	8	..	8	..	..	7	..	..	13
14B	10	PERRY COMO (Victor) "Wild Horses"	..	5	7	..	..	..	8	..	..	..	13
16	12	LES BAXTER (Capitol) "April in Portugal"	..	..	..	..	..	..	..	5	5	..	12
17	..	RICHARD HAYMAN (Mercury) "Ruby"	..	..	5	..	..	..	..	..	6	..	11
18	11	KAY STARR (Capitol) "Side by Side"	..	..	..	10	..	7	7	..	..	10	10
19A	9	EDDIE FISHER (Victor) "Downhearted"	8	..	..	..	..	..	..	8	..	..	6
19B	..	JOHNNIE RAY (Columbia) "Somebody Stole My Gal"	..	..	6	..	..	..	..	19	..	..	6

FIVE TOP ALBUMS

1	2	3	4	5
HANS CHRISTIAN ANDERSEN DANNY KAYE Decca DL 5433 A 919 9-364	WONDERFUL TOWN Broadway Cast Decca DL-9010 DA-937 9-391	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H 352	SWEETHEARTS Marion Marlowe Frank Parker Columbia B 331	PETER PAN Hugo Winterhalter Victor EP A407

Auld Collapses in Philly

Philadelphia, April 14.

George Auld, tenorman heading combo at the Blue Note Cafe, collapsed on the stand last week and asked out on the engagement. Owner Jack Fields replaced Auld with Buddy De Franco unit.

Auld had been trying to fulfill cafe dates here and rehearse dur-

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TONY BENNETT

sings

I'M THE KING OF BROKEN HEARTS

on Columbia Records

DARTMOUTH MUSIC, Inc., New York 36, N.Y.

Gilbert Exits Music For Telepix Syndicate

George Gilbert, vet songplugger, is exiting the music business for a salesman's post with Prockter Products, producers of syndicated TV film series.

Gilbert was with Jefferson Music recently and previously worked for Chappell, Famous and Irving Berlin music firms.

R&H Sue Miami Beach Nitery for Infringements

Miami Beach, April 14.

Suit in Federal Court here was filed last week by Richard Rodgers & Oscar Hammerstein 2d, and Williamson Music, a Chappell subsid, against the Palm Island Latin Quarter charging infringement on their song copyrights.

The Lou Walters-E. M. Loew cafe is charged with using "Some Enchanted Evening," "How High the Moon," "It's Delovely" and "If I Love You" without permission. Plaintiffs are asking the court to assess damages and attorney's fees. Former assistant United States attorney for this district, Ernest L. Duhaime, who is representing the complainants, revealed that similar suits are to be filed on behalf of Rodgers & Hammerstein against several other large night clubs in the area.

M-G-M Tags Elliot Bros.

During his recent two-week Coast hop, Harry Meyerson, M-G-M Records artists & repertoire chief, inked the Elliot Bros. orch to a longterm pact. Crew has been playing Coast dates only for the past couple of years.

Yanks Yen Bigger Jap Payoff

Continued from page 49

are convinced that Japan should be a lucrative source of income. Yet Fox's principals have repeatedly complained of their trivial returns from Japanese phonograph recordings and almost negligible returns from publication.

Accordingly, the music men have requested Fox to formulate the most practical method of procedure. It was finally agreed that Abeles should be retained to make an on-the-spot survey, effectuate most advantageous method to license, collect and audit for phonograph recordings, take proceedings for the collection of back mechanical royalties from 1945, and facilitate publication. As Loew's and 20th Century-Fox have a substantial interest, through their Big Three music publishing companies, Abeles will have the full cooperation of their respective Japanese office personnel.

From 1945, during the period of the American occupation, the U. S. copyright law was in force. Since the peace treaty Japan has been a member of the Berne Convention, and copyright protection has been obtained by American music publishers under the Japanese law by simultaneous publication in a Berne convention country, i.e. England. Accordingly, American publishers, having had full copyright protection for their works in Japan since 1945, want to be paid for this eight-year period, and be assured of their future returns.

George Thomas Folster, the manager in Japan of Ralph Peer's Southern Music Publishing Co. of Japan, Ltd., has represented a number of American publishers in the past, under an agreement to license and collect for mechanical productions on a 25% commission basis.

No Intermediary

It is Abeles' intention to effect an arrangement for the collection of recording fees without an intermediary. He will have the fees transmitted direct to Fox and the MPPA through the Japanese branch of an American bank, and employ the Japanese office of one of the leading American accounting firms to make a regular audit of the books of the Japanese record companies and to see that payment is regularly forthcoming. He feels that this will give the American publishers the utmost safeguard, and the fullest returns at the least cost. While he anticipates an amicable settlement for back royalties, if necessary he will retain the Japanese office of one of the leading American law firms to institute suit in Japan.

The principal record companies in Japan are Nippon Columbia Co., Ltd., representing Columbia; Victor Co. of Japan representing RCA Victor; King Record Co., Ltd., representing Capitol; Teichiku Industrial Co., Ltd., representing Decca; and Taihei Record Co., Ltd., representing Mercury. Records are stamped both from matrices imported from the U. S. and original recordings made in Japan.

While in the past the royalty rate has been 4% per side of the retail price (approximately 3¾c.), in recent contracts submitted to American publishers the rate per side for future recordings has been 2% of the retail price, or 2c. per composition, whichever is the greater.

In January of this year an agreement was consummated by the American Society of Composers, Authors & Publishers, through Folster, with the Japanese performing rights society, whereby Folster represents the interests of ASCAP on a commission basis. The Japanese Society of Rights of Authors & Composers (known as JASRAC) was incorporated in 1939 "to protect the rights of copyright-holders of musical works" and to make "connections with foreign societies concerning mutual protection of copyrights."

Being strictly an authors' and composers' society, it licenses all rights and fixes and collects the royalties and fees for all uses of its members' works, including performance, publication and phonograph record, tape and motion picture recordings. The public performance fees for operas are 6% of the total gate receipts, for concerts and recitals from 150 to 450 yen (40c. to $1.25), depending on the type of work, for each five minutes; for theatres from 75 to 450 yen (20c. to $1.25), depending on the seating capacity and admission charge, for each five minutes; for radio broadcasting from 120 to 450 yen (33c. to $1.25, depending upon the station kilowatts) for each five minutes; and for film recordings a graduating scale depending on the type of film and musical work. The film recording charge is 2,000 yen ($6) for the music and 2,000 yen for the lyrics for each five minutes of a theme song. The performing fee of a film is 20% of the recording fee.

There are 358.45 yen to one U. S. dollar.

Blasco Music, in K.C., Sets Up Folk Diskery

Kansas City, April 14.

Growing popularity of country songs is reason for several changes in operation being made by Blasco Music, long-time publishing firm here. First move came last week when Lou Blasco, company president, announced the organization of Cardinal Records. Frank Blasco, a brother, is president of the new recording firm.

At the same time Blasco announced Midland Music Company is being reactivated. It was formed some years ago as a Broadcast Music, Inc., affiliate, but has not been in operation recently. Blasco Music is the ASCAP phase of the operation. Need for setting up the new operations springs from Blasco's advent into the field of country songs. He is the publisher of four new tunes written and sung by Jimmy (Driftwood) Morris, Arkansas teacher and folk lore lecturer.

'Biggest Show' Grosses 13G in Mpls. Stand

Minneapolis, April 14.

"Biggest Show of 1953," with Frankie Laine, Ella Fitzgerald and Woody Herman orch, grossed a good $13,000 for two Sunday night (12) shows at the 4,000-seat Radio City Theatre at a $3.60 top.

Performances were at 7 and 10 p. m. and earlier one pulled the larger audience.

Ezra Rachlin was signed for an additional three years as conductor of the Austin Symphony Orchestra, Austin, Tex. Rachlin has been at the helm for the past four seasons.

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DECCA RECORDS

America's Fastest Selling Records!

AS SIMPLE AS

ALL BUY COLONNA

VARIETY, March 25, 1953

Top's, San Diego

San Diego, March 21.

Jerry Colonna, Guy Cherney, Taylor Sisters (3), Don Howard, Tommy Marino Orch, Sally Ann Davis, Betty Hall Jones; no cover or minimum.

Jerry Colonna is socko all the way, breaking in new material at Yale Kahn's class nitery. Considered apart from w.k. props — handlebar mustache, acrobatic eyes, screeching voice — Colonna scores as a surprisingly relaxed funnyman with an odd kind of charm that registers strongly.

In smartly-paced stint, Colonna uses props sparingly this time out, thus adding to effectiveness of occasional twirl on mustachio; eye-rolling and songs starting in whisper with roaring crescendo. Even trombone is employed only once, in ripsnortin' ride on Burke-Van Heusen tune, "Chicago Style." Freight-payers respond to solo with heavy mitt, realizing trombone is no prop a la Jack Benny violin and sensing Colonna's sound musicianship.

"Chicago Style" is such a smash, in fact, that comic might use it as opener instead of "You Can't Take It With You," in company with Taylor Sisters, vocal trio. Revamped "Wish You Were Here" draws boffs that build for "Caroline," "Oh Marie" and "Ja Da." Italian-style reminiscences of life with grandfather also socks across. Colonna's new stint is sure-fire. Don.

"SURE FIRE"

"SOCKO"

"Four Thrilling Voices"

NOW ON

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1500 D. J.'s Are Spinning

"DOWN BY THE OLD MILL STREAM"

flip

"MY SWEET ADELINE"

PUBLIC RELATIONS
RED DOFF
& ASSOCIATES

NOW UNDER DIRECTION
ASSOCIATED BOOKING CORP.

Philly Cafe Owners Take AGVA Case To Federal Court in New Injunction Move; Acts In-Out at Struck Spots

Philadelphia, April 14.

Counsel for the Cafe Owners Assn. of Greater Philadelphia to go into U. S. District Court here today (Tues.) to ask for a Federal injunction against the American Guild of Variety Artists, the Seafarers International Union and all parties involved in the strike which temporarily closed four niteries weekend before last.

The dispute between the nitery actors and the local cafemen, which has spread into a nationwide hassle and something resembling a showdown fight, was forced under judicial order to mark time here since last Tuesday (7), when Judge L. Stauffer Oliver, in Common Pleas Court, issued an injunction restraining AGVA and allied unions from picketing four spots—the Celebrity Room, Little Rathskeller, Big Bill's and Ciro's.

Judge Oliver withdrew the injunction at a further hearing Friday (10), when James L. Price, attorney for the cafe association, told the court that "AGVA's minimum basic agreement violates the Taft-Hartley Act and in the attempt to force the plaintiff into signing an unlawful agreement "would subject the cafe owners to Federal prosecution."

Temporary Halt on Pickets

When Price announced he would move the case to Federal court, Edward Davis, AGVA attorney, and Louis Wilderman, counsel for the Seafarers International, said there would be no picketing until the case was filed in District Court. Judge Oliver insisted upon the unions' promise not to resume picketing as a condition for his withdrawing the injunction.

The Friday morning hearing drew a large crowd of Philly's late night life, both performers and nitery ops. Also present at the hearing were Jack Irving, national administrative secretary of AGVA; Henry Katz, resident counsel for the actors union; Dave Fox, executive secretary of Theatre Restaurant Owners of America, and Herman Comroe, president of the Philly cafe group and a TROA v.p.

Offshoot of the litigation was the return to work of the service unions and entertainers at the struck cafes over the weekend, but this

(Continued on page 62)

Mimmo's Reno Divorce; Burns at Second Slot

Reno, April 14.

Comedian Harry Mimmo, dissatisfied with second slot in the Mapes Skyroom show which began last Thursday (9), walked out during the afternoon rehearsal that day.

Billed at 100% though under baritone Herb Jeffries, Mimmo asked Charles Mapes to move his act to closing spot on show. Mapes said he told the comic that the show would stay as set unless first-night reaction proved the lineup to be wrong.

No act has been signed to replace Mimmo yet, and Eddie Fitzpatrick's orch is filling in with three instrumental numbers. Other act on this two-week stand is Stuart Morgan Dancers.

AGVA's 'Unfair' Label Vs. Philly To Pa. Labor Bd.

Philadelphia, April 14.

The American Guild of Variety Artists is filing unfair labor charges against the Cafe Owners Assn. of Greater Philadelphia with the Pennsylvania State Labor Relations Board. Union is charging the nitery org with "unfair and discriminatory tactics against union members, coercion by owners to get AGVA members to resign from the union, and coercion by the organization to get the union to deal with the association rather than permit AGVA to deal with nitery owners as individual operators."

Action is being filed by AGVA attorney Edward Davis, who is representing the union in Philadelphia.

The SLRB action is the latest step in the battle between the cafemen and the union. Tiff originated over nitery rebellion against payment of the welfare tax of $2.50 per week per performer.

Borge 15½G, Detroit

Toledo, April 14.

Victor Borge has been booked for four performances of his one-man "Concert in Comedy" at the 1,800-seat State Theatre here, April 30-May 2. Show pulled $15,500 last week at the Cass, Detroit.

The State will also house a one-nighter of Mia Slavenska, Frederic Franklin and Alexandra Danilova and their ballet company being brought here by Mrs. Flora Ward Hineline April 24.

Omaha's Shrine Circus SRO for 24th Time But Low Gear on Top Acts

Omaha, April 14.

Omaha's 24th annual Shrine Circus continued as a show biz phenom here. Like its predecessors, it was a sellout for all 12 shows, April 6-11.

However, producer Rink Wright either was given a slimmer talent budget this season or top acts weren't available, for the overall stanza was below par.

Top acts were the Langs, teeterboarders lured from the niteries; Unus, ex-Ringling one-finger-stand specialist, and Ming Sing, contortionists, who lost out by making their tricks look too easy.

Around for the umpteenth time were Chick Yale and his table rock, Cyse O'Dell and her one-arm planges, Art and Marie Henry's dogs and hosses, and the Flying Valentines, breaking in new femme aerialists.

New acts here on the credit side were Eric Philmore, who plays tennis against glass backboard with four balls; Victoria Troupe, cyclists and musicians from England; Valentino Sisters, featuring Cherie, 5, who duplicates Betty Hutton's "Greatest Show" stunts; Freddie and Shirley Logan's elephants (5) and Cepler Family, on high wire. Bozo Harrell and Bobo Barnett produced the skimpy clown alley guffaws. *Trump.*

Kats' Meow Answered

Anchorage, Alaska, April 14.

A quick search of the town a few hours after arrival netted the Krazy Kats trio enough instruments to open their show at the Tropics Club last week. The dozen instruments used by the comedy trio were late in arriving for the teeoff.

Krazy Kats—landing here from San Francisco—looked up friends and strangers alike to secure music-makers.

Miller Not Using N.J. and Vegas Cafes As Twin Booking Wedge; Talent Pacted

Al Martino to Palladium In June With Kean Sis

Al Martino has been signed for the Palladium, London, for two weeks, starting June 8. He'll be on the bill with the Kean Sisters.

Time slot was originally allocated to Guy Mitchell, but date has been postponed to July 20. Mitchell will tour the provinces for four stands prior to the Palladium.

Chi Cop Probe Puts Heat On 'Femme' Cafes

Chicago, April 14.

Current police investigations are closing this town tighter than the proverbial drum. With the dismissal last week of a police captain for failure to control gambling in the Loop and near north side area, heat was really applied with the result that most of the small bistros have reported a slump of 20 to 30%.

Among the edicts were a ban on 26, a dice game, and unescorted females at bars. Crackdown on the femmes cuts sharply into the drop-in spots and hotel intime bars.

Hardest hit, of course, are the strip and girl joints, which depend on "B" girls, or hostesses, who mingle at the bar. This is definitely verboten.

In nearby Calumet City, spots are also feeling the heat. Town is usually a refuge for the more active nightclubbers, especially when things are quiet in Chicago. The Cook County sheriff's office has been policing the area and conducting raids and has also asked that military authorities declare the town out-of-bounds for armed forces personnel.

Add Brit. Olympic Skater To 'Capades'; Omaha SRO

Omaha, April 14.

John H. Harris has added a comer to his "Ice Capades" to accompany Donna Atwood, Bobby Specht, Jacqueline du Bief, the Old Smoothies, Ruby & Bobby Maxson, Ginny Baxter, Sonya Klopfer, et al.

Newcomer is Michael Carrington, a member of the British Olympic team. And he's talented enough to more than hold his own in such spectacular company. Young and handsome, he's spotted in a solo number in the second half and comes through with a series of twists and leaps that earmark him as a future star.

Only other change since the New York engagement is the dropping of Hugh Forgie & Stig Larson, badminton exhibitionists. "Brigadoon" feature was clocked at 42 minutes at opening (9) and could stand still some pruning.

Maxwells, terrif acros from Australia, are moved up to the No. 4 spot to take badminton players' spot and inject top comedy in the first half. Jeri Mayhall's band (23) cuts a neat show.

Capacity biz, despite rain and cold. And it'll continue through last day tomorrow (Wed.), thanks to outstate promotion work of Aksarben Coliseum boss Harry Fowler and his publicity chief, Bernie Kelly. *Trump.*

Bill Miller, operator of the Riviera, Ft. Lee, N. J., and booker for the Sahara Hotel, Las Vegas, has bought the majority of his talent for the season for the Jersey spot and has signed acts for the Sahara until September. According to present buying indications, he isn't using the Vegas spot as a wedge to get talent into the Riviera, and vice versa. Not one turn is so far booked into both spots.

Miller closed the Miami Beach edition of the Riviera Sunday (12). He had opened the spot experimentally with a moderate-priced Negro show, but policy failed to pay off. There had been a previous shuttering.

Set so far for the Ft. Lee cafe are Lena Horne, Alan King, Szonys, Pupi Campo and Walter Nye bands for the opening show, April 28. Donn Arden will again do the choreography. Tony Martin, Bambi Linn and Rod Alexander are down for June 2. Eddie Fisher has been signed but no definite date has been set. Peter Lind Hayes and Mary Healy go in Aug. 25; Will Mastin Trio, June 30, and Vic Damone and Marge & Gower Champion, May 19.

For Las Vegas, Miller has signed Eddy Arnold for May 5; Jan Murray and Teresa Brewer, May 19; Ray Bolger, Ames Bros. and Les Zoris, June 2; Vaughn Monroe as a single but head of a package, June 30; Paul Winchell and Snookie Lanson, July 28; Vagabonds heading their own package, Aug. 25, and Martha Raye as head of a unit will go in Sept. 8. In addition, Miller has set a return for Dick Powell, starting date indefinite, and a repeat for Jeanette MacDonald, who'll play the spot around the Christmas holidays.

Miller declared that as far as the Sahara bookings are concerned, money is an object. He feels that it's just as wrong to go "crazy" on prices for that spot as it would be for him to spend outlandishly for the Riviera. He said he's in the market for attractions at prices that would make bookings worthwhile.

Nick Lucas headlined last night (Tues.) at the State Fair Auditorium, Dallas, at show held for dealers of Texas Power & Light Co.

VARIETY

"Cabot and Dresden flash their fancy hoofing exhibition with ace results. Duo has a tricky adagio stunt in which the male twirls his femme partner above his head with one hand with dangerous-looking speed. Pair also click neatly in a light folk dance breather." *Herm.*

LEE MORTIMER, Daily Mirror

"At the Copacabana, the sensational dance duo of Cabot and Dresden."

HY GARDNER, New York Herald Tribune

"Old-Fashioned Easter Bouquets: To Cabot and Dresden—for their dazzling acrobatrick dancing at the Copa, as thrilling as a flash under the Big Top."

GENE KNIGHT, New York Journal-American

"Those lifts and spins of Cabot and Dresden at the Copacabana, the dance duo, are thrillers."

CABOT and DRESDEN

currently

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COPACABANA

NEW YORK

April 21st, "KATE SMITH SHOW," NBC-TV (4th Return Engagement)

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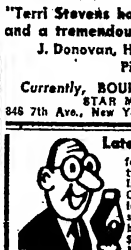

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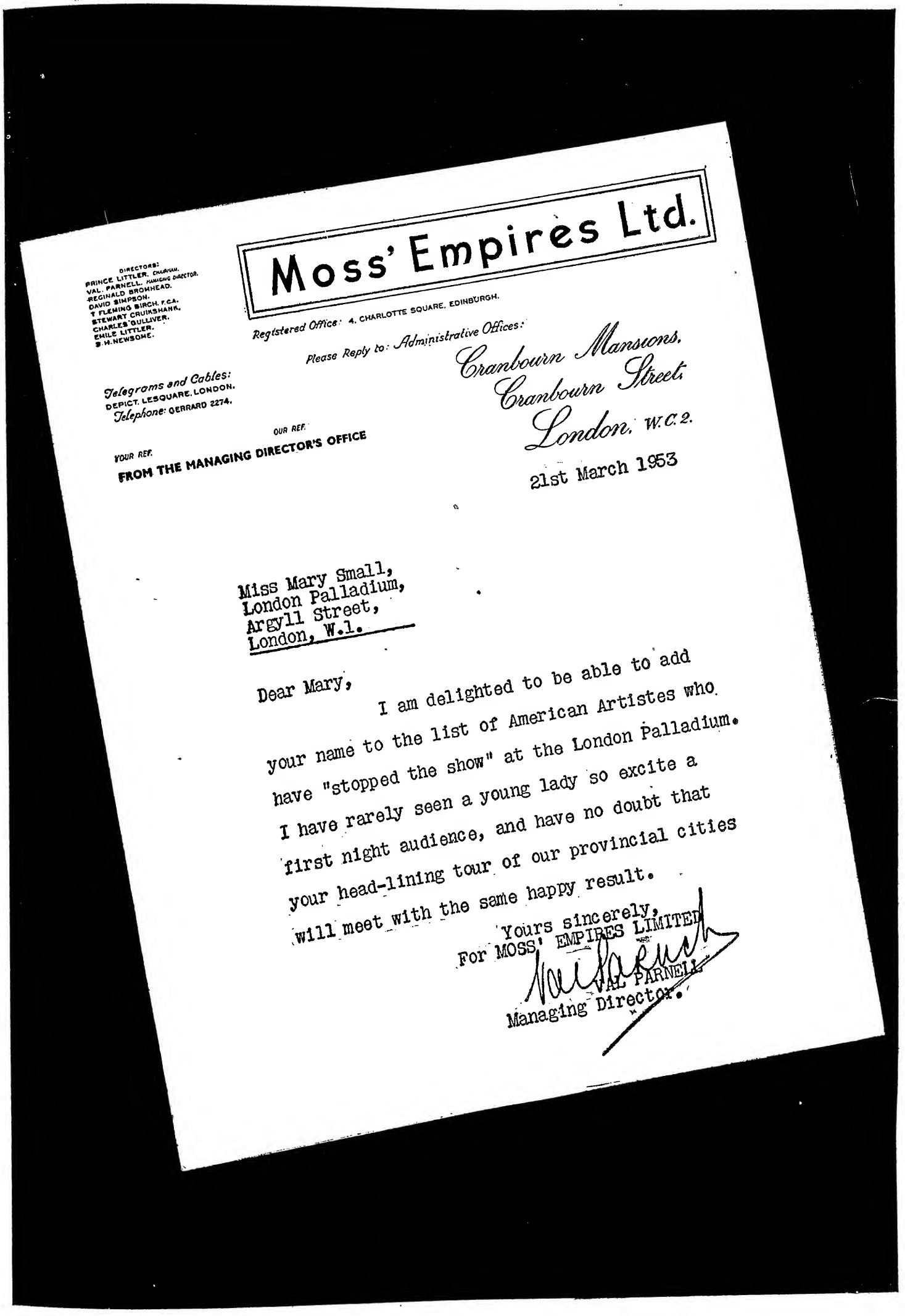

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OUR REF.

YOUR REF.

FROM THE MANAGING DIRECTOR'S OFFICE

21st March 1953

Miss Mary Small,
London Palladium,
Argyll Street,
London, W.1.

Dear Mary,

I am delighted to be able to add your name to the list of American Artistes who have "stopped the show" at the London Palladium. I have rarely seen a young lady so excite a first night audience, and have no doubt that your head-lining tour of our provincial cities will meet with the same happy result.

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Liquor Control Bd. Rules Toronto Cafe 'Responsible' for All 'Acts' on Premises

Toronto, April 14.

Nightclub operators are responsible for everything that transpires on their premises, according to a decision handed down by Judge Robb, chairman of the Liquor Control Board, who refused a request of the Prince George Hotel's management that a two-week suspension be postponed to permit one of the acts to work out its salary at the Fiesta Room.

B. & H. Smith, hotel operators, and J. Verbeck, inn's manager, argued before the board that the owners were out of town and the manager had left the cafe when one of the acts on the bill, the Novelaires, indulged in "crude, filthy and suggestive entertainment." It was also pointed out by the management that the captain on duty at the time of the offense had been fired for what had happened. Judge Robb disallowed these pleas and expressed surprise that the operators had taken no heed of suspensions imposed on other niteries because of off-color entertainment. He read for the record a series of gags which Liquor Board inspectors jotted down.

The Smiths claimed that they had always screened acts before permitting them to open, and the Novelaires had appeared in another one of their rooms on three previous occasions. Management declared that "Hotel operators are at the mercy of the entertainers" and that the performers be penalized for their offenses "as it's pretty hard to control a man's mouth." The Tunesmen, a trio booked for the suspended period, will collect salary.

10-Day Suspension

Hartford, April 14.

State Liquor Control Commission has edicted a 10-day suspension for the Old Town Hall, nitery across-the-river in East Hartford, for permitting an immoral show on the premises. Ban is the result of a dance by Tina Christina.

Cafe is the only one in Connecticut that features a five-days-a-week floorshow policy. Lately house has been billing strippers.

Lucienne Boyer Cancels Out of Ambassador, L.A.

Hollywood, April 14.

The Cocoanut Grove of the Hotel Ambassador and Lucienne Boyer mutually cancelled a three-week stand at this spot after five nights. Chantoosey had complained to the American Guild of Variety Artists that the cafe management had forced her to cut her turn considerably. Her manager added that she had been ill, and fact that she had laryngitis was confirmed by the management.

Miss Boyer had difficulty getting response in this 900-seat spot inasmuch as she had been accustomed to more intimate rooms. Hotel and AGVA rep Eddie Rio are slated to meet today (Tues.) to work out details of a financial settlement.

Jack Smith replaced Miss Boyer.

Philly Cafe Owners

Continued from page 60

proved to be only temporary. Philly cafe owners charged AGVA with a breach of faith in disobeying the wishes of the Federal court here, when AGVA's eastern regional director, Dick Jones, forbade acts to work in seven cafes yesterday (Mon.).

Development came after Federal Judge William H. Kirkpatrick told the Philly cafe ops and AGVA that because of faulty petitions, he couldn't immediately make any disposition in the operator plea for an injunction to prevent picketing. However, he added, it would be desirable for both parties to withhold action and extracted a promise from AGVA attorney Davis and Jack Irving that there would be no picketing. Both agreed.

Later in the day, Jones came to Philly from Baltimore, another trouble spot, and immediately forbade acts to work in the Celebrity Room, Little Rathskeller, Ciro's, Cabana, Cumberland, Carroll's and the Golden. He declared that the operators originally breached the agreement by going into Federal court to attempt to pull a sneak injunction, and he was relieved of any obligations. Besides, he declared, there was only a promise of "no picketing."

Business in the Philly cafes has been dismal because of the fight. The publicity has led many to believe that picketing was going on in all cafes.

TROA execs met here last week with members of the local cafe organization and the national group promised financial aid, some of which was sent in by the week's end.

No Ray for Pitt Twin As Darcel Stands Fast

Pittsburgh, April 14.

Twin Coaches, with a chance to latch on to Johnnie Ray this summer after Vogue Terrace turned him down when he refused to play a nine-day engagement that included two Sundays, had to pass him up too because the big room couldn't get out of a previous commitment.

Twin Coaches had booked Denise Darcel for week of June 15, the only availability on Ray, and Music Corp. of America refused to budge from that date even though nitery offered at least three others to Miss Darcel. The last time Ray worked a nightclub here was at the Copa, and his salary then was $950.

Impresario Returns To Print Biz After Picon London Concert Fizzles

London, April 7.

M. Susman, East Side impresario, has signed his fingers over the three-concert deal, in which he starred Molly Picon at the Scala Theatre.

Susman miscalculated the season when bringing her over. He did not anticipate that Passover-cum-Easter is the slackest period for show biz. Further, as a known international attraction, Miss Picon received practically no publicity of her pending arrival, resulting in half-empty houses. Susman has now quit impresarioing for good, and is concentrating on his East Side printing biz, which he knows best.

Miss Picon left for Paris April 6 to give return concerts there. She will also play returns at Brussels and Antwerp. She has been told to postpone her Israeli concerts to September, as she is wanted in Alabama for Bonds for Israel concert April 17. She is skedded to leave Europe for New York April 15 by plane.

Although Hyman Selby, who operates Selby's nitery here, offered her four weeks as Coronation attraction, with likelihood of staying eight weeks, she was compelled to nix the offer, due to previous American commitments. But she promised to return next year.

4 NEW NITERY ROOMS TO LIGHT UP LONDON

London, April 14.

With prospects of the Coronation leading to a record-making season, there is growing activity in the nightclub field. Four new rooms are scheduled to light up within the next month.

Eustace Hoey, former partner of Harry Morris in the Colony and Astor, has taken over the Bristol Grill, which is being converted to the Copacabana. This is scheduled to open around May 15, and the Bernard Bros. have been inked as the initial attraction. This will be their last London engagement before their South African tour.

On April 27, Frank Shaw, director of 96 Piccadilly, is opening a new room there to be known as the Blue Angel. This will operate on the basis of four acts a night, between nine and midnight. Already signed for the first engagement is British vocalist Lind Joyce.

Also scheduled for opening in mid-May is the Don Juan, which will be operated by Rico Dajou above his Casanova Club, on Grosvenor street. He is proposing a big-name policy, and is currently on the prowl for topranking American performers for the summer season.

Fourth opening will be the transferred Orchid Room, which swings into activity at the end of this month, with new premises in Clifford street, adjacent to Bond street. Cabaret policy here is still to be determined.

Judson Smith, pianist-singer, into the Willard Room of the Stonehenge Inn, Ridgefield, Conn.

Steinman Drops 'Skating Vanities' After 11 Years for 'Hipp' Spectacle

Harold Steinman, after producing "Skating Vanities" for 11 years, will disband that show and start work on a spectacle type presentation for arenas tagged "Hippodrome." New layout will start its tour Sept. 4 at the Coliseum, Quebec, and will play an entire season in arenas through U. S. and Canada.

Largest dip of "Vanities" was sustained last season when Steinman combined the roller revue with Olsen & Johnson. Losses were so great that he had to abandon "Vanities" in the middle of the tour.

Junking of "Vanities" for "Hippodrome" will greatly enhance the management's ability to obtain a steady schedule of bookings, many in highly lucrative situations. For example, the Arena Managers Assn. felt that the roller-skate show was competitive with "Ice Capades," in which it has a healthy interest, and with "Ice Follies," which it books. A spectacle show, however, can be routed in AMA spots without injury to the other layouts. At the same time, "Hippodrome" increases AMA availabilities to its members.

Booked so far for "Hipp" are the Lottie Mayer Disappearing Ballet and Larry Griswold, a panto comic. One of the focal points of "Hipp" will be "Dancing Waters," the fountain display recently imported by Steinman and which has twice played Radio City Music Hall, New York.

"Hipp" will be a combination water, thrill and vaude show, and will attempt, in some ways, to emulate the long defunct Hippodrome, N. Y., which was one of the most profitable theatrical ventures of its day.

Miami's Jolson Corner Closes With Van Gala

Miami Beach, April 14.

Jolson Cornor of the Lord Tarleton Hotel here wound up series of Saturday nighters partying vets in show biz with shindig for Gus Van, with Jesse Block again emceeing. Others in parade of prewar toppers who have appeared included Lillian Roth (who made nine appearances through season), Block & Sully, Sam Williams (Eleanor & Kate), latter now in stock brokerage biz here.

What made room popular with show biz personalities in town was the nostalgia angle. Typical was Saturday's affair (11), when Alan Gale and his troupe; Leo Cohen, Loew's booker, among others, turned up for kudos to Van on his 66th year (he sez) around. Through the winter appeared Martha Raye, Joe E. Lewis, Jackie Miles, George Jessel, Jimmy Durante, Billy Gray, Ben Lessy, Patti Moore, Jack Carter, Sid Caeser, Charlie Farrell, Paul Winchell, Robert Q. Lewis, Myron Cohen, Sam Levenson, Edith Piaf, Irving Mansfield, Phil Spitalny & Evelyn, Lenny Kent, Chris Westphalen, George Freedley, Margo Jones, Franchot Tone, Gloria Swanson; from the literati, Earl Wilson (himself kudosed at a special night), Dick Joseph, Budd Schulberg, Ted Pratt, Hal. Q. Masur.

All of the personalities among the crop of newer show biz clicks made the Corner a cocktail hour must to meet with the acts, writers and others in the whirl of the entertainment field.

A.C.'s $5,600,000 Holiday

Atlantic City, April 14.

This resort did a $5,600,000 Easter weekend business despite the fact it came two weeks earlier than last year, a check of banks made following the deposit of holiday receipts showed.

Best biz was done by restaurants, which were jammed throughout the day. Nightclubs were slightly hit by weather Easter eve, although most operators reported themselves satisfied.

Schine's Lampe to Coast

Gus Lampe, general manager of the Schine circuit, leaves for the Coast this week to confer with Joseph Hoenig, general manager of the Ambassador Hotel, Los Angeles, on booking for that inn.

Lampe, who books all vaude talent for the chain's theatres, recently took over the inking of acts and bands for the Coast spot.

Hub's Bradford Picked As AGVA Powwow Site

Boston, April 14.

The Bradford Hotel here has been designated as headquarters for the national convention of the American Guild of Variety Artists.

Powwow starts June 9.

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But the manner in which you have treated me since my return to these wonderful shores makes me want to sing from the rooftops, "Gee, It's Great to Be Home Again!!!"

Last, but by no means least, my heartfelt thanks to a real friend, Merriel Abbott, for giving me the opportunity to make my American debut at the Palmer House in Chicago and the Waldorf in New York.

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Unit Reviews

Biggest Show of 1953
(CIVIC AUD., SEATTLE)
Seattle, April 8.

Woody Herman & Third Herd (15), Frankie Laine, Ella Fitzgerald, Louis Jordan & Tympany 5, Frank Marlowe, Bobby Ephram, Dusty Fletcher.

A big show, all right, with plenty music by Woody Herman's herdsmen, top comedics by Frank Marlowe, socko vocalizing by Ella Fitzgerald, Louis Jordan's ever-popular antics and skilled taps by Bobby Ephram, but pace drops a bit when star Frankie Laine begins his stint in mild manner. He picked it up, however, and had 'em begging for more at finale.

Herman's band opens with familiar all-out volume, socking over tunes with array of eight brass, 5 reeds, piano, drums and string bass. Gets big mitt for milder and familiar "Early Autumn." Marlowe's stand up and fall down type of humor goes over big, with hilarious stint rating great acceptance.

Miss Fitzgerald displays her warmth, versatility and artistry in familiar numbers from "Lover" to "St. Louis Blues," getting ovation. She also joins Jordan in duet on "Stone Cold Dead in the Market" for socko turn. Jordan, as usual, has crowd loving every minute of his fast, superbly routined act.

Ephram is a dancer who scores with machine-gun precision taps, shining particularly in a breathless rhythm number without accompaniment. Dusty Fletcher reprises his standard "Open the Door, Richard," which seems a bit out of place here.

Laine opens slowly with a half-kidding version of his disclick, "That's My Desire," but goes on to garner applause for full-lunged treatments of such other of his familiars as "Jezebel" and "Jealousy." Miss Fitzgerald and Jordan are back on for finale.

Show with brass band from AFM Local 76 in pit for overture and intermission chores, pulled good $9,500, down from big $12,000 drawn by first "Big Show" here in February. *Reed.*

Latin Quarter Revue
(DESERT INN, LAS VEGAS)
Las Vegas, April 7.

"Parisian Mardi Gras," produced by Lou Walters, with Charlivel Trio, De Castro Sisters (3), Lucienne & Ashour, Guilda, Gloria LeRoy, Nejla Ates, Janine Gernet, Ralph Young, Charlee Ballet (8), Latin Quarter Line (26); dances & staging, Natalie Kamerova; costumes, Freddie Wittop; special songs, Lou Walters, Art Waner; Carlton Hayes House Orch (11); no cover or minimum.

Assured of landoffice biz whenever the name "Latin Quarter Revue" graces their marquee, Desert Inn poobahs turn all nitery surroundings over to Lou Walters for six frames, and become the first to give extended bookings a try. They're not taking any chances with this spectacle of flesh and flash, one of the better import units dreamed up by the Gotham and Miami (and now Nevada) showman.

Walters' formula is no different from past revues viewed in this nitery. That the 70-minute dazzler contains all elements essential for luring multitudes into the casino, plus turnaways every stanza, is a credit for the vet showman. High, medium and low rollers love this sort of nitery display. They are able to lose their loot in much better humor after applauding such lavish froth.

Topping the flash department, the startling and versatile Charlivels continue to astound with their multiplicity of tricks, all turned out with speed and perfection. Breaking up steady flow of acro and terps, trio indulges in some tooting on various instruments, plus warbling. Literally knock themselves out, departing with huge ovation after one of the lads flips himself onto his brothers for trademark three-way cartoff.

De Castro Sisters take over closing slot with some harmonious comedics. Let fly with funny biz immediately, mugging up a storm, and grab running laughs with special tunes and boisterous delivery. Guilda, the femme impersonator billed as French Marlene Dietrich, keeps illusion going until finale when he doffs blond wig for added mitts. Tiny Nejla Ates shows plenty of torso expanse during her belly undulations. Turkish terper is neat bundle of curvesome oomph.

Lucienne & Ashour, still tops among the Apache knockabouters, keep tablers palms in constant motion with some terrif falls and comedy. Switcheroo at windup, when femme takes upper hand, is great payoff.

Gloria LeRoy not only unlimbers her long, double-jointed gams in can-can routine of Charles Ballet, but chirps with juve Ralph Young in a big production number and fronts in finals for more fancy legwork. Janine Gernet, an import from Paris, supplies spice to revue with her thrushing. Young, as warbling-emcee, does good pilot job.

Since no Latin Quarter revues are complete without carloads of gorgeous showgals, dancers and the like, this one is no exception. All eyes go stageward when the costume parade begins or the hyperactive Charles Ballet kicks up heels and lands in splits. Paraders are all well-stacked, yet seem to hide more of vaunted expanses than in previous LQ sorties. Interplay of line numbers is one of the factors which gives Walters' bacchanalia such great pace and color.

Terps and staging, as usual, must be credited to Natalie Kamerova; costumes to Freddie Wittop. Insert of special tunes and lyrics carries bylines of Lou Walters and Art Waner. At show caught, LQ's maestro, Jose Cortez, was showing incumbent house batoneer Carlton Hayes the ins and outs of the difficult score to be left to latter's direction for remaining show frames. *Will.*

Vaude, Cafe Dates

New York

Ted Lewis to start a tour with the Horizon Room, Pittsburgh, April 27, followed by the Beverly Hills Country Club, Newport, Ky., May 15 . . . Nitery show producer **Tony Carlisle** to operate Club 22, Miama Beach . . . **Billy Daniels** into the Latin Quarter, Boston, April 23, followed by the Chez Paree, Montreal, May 3 . . . **Betty George** pacted for a September date at the Colony & Astor, London . . . **Mary McCarty** tapped for the Flamingo, Las Vegas, May 28 . . . **Larry Storch** booked into the Triton, Rochester, N. Y., May 4 . . . **Dorothy Lamour** set for the Chicago Theatre, Chicago, May 15 . . . **Hi, Lo, Jack & the Dame** pacted for the **Tallulah Bankhead** show at the Sands Hotel, Las Vegas, May 23.

Blackburn Twins & Marion Colby signed for Persian Room of Plaza Hotel, starting May 28 for four weeks. They're also slated for Palmer House, Chicago, July 4 . . . **Kitty Kallen** goes into Palmer House, Chi, April 23 . . . **Bob Carroll** pacted for Blinstrub's, Boston, April 23 . . . **Darvas & Julia** and the **Marquis Family** into Desert Inn, Las Vegas, May 12, and Riverside, Reno, June 12 . . . **Phil Foster** tapped for Last Frontier, Las Vegas, April 27 . . . **Jimmy McHugh** hits Ambassador Hotel, Los Angeles, May 20 . . . **Bo Sennett**, Singer-m.c., continues indef at Bal Tabarin, N.Y.

Dallas

Denise Darcel plays the Mural Room of the Baker Hotel starting April 20, following **Connee Boswell. Sophie Tucker** tees off there May 4 . . . **Rolly Rolls** into the Anacacho Room of the St. Anthony Hotel, San Antonio, for a two-week stand. **George DeWitt** will follow April 23 for fortnight.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., April 14.

Charlie Aldebo of the Skouras Bros. staff, who beat the rap here in '50, in from Demarest, N. J., for annual checkup and planed to California after being told to get to work.

A carnation to Joe Smith & Charlie Dale for their timely salute and greetings of good cheer to the gang here.

Justine Wayne, nitery pianist, in from the Hotel Slysee, N. Y., to serenade her brother, Morris, whose progress rates a bow.

Gloria Davis of National Screen Service took 15 months to beat the rap and will resume work in the near future after a short vacation.

The William Morris Library Fund is $100 richer from an anonymous contributor. The fund supports the Adirondackana collection of early maps of this territory.

Elaine Slipper, formerly of the Los Angeles branch of National Theatre Supply Co., in from Omaha for the o.o. accompanied by her husband, Glenn, branch manager in Omaha and Des Moines.

The holiday season brought in Mae Sullivan to visit hubby George, whose progress is tops.

After a few days of hospitalization Henry Evans (Warner Bros.) mastered a major operation and is back at the V. C. Hospital resting in comfort.

Thanks to Kenneth Derby, Virginia Ferraro and William Joyner, the "We The Patients" committee who during the holidays arranged entertainment and buffet snacks for the ailing gang.

The Passover holiday feast held at the Community Center in the downtown colony brought the following V.C. hospital patients with transportation arranged by the Sisterhood: Jack (RKO) Wasserman, Morris Dennison, Pearl (Loew) Grossman, Leo (Randforce) Mantel, Otto Hayman, Morris Wecker and Max Rosenthal.

Write to those who are ill.

Berle's 35G

Continued from page 1

time ago and the present $20,000 limit has already been cracked.

Agents in the know claim that some hotels are offering the stipulated amounts on contracts, but are making other emoluments that will definitely hike the salary. They're not disclosing whether its under-the-table coin or assuming the payment of the act's commission to his agent, or any other kind of hidden salary.

The salary dodge is admittedly very dangerous, not only for the acts, but more so to the hotels. The risk lies not only in the possibility of evoking an open salary war in the area, but in precipitating Bureau of Internal Revenue scrutiny of Nevada activities.

The situation, according to the agencies, will eventually be resolved by hiking the implied agreement among the operators that stipends will be limited to $20,000 for a single act. In some cases the operators have been able to go above the agreed upon amount by vesting a name with the ownership of a package and then buying acts from him at a sizable profit.

In any case, according to local sources, it's impossible to control prices in this area as long as a scarcity of fresh names exists. As soon as a new performer of stature comes along, new highs will be set, and the commission men see no way of halting that trend.

Summer Legiters

Continued from page 1

Joey," "New Faces" and "Wish You Were Here," as musicals. Fact that "Wish," figured a doubtful entry to survive the 1952 summer, is now rated an almost sure thing this year, is just another Ripley for the Arthur Kober-Joshua Logan-Harold Rome tuner, which has already made a career of crossing up the preponderantly nixing critics.

As always, the toughest period of the summer is expected to be from the July 4 weekend through mid-August, when the seasonal upturn is due. However, business is likely to decline steadily for the balance of the spring and early summer, with perhaps occasional brief b.o. flurries.

Manning, 'Mad'Moiselles Set for London Nitery

Singer Irene Manning and The 'Mad'moiselles have been signed for the Colony & Astor Clubs, London. Miss Manning goes in Aug. 1 and the femme comedy team starts June 15.

Kenneth Later Agency set the deals.

Joe Bonds Heads TCOA

Dallas, April 14.

Joe Bonds has been elected chairman of the newly formed Texas Club Owners Assn., an affiliate of Theatre Restaurant Owners of America.

Bonds has announced that his new venture, the Blue Lady, formerly the Studio Lounge, will open April 29.

Harlem's New Nitery

A new Harlem cafe, the Flame Club, is slated to open April 22. Signed for the preem bill are Phil Black, Tanya, Mae Arthur, Sandra Fields and others.

Spot is located on the site previously occupied by Brownie's Melody Room.

Sammy Berk to Ben Bart

Sammy Berk, for many years an independent agent, has joined the Ben Bart Universal Artists. He'll handle vaude and cafe bookings.

He succeeds the late Jack Klotz.

SETTLE JONI JAMES VS. PHILLY CAFE SUIT

Philadelphia, April 14.

Joni James' difficulties because of commitments to play two Philly spots simultaneously were dissipated over the weekend when an injunction suit filed by Lee Guber, owner of the Rendezvous, to prevent her from working at the Latin Casino was withdrawn. Original deal for the Rendezvous was made sometime ago before her salary started to zoom because of disclick of "Why Don't You Believe Me." She was originally contracted for $900. A General Artists Corp. spokesman declared that this date was made by her former manager, Roy Rodde.

Guber, who sought an injunction Friday (10) in Common Pleas Court here, got together with Latin Casino operator Dave Dushoff and Miss James and a settlement was made, amount of which was undisclosed. She's getting a reported $2,500 at the Latin Casino, where she'll continue until April 22.

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Going from B'way to Hollywood, or vice versa? "The Best Way" is to ship your car, not to drive it, advises Judson Freight Forwarding Division of National Carloading Corporation, now celebrating its 25th anniversary. Judson has shipped thousands of cars and trunks for stage, screen, radio and TV celebs.
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Ciro's, Hollywood

Hollywood, April 10.

Katherine Dunham Dancers (16), Dick Stabile Orch (10), Bobby Ramos Orch (5); $2 cover.

Something less than two years ago the Katherine Dunham troupe did a 10-day stand in this spot which induced whammo biz and the certainty is that results will be quite as profitably provocative during this longer engagement. The room was thronged first show opening night and attention was rapt throughout the 45 minutes.

Miss Dunham and her dancers, who characteristically work in both bare feet and brogans, splash a lot of color into their routines via costuming as well as footwork. And when these routines are triple-distilled in semi-primitive suggestions of sex, the effect becomes electric—especially on such a booking as this.

Miss Dunham in recent years has developed so large a repertoire that what started as a series of Caribbean capers has now spread into all corners of the world. Troupe opens with a Brazilian writhe and Frances Taylor and Lenwood Morris follow with more South American abandonment. Next is probably the most awesome exhibit of the evening, "Cumbia," a portion of the much used "Baranquilla" rhythms from Colombia. The gals, led by Miss Dunham, wiggle around carrying candles and puffing long cheroots. The males fawn after 'em waving bolos. Despite the attested origin of this bit, it appears quite like a Cuban canefield orgy when the crop is in. For color, riotous rhythm and smoldering understatement of sex, it is the top production of the show.

A voodoo number, a frenzy of convulsion, has Ciceron shouting the incantations against native drum-thumping. The big-scale tango routine, with the trotting authentically Brazilian, is most imaginatively staged, with Vanoye Aikens, leading male hoofer in the troupe, pacing the parade with Miss Dunham. There is some superlative, stark symbolism in this dance design.

From this point on, the mood is lightened. Satire is the predominant note as a mixed quartet, indeliberately overdressed 1909 finery, chant "Darktown Strutters Ball," "Wild About Harry," "Waitin' For Robt. E. Lee" and "Ballin' The Jack," in and out of which dancers gyrate. There's a bit of the Charleston lampooning and then Miss Dunham and Aikens do a Prohibition era blues writhe that, while it exudes sex, is basically a travesty with artful tongue-in-cheek treatment.

For the finale, the star chirps "Honey In The Honeycomb," which she did on Broadway in "Cabin In The Sky." It grows into a production number in which the whole company has a whirl. Jini Byron, Ciro's pressagent, was mustered into action and did a brief narration at an offstage mike by way of introducing each number. He was most articulate and, for a pressagent, astonishingly brief and concise.

Dick Stabile's house orch flawlessly backs and enhances the show and dishes dansapation before and after, alternating with the other house stalwarts, Bobby Ramos' rhumba quintet. *Bert.*

Blinstrub's, Boston

Boston, April 7.

Georgia Gibbs, Ralph Barnes, Bourbon & Bain, The Juvelys (2), La Belle Carroll, Ted Cole, Michael Gaylord Orch (8), Rosanna Latin Combo (4), Lou Weir; $2.50 minimum.

Topped by the vivacious thrush, Georgia Gibbs, making her first Hub appearance in more than five years, current layout stacks as just about the strongest to hit this vast bistro this season. With exception of Miss Gibbs, lineup is strictly visual, which due to size of the place, appears to be the logical format.

Attractively gowned chirp, a onetime band vocalist hereabouts, unveils a smoothly-paced sesh which includes uptempoed and ballad stuff, interspersed with two-beat treatment of "Ballin' the Jack" and her current Mercury platter winner, "Seven Lonely Days." Gal handles each type with solid vocal and showmanship savvy to rate plaudits and results in begoff with her w.k. "Kiss of Fire." She's surefire throughout.

Lineup tees off with La Belle Carroll, a shapely blonde stepper, who tosses in neat tap routines winding with a fastie to solid skinbeating by drummer Russ Adams. The Juvelys, a mixed acro duo, score with a breathtaking stanza featuring head-to-head while male, attired in tails, nonchantly juggles Indian clubs.

Bourbon & Bain, a pair of youthful terpsters, clown through a sesh which includes Dixieland stepping to "Jazz Me Blues," a zany impresh of a couple, circa 1920, learning to tango via correspondence course, winding with a laugh-provoking Charleston. It's funny stuff and the crowd eats it up.

Ralph Barnes, slack wire walker who plays this room regularly, is also sock as he adeptly skims along the wire. He executes backflips and ballet steps with equal skill to garner standout returns.

Bill is emceed by spot's perennial Ted Cole, who grabs spotlight for a brace of songs with Michael Gaylord crew handling showbacking in topnotch fashion. Rostanna's Latin combo and organist Lou Weir fill lulls. *Elie.*

El Rancho, Las Vegas

Las Vegas, April 8.

Abbott & Costello, Maxellos (4), Peggy King, Bobby Barber, Dottie Dee Dancers (8), Bob Ellis Orch (10); no cover or minimum.

Lines are forming to the right for a gander at Abbott & Costello, but results are far from satisfactory onstage. Objects of such affection are horsing around for a full 30 minutes, yet deliver only two established routines. Rest of period is spent in feeble attempts at humor, falling short but plenty.

Having had weeks in which to prop the act for nitery, A & C nevertheless chose to put their stuff together at the last minute and spouted streams of apologies for lackadaisical results on opening night. Two surefire bits record good yocks—"Handful of Nickels" and "Baseball." Other ideas are pulled in by the ears, including slapstick scene with stooge Bobby Barber. And since both announce that their best-known routine, "Baseball," will only be performed upon request, question arises as to what will be dropped in along the way if no takers. However, pair feel confident that audiences will ask for the old "Who's on first?" sketch, so aren't particularly worried about being left high and dry.

Maxellos are cramped for overhead room in their foot balancing and tossups. Nervousness makes for errors, but with time and becoming accustomed to small space, quartet will regain fast pace and accuracy.

Peggy King, introed as a flicker starlet by Costello, is on too long with chirp sesh. Pipes are harsh in upper register as she pushes tones outward, and should keep chatter to minimum between tunes. She's a flashy looker, with okay chassis and strawberry blonde tresses, but needs more savvy to hit such a room as this.

Dottie Dee Dancers preem eight-girl line this show. Chicks are, in the main, okay for looks and frames. Routines are simple, with swingy opener and Afro-Cuban period. Latter has strange costuming for Latino theme, but somehow accentuates hip tossing. Bob Ellis shows the way musically, giving many slow cue pickups and uneven temps to his tooters. But since this seems to be an off-the-cuff show, perhaps he has to have time for catching onto the drift of things. *Will.*

Saxony, Miami B'ch

Miami Beach, April 11.

Patachou, Val Olman Orch; $2.50-3 minimum.

Judging from business being attracted by Patachou, the vibrant French import, there's still plenty of interest in cafe entertainment hereabouts when a new face in the field is introduced. Swank Pagoda Room of this top hostel is selling out twice nightly, at a time when most operations are digging for at least one solid show a night.

Here is a showmanly, carefully devised stint, with lighting befitting the class presentation of the chanteuse-comedienne. Showmanly also is usage of English intros to her Gallic chants. Mixture of American pops adds to overall impact. Garbed in simple blouse and skirt, she eschews any extraneous bows or walkoff-comebacks to keep the songalog a tight, fast-paced affair.

Best of her offerings are a sly spoofing of "Why Don't You Believe Me"; the tale of the femme who concealed a kitten in her bosom, and "Wonderful Guy" as it might be handled by a French thrush. Blends in straight "Hold Me," "My Man" in native language and "La Vie En Rose" for change of pace. Had to come back for several encores of standard French faves, could have stayed on longer. Patachou can write her own return engagement ticket with the Saxony owners.

Val Olman orch, with a top assist by Patachou's accordionist, sets up the backings in bigleague manner and keeps the floor filled for dansapation. *Lary.*

Gogi's LaRue, N. Y.

Jo Sullivan, Ted Straeter Orch, Pepito Lopez Band; $5 minimum.

Current stand of thrush Jo Sullivan and incoming engagement of French chanteuse Dany Dauberson precede a change in the entertainment format at Gogi's Larue. Switch from policy of spotlighting chirps as solo attractions will be effected May 8 by nitery with the showcasing of a package revue labeled "What's New."

Miss Sullivan, whose appearance and styling are of an ingenue nature, is filling her second Gotham nitery commitment after a lapse of about two years. Thrush, who's been concentrating on the legit-musical field, made her local bow in 1951 at the Hotel Pierre's Cotillion Room. She's nicely gowned, without overemphasizing the sex angles, and her soprano piping and generally demure approach impress as being primarily tailored for theatrical tuners.

She cuts a nice figure on a nitery floor with 25-minute stint registering as pleasant without generating any real excitement. Room, however, isn't designed along lines particularly favorable to a songstress, especially when tunes delivered fall into the ballad vein. Her output includes a "Romeo and Juliet" operatic aria and "Love Is Where You Find It," both strictly in the high note vein and done tastefully. She also does a potent job on "Somewhere Over the Rainbow," "Blue Room" and "How Do You Speak to an Angel?" A special material, bit obviously intended to draw yocks, fails to click.

Miss Sullivan, who opened at the cafe last Wednesday (8), exits Friday (17) to make way for Miss Dauberson's bow the following night. Ted Straeter orch and the Pepito Lopez band lure seatholders onto the floor. Former group adds to its musicalizing via an effective vocal workover given some tunes by bandleader and sidemen. *Jess.*

Ritz Carlton, Montreal

Montreal, April 7.

Nancy Donovan, John Gallant, Joe Settano Trio; $1-1.50 cover.

With the guys and gals home from school and the lid off the Lenten period, the Ritz Cafe was luring the bulk of Montreal's cafe society with Nancy Donovan, and the personable chanteuse is a cinch for quick returns judging from initial reception.

This is Miss Donovan's first major cafe stint in Montreal and the overall layout of this swank intimery makes an ideal showcase for this talented gal. Projecting a good set of pipes to all corners of this room, she offers a songalog that is diversified and clever, mixing ballads with Calypso, switching to special material by Eli Basse and then into a Gallic chirp for solid mitting. Her brisk Irish temperament is uppermost throughout session, establishing a warm relationship between performer and patron that pays off on every song.

Gal is best when reprising an old fave like "Don't Take Your Love From Me" or doing a satire on the Met artists singing radio and tele commercials. Her "Mr. Ike" garners solid mitting and a windup group of pops gets her off to plaudits. Grooming is adequate without being over-theatrical and intros are brief and conversational without the usual "and-now-I-would-like-to-sing" hokum.

House pianist Johnny Gallant gives Miss Donovan able support at all times even unto improvising a bongo accomp for her Calypso offering. The smooth Settano combo does the between-show music for customer hoofing in its usual clicko manner. *Newt.*

Crazy Horse, Paris

Paris, April 7.

Crazy Horse presents "Chicago-Digest," by Sapin, Vidalie and Paviot; staged by Paul Paviot; with Simone Sylvestre, Michel Piccoli, Francois Patrice, Zina Rachewsky, Claude Castaing, Le Trio Marny, Rita Meffern, Julia Rouge, Tomy Franklin, Grane, Gorget-Chemin; decor, Marc Janson; $3 minimum.

This Crazy Horse Saloon with the wild west motif and swinging doors now has all the shooting coming from a bunch of Chicago gangsters who run riot on its tiny stage in takeoff on stateside gangster pix. "Chicago-Digest" small-seater, holding about 150 when full, caters to the young Gallic set and provides enough noise to keep them happy. Though acts and show are of medium level, it is well paced and makes for a passable nitery evening, though not of the high calibre set by other boites featuring revues here. Tab is in usual category and biz was fair at show caught.

Show starts with a batch of ordinary variety acts. Tomy Franklin does a series of takeoffs on various type tourists and singers that are lacking in the material content to make them of good opening dimension. Claude Castaing does a patter routine and impressions that are also in need of material hypoing to make his rather well-pointed impressions savory. Julia Rouge is in the throaty thrush class but lacks the punctuation and delineation of lyrics to make her a standout. Variety bit winds with a standard harmonica group, Le Trio Marny, who reed a good "Sabre Dance" and blue medley but fall down on the last batch of can-can numbers, which need instrumental weight behind them. They shape as a good entry.

Then follows "Chicago-Digest" in its mayhem and ribaldry as it gives out with a story of rough gangsters in Chi. Paul Paviot has managed to fill this extremely narrow stage with a lot of movement and color, and good use of sound effects keeps this facile farce moving. A Hollywood star is kidnapped and finally rescued from the clutches of the dread Coffino by the intrepid G-man, Slim Spring. A lot of shooting and complexities make up this section.

Zina Rachewsky and Simone Sylvestre supply the pulchritude and Francois Patrice is a craven Coffino and Michel Piccoli a Rover Boy G-man. Decor is serviceable and helps give the stage a needed feeling of depth. Rita Meffern gives this the Paris tag in a striptease that offers only a nice torso with hep peeling not part of the gal's stint. *Mosk.*

Monteleone Hotel, N. O.

New Orleans, April 8.

Henny Youngman, Eileen Todd, Danny Deane Orch (7); $2.50 minimum.

This two-week bill is a bellringer in every department. There's a pleasant pace to the show that gives the impression of a leisurely good time for the customers. Current layout headed by comic Henny Youngman and pert songstress Eileen Todd completely won the opening night audience with their contrasting wares.

Youngman depends on modern, streamlined humor for yocks. When he steps before the tableholders, he sizes them up and starts to feed a line of patter he thinks they'll go for. It didn't take him long to win them over to his side. His style of bouncing over one-liners interspersed with well-framed stanzas of story-jokes captures laughs throughout. Material covers a variety of topics ranging from psychiatrists to horse races, plus kidding the customers, band boys and waiters. And while some of his chatter appears to be "kidding for real," the patrons love every minute of it.

Youngman, whose work is heightened by his deadpanning, should give the spot a needed shot in the arm during his engagement.

Miss Todd, a blonde looker, in a bouffant gown, handles straight ballads and other tunes with equal ease. Her melodic stint takes her through such tunes as "Making Whoopee," "You're Cream In My Coffee" and "They Didn't Believe Me." She hews to selections which set off her voice to best advantage and permit her to embellish her singing with warmth. Nets plenty of palm-pounding.

Danny Deane orch supplies the vocal and musical backgrounds for the acts as well as the rhythm for dancing. This is a versatile crew. *Linz.*

Gatineau, Ottawa

Ottawa, April 7.

Jerry Cooper, Ladd Lyons (2), Chet Clark, Boots McKenna Dancers (6), Harry Pozy Orch (7); 75c admission, $1 Sat.

Gatineau manager Joe Saxe has followed a smash teeoff week (with Louis Armstrong) with a show built around a new femme line, richly costumed and trained by Boots McKenna, and top billing to okay warbler Jerry Cooper, fave hereabouts.

Besides soloing with socko oldie, "When You're Smiling" (his new Mercury label), and others, Cooper appears with the McKenna gals in a green-and-pink springtime production, a Mardi Gras routine and a clicko number where dancers wear effective black and silver outfits, called "Legs, Legs, Legs."

Chet Clark registers with his fine harmonica blowing, giving customers the real goods in "Rhapsody in Blue," "12th Street Rag," "St. Louis Blues." Ladd Lyons, with unbilled sister (Irene), handles comedy balancing to begoff.

Harry Pozy backs show and plays for dancing to kudos. Al Costi is at the cocktail lounge piano. *Gorms.*

Shoreham Hotel, D. C.

Washington, April 8.

Darvas & Julia, Harry Snow, Barnee-Lowe Orch (10); $50c-$1 cover.

The popular Blue Room is drawing some of the warmest applause in a longtime for the strongest bill it has offered in many a moon While this bill follows the hotel's pattern of limiting the entertainment to two acts, both are well above the average.

There's nothing else in these parts like Darvas & Julia, fastest and flashiest acroterp turn. Audience rewards the team with a solid volley of applause. Act is flash from the moment Julia bounces onstage in slick, short black costume, with customers wondering what kind of dancing she will do in that abbreviated costume. Then she begins to whirl and leap and the number is in.

What gives Darvas & Julia an extra fillip is audience knowledge that the team has just come from New York by plane and will be returning there in the morning to fill the Palace Theatre engagement. This creates a special plus in addition to the calibre of the act itself. What the aud doesn't know is that, immediately upon her arrival for the Washington Airport, Julia engages in 10 minutes of especially rugged warmup exercises to limber up. Darvas & Julia play only the supper shows because of their earlier Gotham commitment, with a local dance team filling in for the dinner show.

Teeoffer is Harry Snow in pop songs (New Acts). Barnee-Lowe music accompanies the show and supplies the dansapation rhythms. *Lowe.*

Top's, San Diego

San Diego, April 7.

Slate Bros., Jacqueline Hurley, Fulton Burley, Tommy Marino Orch, Sally Ann Davis; no cover or minimum.

Reunited Slate Bros, (Sid and Jack sans Henry) chose Yale Kahn's class nitery to test new-old material before venturing on the circuit. Some of the Slate frantics are too fast for this crowd, but rousing finish on dance reminiscences leaves ringsiders hollering for more.

Heavy boffs come on baseball bit and "Chandu" mindreading turn (which Sid used to do with Ben Blue), building steadily to assorted unison dances for sock windup. Freres frolic too strongly—at least for this room—on swish vein and some indigo items could be pencilled. In sum, even without Henry, the Slate slapstick is still formidable and funny. It's a big-league act.

This being a room that goes for terping of any and all kinds, Jacqueline Hurley's acrobatic dancing gets hefty mitt, although turn could be pruned several minutes. Okay in Irish songalog and emceeing, Fulton Burley has standard brogue tunes in repertoire. Handsome Irisher is heavy-minded with the jokes, however. He also errs in pushing for Shamrock brogue in song-selling. As a result of trying too hard on lyrics, Burley's good voice loses dimension. When singer relaxes and lets brogue come along naturally, he'll do much better. *Don.*

Baker Hotel, Dallas

Dallas, April 9.

Connee Boswell, Abbey Albert Orch (9); $2 cover.

It's been 20 years since Connee Boswell, with sisters Vet and Martha, lent her vocal tones here in a huge stager with Paul Whiteman's orch. She's recapturing those '33 fans and adding new ones with a nostalgic, smash 40-minute sesh that retains the husky lyrical quality through nine tunes. Also, her between tunes contagious, comic chatter, heavy with her New Orleans "you-all" accent, knits the bond with Mural Room tablers.

Strapless white gown adds orb appeal as Miss Boswell socks over three blues numbers, reprises a new Decca etching, "Main Street On Saturday Night," and sells the lengthy "Begin The Beguine" lyrics. In a blue spot she goes sentimental with "La Vie En Rose," before sliding to the piano for a riotous ragtime bit on the 88, with whistling, and "Piano Roll Blues," with lyrics. Big mitt greets her closing, w.k. "M'Appari." Effective mid-show visual bit is injected as Miss Boswell plucks off her trick white Bally & Lang costume to reveal an eye-filling magenta gown.

Abbey Albert orch's showbacking is terrif, per usual, and crew gets a month's holdover for a Sophie Tucker date. *Bark.*

Sahara, Las Vegas

Las Vegas, April 7.

Nelson Eddy, Gale Sherwood, Warren, Latona, & Sparks, Holger & Dolores, 4 Men of Note, A'Nea, Sa-Harem Dancers (12), Ted Paxton, Cee Davidson Orch (11); no cover or minimum.

Nelson Eddy's first nitery date following his January break-in in San Diego comes off first-rate. He not only will pull 'em in thick and plenty, but will see to it that all are entertained in full measure. Rest of layout is insurance for solid fare, but the Eddy name out on the highway marquee will be magic for the month's stand.

He still has a lot to learn with his new in-person selling job. Bary pipes sound rich and full, but his delivery is somewhat mannered. As soon as he feels the ease instead of striving for it, he'll be in business for himself without aid from nostalgia crutches. Choice of song material is okay, running from lusty stuff, serioso, to light comedy. Neat switch on "Shortnin' Bread," is good ice-breaker if needed, but his bowoff medley filled with tunes sung in pix is the clincher. Some of these are pointed by line gals going through terp and pose enactments behind scrim.

Gale Sherwood, as the Indian maid, steps out of her scene to join Eddy in great duet finale of "Indian Love Call." She's nice to look at, sings a neat blend with the Eddy harmonies. Ted Paxton is the assured accomper on the 88 behind all of the special Ben Oakland and Eddie Maxwell scores, plus other arrangements.

Warren, Latona & Sparks toss each other about in deuce, with main biz between two guys, and femme aiding with okay acroflips. Act builds into big comedy finish after sprinkles of yockworthy tumbles, falls and flips.

Holger & Dolores delight spectators with succession of difficult lifts, culminating in a honey—Dolores' back flip into one-hand catch by Holger, holding an overhead extension while he slides into floor split maintaining perfect balance. Pair receive ovation for windup trick.

Sa-Harem Dancers once more exhibit prowess in terps, costumery and looks as they wow with George Moro routines in East Indian choreo, a visually stunning fan number midway featuring tiny but neat contortionist A'Nea, and a precision capper with chicks in Northwest Mountie wardrobe cleating into great Tillers. Coe Davidson orch responds to every cue and measure with surety. *Will.*

Riverside, Reno

Reno, April 7.

Kean Sisters, Trio Bassi, Riverside Starlets (with Gene Nash), Bill Clifford Orch; no cover or minimum.

On the crest of tremendous popularity, the Keafi Sisters were almost capsized by the usual Reno welcome on opening night. However, they have since come to realize this is not a sign of failure but only a prevailing coolness which the town has a rep for. Plenty of comics have sworn never to play Reno again after an opening, but later discover they are clicking quietly.

Betty & Jane Kean, as is occasionally the case, have managed to shake some life into notoriously undemonstrative crowds, however. As the locals are weeded out of the later shows and replaced by weekenders and tourists, the reception gets louder.

Preview of coming events is Jane's "Things That Have Happened Since We Last Met"—a song with mentions of Christine, Harry & Maggie (the Trumans in vaudeville), and Marilyn Monroe. Betty slinks on as Christine with a cigar. "Louella Parsons," a flawless reproduction by Jane, stars Bette Davis, Gloria Swanson and Bogart, among others. Piaf, a double Billy Daniels, and the Gabors are unappreciated here since town has seen none of these.

The constant clowning of Betty sometimes distracts from the chatter of Jane. Several lines are lost while attention is focused on the background antics of Betty. But between the material and the slapstick, the sisters are never at a loss for some kind of attention.

Trio Bassi do a feet-up performance flat on their backs. They build from juggling logs and balls on their feet to the climax of a table, a "bed" and a door. The trio has turned a juggling act upside down for better results. The finale whirl of the table, et al., has ringsiders ducking. The act is smooth—it has to be; one mistake could decapitate anyone nearby.

George Moro refurbishes one of his standard routines for an opener, with Starlets in Gay '90s costumes and Gene Nash in derby. New routine puts the finishing touch on the show, however, and is effective in typical Moro fashion, is a good act itself. This is a mambo, "I Left My Hat in Haiti," and achieves its best effect as Nash tries to retrieve his hat as girls toss it around in a game of "keep-away." Colorful costuming and music present exciting sequence. *Marc.*

Sheraton Plaza, Boston

Boston, April 7.

Ving Merlin & Enchanted Strings (5), Larry Green Orch (7); $1-$1.50 cover.

While initial visit of Ving Merlin and his four femme fiddlers was practically unheralded here, the group scores strongly at this swank boite via a nifty musical and eye-appealing stint. Room has been operating with one or two single acts most of the season, and appearance of five people in spotlight gave ringsiders impresh of a production which results in favorable reaction. Each number reflects careful planning for top results, both musically and visually, with gals, two blondes and two brunets similarly coiffed and gowned, adding movement to the stint wandering around floor in pairs, dipping and swaying and forming comely background for Merlin's occasional soloing.

Accompanied by the foursome, Merlin tees off fiddling a sprightly "Holiday For Strings" with a quick segue into "Wish You Were Here" for slick change of pace. From then on, group dishes out such diverse numbers as "Hot Canary," tossing in a bit of byplay via sliding over strings; a mellow scherzo, with five fiddles playing in unison; "Jazz Pizzicato," sans, bows, and "Open String Concerto, or Look Ma, No Hands," dedicated by Merlin to "America's greatest violinist, Jack Benny."

A tasty gypsy arrangement of "Zigeuner," spotlighting Merlin's soloing of the verse while gals play chords in background, registers neatly, with "Flight of Bumble Boogie" fiddled in rhythmical fashion serving as strong windup.

Larry Green and his crew, who tee off proceedings with "Ritual Fire Dance" and showback competently, have returned for current two-weeker, following which room will scuttle floorshow policy except for weekends. *Elie.*

Flamingo, Las Vegas

Las Vegas, April 8.

Russ Morgan Orch (16), Monica Lewis, Jackie Kannon with Lynn Kannon, Don McKay, Flamingo Starlets (8); no cover or minimum.

All elements of okay entertainment contained in this packet serve to draw passably well for two-frame stand in the large Flamingo Room. Three surprises emerge from this booking—the terrif selling job by bandleader Russ Morgan as personality, the socko reception to Jackie Kannon's comedics in this nitery having rep for being not too kind to funnymen, and lukewarm once-overs for chantoosie Monica Lewis.

Morgan's quipping sets him in realm apart from usual fronting by downbeaters. Remarks are on the spontaneous side as he showcases a couple of w.k. tunes, "I'll Be Hangin' Around" and his bigseller of more than a decade ago, "Small Fry." Gets in some licks on his tram, with orchestra responding socko in all backstops for acts and line.

Monica Lewis evidently needs a smaller room in which to sell her thrushing. She is goodlooking, has nice chassis as gandered during close of her moments after she doffs gown for vocalizing and tapterps. Pipes are soft, and style is relatively undistinguished from many good purveyors of rhythm and ballads.

Jackie Kannon moves into Vegas for second onslaught and makes good with his collection of stories. Noticeably absent this time around are some blue-tinged stories. He is wise in sticking to current material sans innuendoes. Works in portion of "Old Fashioned Guy," a special Eli Basse routine for boffo returns. His very eye-stopping wife, Lynn, comes on for brief sesh of draping a la Borge. Topper is "Wild Goose" routine for big yocks and ovation.

In what may be the first, or at least rare, instance of another nitery loaning complete line, is on the record when Desert Inn okayed Donn Arden femmes to jump in for those and upcoming two frames. Show producer Maxine Lewis was in a dither after Hollywood auditions failed to gather and rehearse enough gals for opening. With the Arden eight already organized and in layoff while Latin Quarter package cavorts for six weeks at the other Strip spot, deal was made. Fluff Charlton fronts in "Beautiful Doll," "Salome," while Don McKay warbles. Routines are flashy and effective. *Will.*

Tabarin, Paris

Paris, April 6.

Gisele Suel, Tour-Bier, Ana Nevada, Paul Berny, Rosyane & Pierre Larau, Marise Begary, Buck & Chick, Sid Plummer, Lucie Dolene, Les Casavecchia (4), Robert Lamouret, Siv & Nadia, French (8); decor, Jean Erte; costumes, Marinette and Aumont; Colombo Orch (15); $1.50 cover, minimum $3.

The Tabarin has reopened after a nine-month shuttering. Since demise of Pierre Sandrini, Mme. Sandrini felt there was no one to carry on in the tradition of the lush stagings and meccano effects of this w.k. tourist mecca. There were also internal squabbles between Mme. Sandrini and Jacques Debout as to modernization of the house. Spot reopened suddenly with a vaudery of 12 acts to cater to the tourist season and the busloads that will soon be emptying there. Though visitors may not get what they wanted in staging and garish effects of yore, the revue has a number of fine acts and gimmick turns that make for a pleasing evening.

Madame Sandrini is now in England looking for chorines and show will be built up to its former calibre by December for the French provincial visitors. Word-of-mouth among stateside tourists will not give this the big push as it now stands. When caught biz was big.

Show is femceed by curvaceous Gisele Suel, who lacks the poise and verve that her hep chassis promises. She intros each act with only passable song and patter routines. Show starts slowly with an offbeat act of a ragpicker, Tour-Bier, who pastes bits of cloth on a blackboard to create caricatures and landscapes. This type of reverse sidewalk art belongs in more intime and chansonnier spots than as an opener in this big house. Next up is a carioca dancer who does only a fair, vulgarized flamenco terp. Paul Berny, juggler; Rosyane & Pierre Larau, acrodance act; And Marise Begary, trapeze, are under New Acts.

Buck & Chick, an American act, wind the first half with a combo comedy and western lariat and bullwhip act that is risible and pleasant in its stunts and gags. Chick plays the blonde zany for hefty yocks.

Second half starts with English Sid Plummer, a gimmick xylophonist with applauding meccano hands, breakaway parts and various gag spots that make this a pleasant filler. Also under New Acts are Lucie Dolene, songstress; Les Casavecchia quartet, in slapstick. Robert Lamouret is a slick ventriloquist whose showmanship and solid material are evident throughout.

Bill winds with semblance of oldtime show as a lift comes up from cellar with two underdressed chorines on stuffed horses. They go through usual contortions to add spice. Then celling lift lowers the French can-can group (8), who go through a rousing skirt flurrying routine well hypoed by Leila Lampi, in traditional red dress with polka dots, as the lead danseuse and pace-setter for this always eye-filling spec. Music by Columbo Orch is okay for show and dancing. *Mosk.*

Sans Souci, Miami B'ch

Miami Beach, April 11.

Arthur Blake, Ann Herman Dancers, Sacasas Orch; $2.50 minimum.

Arthur Blake is playing his third return engagement here in the past year and, per usual, is packing this popular hotel's Blue Sails Room, to make for turnaway biz on most nights. Return also marks intro of his new act, which runs in three sections presented on successive nights, to build plenty of comeback patronage. It's highly effective staging which, with editing and trimming, could easily be packaged as a one-man concert.

For the cafe run, the melange of characterization and costuming Blake sets up is a bet for class spots. Overall effect is heightened by use of a stage-frame and scrim-curtain concealing the orch, plussed by artful lighting and offstage voice for interchanges and narration. First segment is a cavalcade of motion pix from the flickers to the present, with Gloria Swanson "interview" serving to intro parade of startlingly close carbons of Chaplin, Mary Pickford, Theda Bara, Valentino, George Arliss, Laughton, Stewart, Bette Davis, and Jose Ferrer as Cyrano. Material is sharply worded to spark laughs in the right spots and create the serious mood when necessary.

Second segment is delineation of King Henry VIII and his wives. Duplication of costumes of the period is authentic and brings gasps from the femme contingent. Works out the sequence with wives "portrayed" by Dietrich, Hepburn, Stanwyck, Holliday, Bankhead and Tucker.

Third stanza is "Visit To Madame Tussand's Wax Works." Again costuming brings the mitts with images brought to life including Clifton Webb as Charles II, Marjorie Main as Queen Victoria, Stewart as Louis XVI, Mae West as Marie Antoinette, Edward G. Robinson as Napoleon and Bette Davis as Queen Elizabeth.

For each performance Blake adds part of regular mimings and comedy gab to warm them before essaying heavier portion of the act. It's a definitely different idea for cafes, one which lends itself to plenty of exploitation. Obviously there's been plenty of dough sunk into the musical arrangements, lighting and stage setup; from manner in which auds here are taking to the idea, it'll pay off in spades for Blake.

Sacasas and his orch are highly important to overall effect and handle the difficult assignment in top manner. Ann Herman and dancers tee off matters with brief group of Latino-slanted terps. *Lary.*

Statler Hotel, L. A.

Los Angeles, April 7.

"Ice Ahoy Revue," with Wilma & Ed Leary, Jean Arlen, J. P. Melendez, Johnny Casper, Dorothy McCosker, Bladettes (5); Frankie Carle Orch (14), Ron Perry Quintet; $2 cover.

Ice shows in a hotel are a novelty on the Coast and the innovation may be just what the Statler, newest of the town's competitors for after-dark entertainment dollars, needs to help build a hefty clientele for its Terrace Room. Show itself, tagged "Ice Ahoy Revue," needs a little work before it rates as a peak entertainment offering for a top hostelry.

Layout runs for about 45 minutes and could easily be trimmed at least 10 minutes, mostly repetitious "comedy" stuff. Remainder of the layout is an okay frappe frolic, tastefully produced by Wilma & Ed Leary, who are also featured, attractively costumed and sporting some good solo and ensemble skating. Some of the routines are enhanced by blacklight costuming.

Editing is indicated in some of the comedy solo stints of J. P. Melendez, some of whose sight gags are out of place in a dining room. Johnny Casper and Dorothy McCosker offer the tried and true takeoff on willing but inept skaters and the Learys, plus Jean Arlen, handle the figure effectively. Revue also has a five-gal line that is at ease on ice.

Frankie Carle's excellent music backgrounds the show and keeps the dance floor vibrating in the alternating dance seshes with Ron Perry's combo. *Kap.*

Eddys', K. C.

Kansas City, April 10.

Frank Libuse with Margot Brander, Lloyd & Susan Willis, Tony DiPardo Orch (8); $1 cover.

Tomfoolery is the keynote around this smart spot with the booking of veteran comic Frank Libuse. As the mad waiter he plies his trade before, during and after the show, and there are few moments of the evening when there isn't some merriment going on. Possibly more of the fun comes while Libuse is practical-joking with the customers than during the show. It's a different type of entertainment for the house, and works out very well on the tabs.

The official show is started off by Tony DiPardo as m.c., turning the opening over to Lloyd & Susan Willis for their round of comedic dances. They go in for impressions of standard dance teams, giving the satiric needle to musical comedy, ballroom and ballet terpers and working in a good deal of acro and specialty work. Femme handles most of the funny business in a pixieish way, with Willis playing it straight. They make a pleasant opening team and go off to generous approval.

Libuse is on the floor for much of his playful abuse of the customers long before the teeoff, not only gathering chain of laughs but building anticipation for the show. At showtime he takes to the keyboard with Margot Brander fronting the act at the mike. Pattern from there on is the zany brand of fun, with DiPardo, Willis, busboys and virtually everyone else drafted into the act. Anything can happen and generally does, with Libuse falling off the stool, arguing with ringsiders, tooting the flute and paying little attention to his assumed role as Miss Brander's accompanist. It gets a rousing hand and the mad waiter soon is back in the room plying his trade. *Quin.*

Hotel Radisson, Mpls.

Minneapolis, April 11.

Carl Brisson (2), Don McGrane Orch (8) with Joan Montel; $2.50 minimum.

Seventh annual visit of Carl Brisson finds local cafe society flocking once again into the tony Flame Room to greet one of its favorite performers enthusiastically. The handsome singer bubbles over with exuberance and vitality and sets off dramatic and comedic fireworks to make his performance more than ever a one-man show instead of just a song session. He's at his best as he perches atop a chair or cavorts around the floor fraternizing with guests, whipping up intimacy, spreading the charm on thick and infecting customers with his high and happy spirits. It's the brand of superior entertainment and showmanship that has spelled such great success.

Compounded of old faves and firstimers, his routine is highlighted by a medley of "Hans Christian Andersen" song hits, especially apropos because he's concurrent with the pic here and because he, as a Dane himself, socks them across with zest and fervor. No Brisson audience probably would be satisfied if he didn't repeat such perennials as "Cocktails for Two" and he doesn't disappoint. His occasional sallies into Danish are especially clicko in this Scandinavian community.

Brisson gets superior support from Hugh Merriman, his own accompanist, at the piano, and from conductor-emcee Don McGrane and the latter's boff orch that plays the show and for customer limb-shaking. McGrane's fiddling solo during one Brisson number evokes applause. Jean Montel the orch's new singer, offers looks and a neat set of pipes. *Rees.*

Hotel Jefferson, St. L.

St. Louis, April 7.

Betty Reilly with Bill Russell & Roy MacNair; Clifford Guest, Hal Havrid Orch (7); $1-1.50 cover.

What is lacking in numbers is amply made up in quality in the current layout of new faces in this plush downtown Boulevard Room. The dynamic and vivacious Betty Reilly, a blonde looker, wins a close race for top customer approval with her chirping over Clifford Guest, the first ventriloquist to visit this room during the current season.

In the closing slot, Miss Reilly, wearing an eye-filling snug silver lame strapless, put the palm-pounders to work with a neat variety of ditties, teeing off with "The Kerry Dancers" with Bill Russell at the 88 and Roy MacNair at two snare drums, plus Hal Havrid's lads for the accompaniment.

Her "Quizas," while strumming the guitar, is done in both Spanish and English and cops a lusty mitt. The room is blacked out and only a baby spot illuminates her head and shoulders as she completes the chore. A novelty, "Molasses," is another that wins heavy audience okay, especially when she mimes Billy Daniels, Betty Davis and Margaret Truman doing the same number.

Perching on top of the baby grand, Miss Reilly earns another salvo for her interp of "Look To The Rainbow" and dittoes on "Femme Fatale" while plunking a banjo.

Guest in white tie and tails wins chuckles and yocks with his smart chatter while manipulating his tiny dummy, Lester. An Australian, Guest mixes his Down Under accent with perfect English as he socks over his routine, grabbing heavy mitts while doing the galloping of horses, the blowing of horns and shouts of Englishmen during a foxhunt, with the dummy chiming in.

His free-for-all while trying to return Lester to his suitcase habitat and a mother trying to quiet a squealing baby also grab a deserved okay. Havrid cues the proceedings in clicko style. *Sahu.*

Ankara, Pitt

Pittsburgh, April 7.

Joe Jackson, Jr., Billie English, George Arnold, Phil Richards, Dorothy Hutter, Kay Mapes, Ice Cubettes (5), Bob Rhodes, Walter Gable Orch (7); no cover or minimum.

George Arnold's back at Ankara again to resume big room's icer series and he's teed off the new season with another winner in "Belles on Blades." Skating space has been enlarged with installation of a permanent rink, covered by dance floor, which slides beneath the bandstand during the shows. That's a big help since it gives bladesters some space to move around in for a change.

Phil Richards is assisting Arnold in the production, and they've tied

(Continued on page 68)

New Acts

JOE LOUIS
With Leonard Reed
Comedy-Dance
20 Mins.
Apollo, N. Y.

In the long years of Joe Louis' boxing career no legend of his glib tongue or electric personality was ever foisted upon the public. He was a killer in the ring and that's all there was to it. He's a "killer" on stage, too, because in this case, his public are like elephants—they never forget. He's still "The Champ" and they'll SRO any date he's playing for a chance to root him home again.

Unlike Sugar Ray Robinson, who preceding him into the show biz scene by six months, Louis is sans poise, terping talent or patter grace. He's an amiable guy and the obvious effort he puts into his line-readings and "Joe Louis Shuffle," a simple dance step created for the act, warms him to the house. He's stiff and humorless but when an occasional smile breaks through that cherubic deadpan—watch out, brother; the house comes down.

The Brown Bomber's dance shuffle isn't in the same class with Sugar Ray's hoofing excursions, but then again, latter has less poundage to carry around. Crowd loves his lumbering efforts, however, and he seemingly could go on forever.

Leonard Reed, who conceived the act, has built it along slapstick lines in which he takes most of the abuse. Lively patter of the "and then I fought" groove brings out pewholders' mitts and they're ready for the mayhem that follows.

Reed's a slick gabster who steers Louis carefully through his lines. He's an excellent foil for Louis' slow gabbing style and he gives the routine a sharp, swift quality. Reed moves into the slapstick groove when he prepares for a sham bout with Louis and dons an outlandish boxer's garb with oversized gloves. His flyweight stature next to Louis' massive hulk is good for plenty of sight yocks and his wild falls every time he brushes up against a Louis tap win easy howls.

Some s.a. is brought into this segment with a sharpely sepian femme, Dolores Harper, as Reed's second. She doesn't do much, but she doesn't have to.

In the opening few minutes of the act, Louis says he's in show biz for the money. Don't bet against it! *Gros.*

FRANK MURPHY
Songs
12 Mins.
La Vie en Rose, N.Y.

Frank Murphy, on the Okeh label, is still to transplant his wax quality to the personal appearance field. In his N.Y. debut at Monte Proser's La Vie en Rose, the customers wouldn't permit their appetite for headliner Peggy Lee to be spoiled by anybody preceding her with songs. Another factor working against him is an unfortunate choice of numbers that require great concentration. In-person delivery fails to infuse the colorations of his biscuit balladeering.

However, there are many plusses in Murphy's favor which may yet outweigh the other aspects. He's a tall, handsome citizen who upon occasion shows a nice personality. His pipes have the touch of legitimacy. He sings "big," using his full pipes, and his naturally light baritone is given heavier texture via his arrangements. He's endowed with sufficient natural attributes to get along on the theatre and cafe route, though his potential is presently obscured.

Murphy's major number, "I'll Make You Mine," registers best. Some of his others such as "Quiet Girl" are negated by arrangements which try to make him to be a new sound. *Jose.*

LUCIE DOLENE
Songs
15 Mins.
Bal Tabarin, Paris

Lucie Dolene is a pert, saucy young chanteuse with a big voice and nice chassis who should shape into a good bet under proper handling. She needs a better choice of material and more hep understanding and underlining of lyrics.

She begins with a takeoff on how various nationalities would sing "La Seine," which gives her a chance to show her range and timbre. She then goes into some pop tunes that show up her weakness in socking ditties across. Gal can be developed into a new name here and for the international market. *Mosk.*

BEVERLY ALLYSON
Songs
20 Mins.
Sherry-Netherland, N.Y.

Serge Obolensky veers from the Continental motif with the booking of the attractive Beverly Allyson into the Hotel Sherry-Netherland's Carnival Room. She is out of "The King and I," a ringer for Elizabeth Taylor in looks and personality, and a strong entry into the class cafe circuit.

Miss Allyson brings not only voice and personality but an uncommonly savvy conception of song values, harking back to obscure Gershwiniana; a cute filmusical excerpt like "Papa Don't Preach to Me"; her recent "King and I" potpourri; Youmans' oldie, "Time On My Hands"; the ballad standard, "Tenderly" which seems to enjoy unusually strong favor with the chantoosies); a West Indies and a rhythm number—withal a versatile medley. Giving credit to her pianist-arranger Tony Borello, at the Steinway, she evidences authority and charm on the cafe floor in this, her supper club debut.

Full of vocal range, she almost bespeaks independence of any microphonic assist but, paradoxically, when she essays the brief between-songs chatter she fails to project. It is here where she might lean more on the pencil mike with which she opens, as a portable hand-mike prop, before she anchors it on the perpendicular perch.

Miss Allyson possesses the same sultry brunet beauty that is Miss Taylor's—the resemblance is most striking—but she is a warm singing personality in everything she essays. Thrush offers plenty for the top bistros.

Incidentally, this imperial Russian-motifed room is not only an ideal setting for Miss Allysen but under maitre d' Henri's direction is a skillfully managed operation. Hugo Pedell's septet of musicians give out wth zingy dansapation, sparked by the guitarist-maestro, and Jan Brunesco's tzigane quartet is a sprightly relief combo, not the least of which are the maestro-violinist's own strolling fiddler specialties. *Abel.*

BARBARA DE COSTA
Songs
9 Mins.
Apollo, N. Y.

Spanish warbler Barbara De Costa looms as a potent thrush entry in her Apollo preem. She's a strong-piped canary who packs lots of emotion into her readings. Her four-song repertoire mixes up a Spanish lingo item with pop rhythm and ballad tunes. She impresses best on the dramatic songs and should lay on that type of material for stronger impact.

Opener is a Latino melody, in Spanish, which she self-accomps on guitar. It's a rouser. Slips a bit on a rhythm attempt of "Broken Heart" but gets back up there with a socko workover of "Because You're Mine." Latter really puts the aud in the palm of her hands and she winds with an okay moody special material piece," "My Man's Gone."

Dark tresses, tasteful garbing and slick stage presence are other plusses. *Gros.*

ROSYANE & PIERRE LARAU
Acrodance
10 Mins.
Bal Tabarin, Paris

This a solid acrodance duo who look good and present a fresh appearance in a well-coordinated terp number. Rosyane is svelte and supple and is the color and bounce of the act, with Pierre a good foil. She does some solid flips and then a back somersault on one foot into a split which is good for top mitting.

Nice jazz and pop background lend a lilt to this dance couple who would make a good entry for intimeries, musical revues or TV. *Mosk.*

JOEY FORMAN
Comedy
12 Mins.
Paramount, N. Y.

Joey Forman is a promising comedic talent but he's not quite ready for a Broadway Paramount showcase. Forman's booking here is tied up with Eddie Fisher's, both having grown up together in Philadelphia as close friends. That bit of sentiment, however, is not disclosed to the customers and Forman has to make it exclusively under his own power.

Like Fisher, Forman is a good-looking lad in his early 20s. But it's apparently easier to click as a singer than as a comedian and Forman needs that indispensable seasoning for a topline turn. His routine is comprised exclusively of impressions, a few of which are sharply etched but most are over-familiar items. The gallery of carbons runs from Martin & Lewis to Walter Winchell and includes one lost-baby routine with a series of obvious punchlines.

Forman, however, works confidently and smoothly and could register 100% better with a more original script. *Herm.*

HARRY SNOW
Songs
10 Mins.
Shoreham Hotel, Washington

Harry Snow is one of the most promising song singles to come along in a considerable time. He has a well above average set of pipes trained at the Curtis Institute in Philly. This, however, means no stilted performance above the heads of a nitery or vaude audience. His numbers are pop, with a semi-classical windup. He is young, attractive, with a pleasant personality and an easy, informal way of putting a song across. He has no special material and doesn't seem to need any to get along with a cafe audience.

The lad can act, too. He came to the Shoreham after the folderoo in D. C. of the "Mr. Roberts" road company in which he played Ensign Pulver.

Snow opens with "I Feel a Song Coming On," swings to "Wish You Were Here," then to "Stay Here in My Heart" and "It's a Lovely Day." For encores he does "O Sole Mio" in English and "Granada." *Lowe.*

MARISE BEGARY
Trapeze
10 Mins.
Bal Tabarin, Paris

Sinewy, composed girl goes up to her trapeze in a body twist, hand over hand, that quickly gets aud before she pulls a sudden fall-away to swing from rope with a one-foot wraparound. She then gets on her trap and does a gasp-provoking act without a net way up in the dome of this high spot.

Femme gets heavy mitting and would do for vaudery spotting or high-ceilinged nitery revues as well as the obvious circus and tent shows. *Mosk.*

LES CASAVECCHIA (4)
Comedy
15 Mins.
Bal Tabarin, Paris

Les Casavecchia are a well-timed quartet who do slapstick based on the early Mack Sennett pix. Group dresses a la the early knockabouts, and gives out with a solidly-paced series of falls, exploding cars, breakaway houses and all the paraphernalia of kick-about humor that makes this a diverting bit.

Act is straight slapstick sans body or content, and hence not as yockladen as it ought to be. This would be funnier as part of a revue, TV show or coordinated nitery setup. *Mosk.*

FRANCES MARTIN
Dance
6 Mins.
Apollo, N. Y.

Combination of looks, elongated gams and a neat terp routine makes Frances Martin a good bet for opening-bill slotting on the vaude-cafe-tele axis. Debuting in this Harlem flagship, ofay femme projects plenty of savvy and wins immediate response.

Opens with a blue-lighted exotic routine that rivets the eyes. Holds attention as the lights brighten and she segues to lighter tap efforts. It's a swift routine that warms up aud for acts to follow. *Gros.*

KRISTA & KRISTEL
Trapeze
10 Mins.
Empire, Glasgow

Dainty Danish duo, attractively garbed in blue satin panties and bras, are standout trapeze turn. Real twins, they open gracefully to enchanting music, swinging gently aloft prior to several routines of precision acro work on the trapeze. One gal hangs from the other, postures always maintaining grace plus being daring. Foot clasps and twirls are intricate and well rehearsed.

Act is okay for vauderies and high-domed niteries. *Gord.*

PAUL BERNY
Juggling
10 Mins.
Bal Tabarin, Paris

Paul Berny is a hep, lithe juggler employing tennis rackets, rods and various-sized balls for good effect.

Pace is fast and precision is good; making this an okay entry for vaude or nitery anywhere; obviously no language barriers here. *Mosk.*

Night Club Reviews

Continued from page 67

Ankara, Pitt

together a fast 45 minutes. They're also featured in the body of the unit, and both are accomplished skaters who go in for flashy acrobatic stuff, with Richards doing some neat lifts with Kay Mapes, a blonde looker, and Arnold and Richards getting together for their familiar "Two Sailors on Leave" routine which spins some dizzily muscular patterns.

Taste in the costuming is probably the biggest factor in "Belles." Girls are gowned with a colorful theatrical flourish and the iridiscents are used smartly and just often enough to make an impression. Gals are lookers and they wear the scanty wardrobe well.

Joe Jackson, Jr., is doing his old tramp bicycle act and, close up, it's even more effective than in the much wider spaces of "Ice Capades." The number has likewise been shortened, a smart move on Jackson's part, and he's on just enough to achieve maximum results. In lead femme spot, Billie English has grace and style and if her tricks aren't very spectacular, they have class and she manages to grab off some solid applause several times during her couple of turns.

Chorus numbers are neatly staged, and the five gals make a pretty picture. Bob Rhodes, vocalist with Walter Gable band, handles the introduction nicely, and Dorothy Hutter, one of the skaters, handles a song okay in one production number. Gable's orch, a fixture here, gives the skaters and dansapators a lift. *Cohen.*

New Golden, Reno

Reno, April 8.
George DeWitt, Dorothy Claire, Martin Bros. (2), Golden Girls (12), Sterling Young Orch; no cover or minimum.

TV wit George DeWitt has made a big improvement since an appearance in Reno a year ago. Young comic travels about every route—mimicry, songs, stories—and all with a good knowledge of the territory.

Biggest venture that pays off in top reception is "I Can't Give You Anything But Love." This is filled with no less than 20 impressions, making the usual Ted Lewis, Al Jolson and Cary Grant with some refreshing new ones like Pinza, Brando, and Dean Martin. The routine is not just imitation, either, but full of yockworthy material.

DeWitt's chatter's warms up as he progresses. He slows down once with a song and dance, but this is only because it's misplaced.

Dorothy Claire is mostly over-arranged with music. "Broadway Rhythm" and "Devil Moon" are ponderous with frills. When she settles down for a sans-mike "Glocca Morra," results are much better.

Personality is the best part of "Hard-Hearted Hannah," which is mucho animated. A song and skit concerning the relatives involved in her romance has some good yocks in spots and she clowns cutely when not overdoing. This last is too long, however. A loud, low-down "Birth of the Blues" works up a good lather for finale.

Martin Bros. have a few different gimmicks for their marionets. A clown blows up a balloon, almost floats away with it, and then accidentally breaks it. This produces a dejected Pagliacci look. Mostly the act is straight stringpulling.

Terry True is showing still more of her Golden Girls, but to good advantage in a jungle motif closer. Gals are in chartreuse leopard briefs. *Marc.*

Colony Club, Dallas

Dallas, April 10.
Rusty Draper, Bob & Joann Marco, Bill Tieber Orch (6); $1.50 cover.

Rusty Draper, young Mercury platter name, makes his southwestern bow here with terrific impact. Saturated with talent, Draper is having a rapid rise as a vocalist and should be firmly entrenched after his mid-May showcasing at N. Y.'s La Vie En Rose. Here the big, personable, auburn-topped lad is a show-stopper from his first number, as he confidently belts over 11 vocals in a sock, 40-minute showing that builds all the way.

Oozing show savvy, energetic Draper kicks off each bit with an electric guitar intro. His slick fretting throughout, on guitar and amplified uke, could suffice for a boff instrumental act. Animated sesh is well paced as the lusty baritone satirizes a pair of oatunes slows for rhythmic "My Wonderful One" and "Lazy River." Brief boogie-woogie guitar solo precedes a novelty number, a brace of blues tunes and a frenzied uke solo, "Lover," all rating salvos. Modest wax plugs go with "No Help Wanted" and his newest, "Big Mamou," a Cajun number. Encores, after an ovation, with "Jambalaya" to a begoff.

Aerodancers Bob & Joann Marco open with a neat turn, male rating mitting for difficult hand-and-foot lifts. Bill Tieber emcees capably, while his orch's showbacking and dance stints are plenty okay. *Bark.*

Mt. Royal Hotel, Mont'l

Montreal, April 8.
Burl Ives, Max Chamitov Orch (8) with Norma Hutton, Bill Moodie Trio; $1.50-2 cover.

Following usual Holy Week closing, the Sheraton-Mount Royal reopened its Normandie Room with the first cafe appearance in Montreal of Burl Ives and capacity biz greeted this affable performer with salvos.

Garbed in a blue velvet jacket and a magenta-tinged vest, Ives offers a casual but slick collection of ballads and folk songs to please all comers. Teeing off with a breezy "Watch the Doughnut" to set a fine pace, Ives switches back and forth, sometimes using his own guitar accomps or just standing back and letting go with full orch behind on such items as "Devilish Mary" and a rollicking spiritual, "Norah Found Grace in the Eyes of the Lord."

His easygoing manner and restrained patter create solid attention in the room and guy did upwards of 10 songs before begging off on opening show. There is nothing forced about the Ives offering. His smooth showmanship is evident at all times and his rather imposing figure plus the goatee, girth, et al., click with ringsiders and cool out the noisier post-Lenten celebrants.

The Chamitov orch gives Ives okay backing during session and femcee Norma Hutton cuts a few nifty vocals during dansapation interludes, with the Bill Moodie trio in the relief slot. *Newt.*

Mapes Skyroom, Reno

Reno, April 9.
Herb Jeffries, Stuart Morgan Dancers (4), Mapes Skylettes (6), Eddie Fitzpatrick Orch; no cover or minimum.

This show had a triple-threat potential, before comic Harry Mimmo walked out suddenly when refused closing spot. But with Herb Jeffries still starring and Stuart Morgan Dancers supporting, show is still impressive and refreshingly short.

Jeffries' big, rich baritone does precisely the work any fan would want, but for the average gambling spot visitor, his repertoire might be considered monotonous. He breaks loose only once for a little rhythm bounce in a second chorus of "Old Man River."

Intro is via a "blackberry" chant from the eaves which turns into "Basin Street" as he saunters forth with hand-mike.

He discarded this after a few numbers in first show—and should, since quality of mike pitches voice too high. Most enchanting of his songalog is a new Matt Dennis "Angel Eyes," tune, which hasn't been heard around much yet. The weird melody and love lyrics fit Jeffries' voice perfectly.

Stuart Morgan Dancers, although partially grounded by a low ceiling, nevertheless do some fancy flying in the low plywood clouds. The three men toss a petite blonde in sensational manner and bring more than a few gasps in the limited space.

Skylettes are in a "Moulin Rouge" type can-can which they intro in song, though the gals are not good for such chorusing.

Eddie Fitzpatrick's orch gets the most impact from the Mimmo departure. It pads the front of the show with three instrumentals, displaying some life and music that would not otherwise be there. Fitzpatrick solos on a trumpet for fine "Sugar Blues" and "Hot Lips," and a rousing "Cumana" sounds bigger than orch. *Marc.*

Von's Symphony On Ice, Inc., chartered to conduct ice shows and entertainment business in New York. Capital stock is 200 shares, no par value. Directors: George Von Birgelen, Eileen Meade and Hans Altinger, with Philip Elterman, N.Y., the filing attorney.

Paramount, N. Y.

Eddie Fisher, Joey Forman, The Beachcombers (4), Little Buck, Hugo Winterhalter Orch (26); "House of Wax" (WB), reviewed in current issue of VARIETY.

This triple parlay of 3-D on screen, Eddie Fisher on stage and Easter week can't help but mop up at the boxoffice. The three-dimensional film is drawing the older customers for the evening shows, while the Fisher lure for the bobbysoxers is jamming this house during the morning and afternoon.

This is the first date for Fisher since his exit from the Army, and to parallel his reception by the kids, one has to go back to the tumult over Frank Sinatra at the Paramount some 10 years ago. It's the same screaming SRO reaction from another generation of adolescents which, if anything, has grown more uninhibited.

Although his hitch in the Army prevented Fisher from making personals in the U.S., the young singer has kept very much in public focus during the past two years with his string of hits for RCA Victor. Fisher has returned bigger than ever and that's another sign of the platter's potential in building and sustaining show biz stars these days.

Between and over the squeals from the teenagers, Fisher socks across his full repertoire of recent disclicks with his full, open-voiced piping style. He opens with an okay special material number, "I Can't Get Used To These Clothes," concerning his changeover from khaki to mufti, but warms up the crowd with such numbers as "Wish You Were Here," "How Do You Speak To An Angel," "Making Whoopee," "Lady of Spain," etc. The whilom Eddie Cantor protege essays little gab but that doesn't hurt. The boyish personality and his modesty in face of the highly audible adulation from his fans come across clearly. Fisher's stint has the piano accomp of Hugh Martin in addition to the orch.

Hugo Winterhalter, RCA Victor musical director who backs Fisher on wax, is maestroing an oversized orch for this date. This aggregation of 12 fiddles, four reeds, six brass (including three French horns) and four on rhythm cut the show expertly and also deliver a couple of Winterhalter's hit instrumentals, "Blue Violins" and "Vanessa." Winterhalter is also developing as an emcee, handling the intros more confidently than at his last N.Y. theatre date.

The Beachcombers add spark to the layout. This combo of three males and a diminutive Hawaiian gal have a showy harmonizing style and they sell all the way. Tops is their "Hawaiian War Chant" with good reaction also garnered for "Hello Young Lovers" and "Two Fat Polka," latter getting a bright choreographic treatment.

In the opening slot, Little Buck flashes a superlative brand of hoofing. Negro lad is solid on the taps and spices his routine with some sparkling acroleaps and splits for heavy mitting. Comedian Joey Forman is reviewed under New Acts. *Herm.*

Chicago, Chi

Chicago, April 10.

John Carroll, Jackie Miles, Maurice & Maryea, Goetschis (3), Louis Basil Orch; "Trouble Along the Way" (WB).

This two-week revue is a rambling concoction composed mainly of recruits from the nightclub circuit. There needs to be a great deal of re-routining for this to be acceptable fare. As is, it drags most of the time.

John Carroll, film star and recent addition to the bistro lights, needs some revamping on his stint for theatres. Vocally he has a fine dramatic baritone, but gets things off to a slow start with some special arrangements. His patter between tunes could also be sliced. However, he receives a brisk mitt with his treatment of "Celia" in upbeat tempo and closes strongly with dramatic toning of "I Believe."

Jackie Miles, wan-faced comic, also works in leisurely fashion, but does better when he gets into a skit about teevee. However, it's still his Gene Autry standoff of hordes of Indians which gets the most response.

Maurice & Maryea make a handsome ballroom couple but their efforts also are in the lingering style. Duo start off with a slow waltz which, while beautifully done, is more for the supper club than the theatre stage. Terpers follow with a modified samba that has a little more lilt and then display some nice lifts and spins in a windup scored to songs from Broadway shows.

The Goetschis, three male unicyclists, add a bit of acro with the two and three-high stands while understander pedals around, making for exciting viewing. There is a little comedy and also a jive session atop the wheels for some laughs. Louis Basil band does the backstopping. *Zabe.*

Seville, Montreal

Montreal, April 11.

Modernaires (5), Edwards Bros. (3), Johnny Morgan, Herman Hyde (with Jean March), Migal Twins, Len Howard House Orch (6); "Bend of River" (U).

Repeating clicko of last August when they played this vauder, Modernaires are currently heading up present layout and whamming over their socko harmonizing to solid biz.

Formed during the heyday of the Glenn Miller orch, the Modernaires have gone through many personnel changes with only the group's leader, Harold Dickenson, and his wife, Paula Kelly, left of the originals. Combo is surefire in this house, arrangements are stylish without getting in the way of chirping and their business around mike is seldom forced and adapted neatly to song being offered.

Biggest reception is picked up with "Juke Box Saturday Night" routine and a collection of old Miller faves used as a boff clincher. Group's appearance is fine with attractive Paula Kelly packing a solid visual as well as vocal impact.

Edwards Bros. draw plenty of mitting, first because of their okay balancing and tumbling and second because they are back in their hometown. Their session is brief but varied and trio work their way around the stage with savvy and finesse.

Herman Hyde brings a touch of burley to the Seville with his gimmicked musical offering. Act is toned down for the clientele attracted to this house but remains just as funny. Hyde gets a big assist from Jean March, a well-endowed femme with ample cleavage, who makes an ideal foil for guy's comedics.

Openers, the Migal Twins, are energetic and reasonably original with their tapping and Johnny Morgan's overall patter both as emcee and in his solo spot garners yocks. House orch pianist Len Howard lends able support.

Newt.

Apollo, N. Y.

Joe Louis, with Leonard Reed; Nicholas Bros. (2), Hal Singer Orch (12), 5 Keys, Barbara De Costa, Frances Martin; "Outlaw Women" (Lippert).

Apollo's month-long marquee lull is kayoed this seek with topliner Joe Louis making his vaudebut. Former heavyweight champ is still a power household name in the bailiwick of this Harlem flagship and that assures a soaring b.o. Louis can do no wrong here and the crowd cheers him through what appears to be a more grueling chore than a 15-rounder. Louis' stint is reviewed under New Acts.

Leonard Reed, longtime Louis associate who assists him in the windup set, put the show together with care. It's all arranged as a buildup for the main event, and although it's a long wait before Louis steps in (preliminaries run 65 minutes) crowd is with the card all the way. Reed's undecided as yet whether he'll tour current bill as a package, but if he does, he should prune the early entries.

Along with such house vets as the Nicholas Bros., the Five Keys and Hal Singer's orch, Reed is preeming terpster Frances Martin and chantootsie Barbara De Costa. Bothe femmes are reviewed under New Acts.

The semi-finalists on the card are the standout Nicholas freres. Reception given them at outset indicates clearly that they have been missed. Their turn moves in high gear with no letup. Graceful tapping, comedic terping, spins, assorted acro and the inevitable under-leg slides keep the pew-holders' mitts going full force. Snappy warbling of "Lady Be Good" and a Latino novelty enhances the overall. It's a solid wham.

The Five Keys, vocal combo, also click with their songalog. Garbed in "crazy red" suits, team delivers in a frantic but well-intergrated harmony style. Win easy plaudits from such jivey items as "Louise." "Serve Another Round" and "Huckle Buck." Change of pace ballad, "I Don't Stand A Ghost Of A Chance," also wins.

Hal Singer's crew (three rhythm, four brass and four reed with maestro on sax) hits an okay rhythm & blues beat. Open with a rousing "Come and Get It" and are spotted mid-show with similar styled "MacDuff" and "Blue Velvet." They cut show capably. *Gros.*

Palladium, London

London, April 7.

Tennessee Ernie, Florence Desmond, Zero Mostel, Jack Durant, Beverley Sisters (3), Annell & Brask, Morecambe & Wise, Louise's Dogs & Ponies, Palladium Tiller Girls (16), Woolf Phillips Skyrockets Orch.

After the powerful and energetic display by Johnnie Ray in the previous bill, the calm and leisurely southern approach by Tennessee Ernie provides a strange and pleasant contrast. The western vocalist, who rose to the stature of a Palladium headliner on the strength of his recordings, makes a satisfying London debut with a performance which starts slowly but builds to achieve effective audience response.

For the main part, Ernie wisely capitalizes on his disclicks in a shrewd selection of hits. That part of the act is solid with hefty mitts accorded some of the top faves of the calibre of "Shotgun Boogie," "Smoky Mountain," "Blackbird Boogie," etc. The one weak link in the pacing is a tendency to overdo the gab. In an act strictly timed to half an hour, two long yarns plus ample introing of each number are too much. This comment apart, the star is warmly received by an audience obviously familiar with his work.

To back him, Val Parnell has lined up a top vaude bill which accents the comedy angle. Florence Desmond, always a standout here with her impressions, adds some new faces to her star portrait gallery, bringing in a topical touch by the addition of Shirley Booth in her w.k. Oscar sketch. For local consumption she has added some top British names, using "Any Questions?" as her peg. The takeoffs are faultless and the scripting admirable. And, as a special touch, she achieves striking contrast as Queen Victoria.

Another Yank first-timer in the program is Zero Mostel, an uninhibited comic with a broad, expansive and winning personality. By the time he got around to the second opening night performance (the show caught) he had sharpened his routine to a nifty 15 minutes, whamming home his choice bits of comedy business with confidence. He had the audience with him most of the time and the laughs flowed freely.

Another U. S. comedian on the bill is Jack Durant, who has previously established himself locally. He is still in the top pop grade and again proves a surefire hit. He is a lively and colorful yarnspinner whose routine is impeccably timed and indulges in bits of slapstick at the right moment. He keeps the customers rolling and merits the unanimous mitting and the inevitable begoff.

Playing their first Palladium date since their recent return from the States, the Beverley Sisters get a warm welcome-back with a nifty lineup of songs which they put over with their perfected harmony style. This vocal trio specializes in a demure approach to provocative lyrics which is always good for a solid reaction. In their current stint they score nicely with "The Doggie in the Window," "We Like To Do Things Like That" and "Momma's on the Warpath." Last-named was introed by them at the Royal Command Performance.

The resident dancing line, per custom, opens the show with some spirited stepping and also fill the curtain-raiser spot after the intermission. The No. 2 position is filled by Louise with dogs and ponies. Performing animal acts are invariably popular and the smart antics of a couple of terriers raise plenty laughs.

A local British comedy duo, Morecambe & Wise, have dubious appeal. The situations are forced and the humor almost non-existent. Annell & Brask, who follow the dancers after the intermission, have a first-rate trick cycling act. They do all the conventional stuff but have half a dozen specialties for good measure. The Woolf Phillips aggegation again backs the entire production with faultless skill. In support of Tennessee Ernie they move from the pit to the stage garbed in western outfits. *Myro.*

Capitol, Wash.

Washington, April 12.

Gloria De Haven, Ray Malone, Dave Barry, Kanazawas (3); "Ma & Pa Kettle on Vacation" (U).

This is bright, top-drawer vaude right down the line, and stubholders show appreciation with noisiest mitt display in weeks. Marquee lure isn't strong enough to build b.o. to solid heights, but biz is pleasant, and reaction smash.

Headliner Gloria De Haven does such a thoroughly professional, appealing job of peddling her tuhon and personality, that town's crix wondered out loud why she hasn't been around in celluloid past year. Chantoosey has a solid visual appeal, both in looks and mannerisms with which she sells her songs, and has talented pipes to boot. She walks on to gratifying wolf whistles from the tourist and service crowd, and walks off to solid appreciation for a solid act.

Selections are varied, and generally interesting, with accent on novelty rather than pop appeal. Bellringer is final fling, with assist from agile terper Ray Malone, at "The Old Soft Shoe," with words and terp steps. As a matter of fact, Miss De Haven's entire routine has a terp quality, with her feet beating out the tunes, and her hands and entire body adding interest and a vitality belied by her fragile build.

Miss De Haven makes strong entry with "Almost Like Being in Love," then goes on to "Where is Your Heart," from "Moulin Rouge." Gives latter quite different but equally effective treatment from the sultry interpretation of Zsa Zsa Gabor in film. Also wham is her torchy effect with "Here Comes the Blues." Less effective, but fine in the vocal department, is an overlong novelty based on a love theme to tune of all the faves —Cole Porter, Irving Berlin, etc.

Terper Ray Malone is nimble of feet and bright of personality. Act has class, though he starts slowly with galleries. However, once they catch on to his hep technique, they go all out for act. Best bet is his "Moods Impromptu," with clarinet solo, a nonchalant, casual type of number that flows smoothly across footlights. Adds a touch of novelty and humor with a "Dr. Jekyll" routine that impresses sitters. All in all, a hep terp routine, far above average.

Comic Dave Barry tops bill in the mitt action department, reaching show-stopping proportions a number of times during act. Appeal seems to lie in variety of material as well as colloquial quality, plus comic's warm personality. Customers split their sides as Barry satirizes the wife, the kids, British pix. Makes strong entrance with a tune called "Sounds," embodying takeoffs on familiar noises — trains, planes, gangster films, etc. Reaction is sock throughout, but best bet is his Arthur Godfrey.

Show tee's off with an Oriental flavor and a fast pace when the Kanazawa trio go through their acrobalancing paces. This is a flashy act of its class, and always plays to sock returns here. Fine curtain-raisers. *Flor.*

Gaiety, Ayr.

Ayr, Scotland, April 6.

Jimmy Logan, Anthony Tuppan & Lilian Jeans, The Meltones (2), Jack Short, May Dalziel, Annabelle Logan, Heather Logan & Nicky Ricaro, Alan MacRitchie, Jesson & Farrelly, Gaiety Orch under George Keenan.

Jimmy Logan, young Scot comedian, is back here with his music-hall family, the Logans, following his recent personal click in Howard & Wyndham pantomime at Edinburgh. Tall, goodlooking youngster with much charm, he shows growing talent in fairly attractive layout, mainly upheld by members of his family.

Group has at its head mum and dad, May Dalziel and Jack Short, two experienced troupers. (May Dalziel is sister of Ella Logan, from whom the family unit takes its stage name). Annabelle, daughter of family and recently returned from the U. S., is a looker with loads of s.a., sophisticated poise and much talent as a chirper. Others are daughter Heather, baby of the family, and her husband, Nicky Ricaro, who combine in new musical act in which she sings and he plays accordion.

At show caught, Logan Family, in 25-minute spot, exited to warm applause. Group has strong gimmick in family angle, and holds big following throughout Scot vauderies. Stubholders at this Firth of Clyde house are mainly of rural variety, Ayr being leading market town in southwest Scotland.

Vocal chores are taken care of by Alan MacRitchie, kilted Scot singer, in medley of Irish hits, and by English duo Anthony Tuppan & Lilian Jeans. Male half of the twain has jaunty personality. The Meltones, musical couple, offer pleasant song and instrumental interlude.

Standout scene on comedy side comes when Jimmy Logan, in role of ancient Scot spinster, is visited by members of an American film unit prospecting for Scot talent. This rouses solid yocks.

Finale depicting a New York cabaret with old Irish couple for guests has May Dalziel closing with the hit tune, "Isle of Innisfree." *Gord.*

Paramount, L. A.

Los Angeles, April 10.

Pearl Bailey, Duke Ellington Orch, Louis Bellson, Bill Bailey, Ray Nance, Cat Anderson, Jimmy Grisson; "Sombrero" (M-G).

Pearl Bailey and Duke Ellington headline this one-hour revue in which Louis Bellson, Miss Bailey's husband, and her brother, Bill Bailey, also do numbers. It's a package which should find reflection in hefty attendance, due to the draw of two headliners and publicity attendant upon singer's recent marriage.

Miss Bailey knows what her audiences expect and enjoy, and delivers handsomely, interspersing some of her lazy patter into her songs. Her experience pays off when she satirizes such a tune as "Frankie and Johnny," and again in dragging the most out of "Two to Tango" and "Toot, Toot, Tootsie, Goodbye."

Taking over the final 13 minutes of the show, which build up to singer's appearance, nitery and recording artist socks over a total of six numbers She also warbles "Tired," "Wonderful Time Last Night" and "That's Good Enough for Me" in her familiar lusty tones.

Bellson, at the drums, appears with the Ellington band and also does a singleton, "Skin Deep," his own composition, pounding out some loud, tempestuous rhythm in his mastery of the percussion instruments. Bill Bailey scores with his impression of the late Bill Robinson.

Ellington emcees the show and in addition to presenting some band and vocal numbers does a solo monolog, "Pretty and the Wolf," with musical backing. Jimmy Grissom sings "The Vulture Song," latest Ellington recording, and Ray Nance hops up "St. Louis Blues." Band blares out "V.I.P. Boogie" and "Jam With Sam," with Cat Anderson hitting the high notes for latter. *Whit.*

Olympia, Miami

Miami, April 11.

The Goofers, Carol King, Al Robinson & Alkali Ike, Mike Monroe, Hank The Mule, Les Rhode House Orch; "The Hitch Hiker" (RKO).

Topliners here this week carry the bill into better vaude category with the Goofers, instrumental-vocal-comedy quintet, hottest item for the stubholders.

Zany group has been working the niteries in this area all season and impress as an act better suited to the larger confines of a presentation house than an intimery. It's screwy comedy plussed by sock solo instrumental work with the drums, trumpet trombone and bass player standouts. Work in driving jazz beats to blend, and wind into show-stop with group work on concerto arrangement.

Added attraction slot is held down by Carol King, attractive ballerina who garners interest and palm reaction via a story-frame to embrace her lithe toe work. Achieves her whirls and spins effectively with backround including bare "talking" stage light which "understudies" regular spots. It's highly effective and earns her a resounding sendoff.

Balance of show is on the fair side. Al Robinson & Alkali Ike are regular returnees here. Deliberate delivery of the ventro'oquist takes edge off good many of his barbs. Some of the material could stand bolstering. Withal, garner healthy reception.

Mike Monroe sets up trampoline trickery in good enough style with stunts angled for laughs. giggles come but mitts are on the mild side. Hank the Mule, mother-daughter combo with Mom playing the "Mule," depends on that finale-unveiling twist for aud response. Les Rhode house orch backgroundings add pace to the proceedings. *Lary.*

Empire, Glasgow

Glasgow, April 7.

Johnnie Ray, Hylda Baker (2), Krista & Kristel, Rex & Irene Gray, Vi. Joe & Vic Harvard, Desmond & Marks, Jack & Mary Kinson, Levanda & Van, Bobby Dowds Orch.

U. S. singer, with his w.k. "Cry" gimmick, has moppet and juve stubholders in frenzy at this normally dour Auld Lang Syne music hall. Johnnie Ray's special brand of showmanship goes over big, drawing raised eyebrows from older vaudegoers but pleasing considerably the younger element. Gasps and shrieks of delight waft from the gallery, circle and stalls. At show caught, audience was 70% youthful and emoted as much as Ray.

Opener is carping duo of Rex & Irene Gray, who also tee off in second segment, where their 1925-

(Continued on page 70)

VARIETY BILLS

WEEK ENDING APRIL 15

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (I) 16
Jacqueline Langee
Dancing Waters
Myrill & Pacaud
3 Carsonys
George Sawtelle
Patricia Drylie
Audrie Wilson
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 13
Danny Kaye Rev
Peiro Bros
Marquis
Fran Warren
Darvas & Julia
Dunhills
Jo Lombardi Orc
Paramount (P) 15
Eddie Fisher
H Wintehalter Orc
Joey Forman
Beachcombers
Little Buck
Roxy (I) 13
Ice Colorama
CHICAGO
Chicago (P) 17
John Carroll
Jackie Miles
Goetchis
FREMONT
Para (P) 16 only
Bowery Boys
DANVILLE
Kentucky (P) 20
Bowery Boys
GREENVILLE
Para (P) 16 only
Asylum of Horrors

HAMILTON
Para (P) 18 only
Bowery Boys
JACKSON
Para (P) 17 only
Asylum of Horrors
MARION
Palace (P) 17 only
Bowery Boys
MERIDIAN
Temple (P) 18 only
Asylum of Horrors
MIAMI
Olympia (P) 15
Gracie Barrie
Juvelys
Acorn & Shirley
Al Schenck
Maxie & Millie
MIDDLETOWN
Strand (P) 19 only
Bowery Boys
NATCHEZ
Baker-Grand (P) 20 only
Asylum of Horrors
SAN FRANCISCO
Paramount (P) 17
D Ellington Orc-Rev
Pearl Bailey
Bill Bailey
VICKSBURG
Saenger (P) 21 only
Asylum of Horrors
WASHINGTON
Capitol (L) 16
Buddy Baer
Joey Bishop
4 Delovlies
3 Wiles

NEWCASTLE
Empire (M) 13
Trois Poupee
Lee Lawrence
Gordon & Colville
E & D Waters
Celeste
Stan Stennett
Ansons
NORTHAMPTON
New (I) 13
Thorburn
Rona Ricardo
3 Falcons
Barnett & Delrio
M Woodward & M Cooper
Barney Powell
6 Roy Belles
NOTTINGHAM
Empire (M) 13
Stuart & Gray
2 Pirates
David Hughes
Dashs Dogs
Semprini
Rob Murray
T Fayne & D Evans
Ravic & Babs
Tommy Cooper
Royal (M) 13
Max Adrian
Moyra Fraser
Sally Rogers
Betty Marsden
Jack Gray
Bernard Hunter
SCUNTHORPE
Savoy (I) 13
Hal Stead
Jerry Allen
Hatton & Rohan
C King & Joyce
Wally Dunn
Edna Taylor
Itberos Pigeons
Vernon Sis
SHEFFIELD
Empire (M) 13
Al Read
A & B Black
N & N Grant
P Darban & Wendy

Fred Lovelle
Lizzet & Eddie
Lionel King
Allen & Lee
E Gordon & Nancy
SHEPHERDS BUSH
Empire (S) 13
P Brough & A Andrews
Ronald Chesney
Ossie Noble
Peter Madden
Nino
L Raynor & Betty
Edward Victor
K Sis & Eddie
SUNDERLAND
Empire (M) 13
Max Wall
O'Farrells T Tappas
5 Skyliners
Rosinas
Tattersall & Jerry
Jack Francois
Walthon & Dorraine
SWANSEA
Empire (M) 13
Carroll Levis
Violet Pretty
Teen Agers
G Grossetto & Gstn
WOLVERHAMPTON
Hippodrome (I) 13
Jimmy Young
S & P Kaye
MacKenzie Reid & D Austral
Bert Brooks
Billy Baxter
D & J De-Mott
Austin Sis
YORK
Empire (I) 13
Freddie Sales
Susan Hart
Yale & Diane
Olga Fleming
Ronnie Collins
Leslie Leighton
Margery Fleeson
Brian Conway
Peter Gordon
Make Merry Maids

AUSTRALIA

AUCKLAND (NZ)
St. James (T) 13
Farrar & Carter
Jimae & Junior
Diana Grafton
Pat Gregory
Terry Scanlon
Cissy Trenholm
Armand Perren
Marika Saary
Barbara Howe
Jimmy Elder
Wim De Jong
Chribi
Enid Wilson
Joe Whitehouse
Jacques Cartaux
Nellie Small
Netta Dunsmore
Netta Dunsmore
Betty Sullock
Tom Toby
Skating Boys
Skating Girls
DUNEDIN (NZ)
His Majesty's (T) 13
Tommy Trinder
Botonds
Halama & Konarski
Profesor Olgo
Carl Ames
6 De Paulis

Harry Moreny
Toni Lamond
Peter
Singing Girls
Dancing Boys
Adorables
MELBOURNE
Tivoli (T) 13
Trio Fayes
Trio Daresco
Lowe & Ladd
Bert Duke Trio
Guy Nelson
Frank Cook
Renita Kramer
Bouna
Norman Vaughan
Sonya Corbeau
Show Girls
Nudes (9)
Boy Dancers
Ballet
SYDNEY
Tivoli (T) 13
Edwin Styles
Loveday Hills
Mary Parker
June Jago
Walter Pym
John Lee
Collins Hilton
John Hutson

BRITAIN

BLACKPOOL
Tower Circus (I) 13
C Cairoli & Paul
8 Flying Croneras
Fischers Elephants
5 Hansels
John
Balladinis
5 Talos
Knies Legionaires
Portugese Horses
Tarzana
2 Canters
2 Angelos
Williams Cockatoos
Kossmayers Mule
Little Jimmy
A Circusettes
Jimmy Scott
Olympiad 3
BOSCOMBE
Hippodrome (I) 13
Jimmy Bryant
Mellor-Martin-Moe
Conrad Vince
Margo
Humphreys
Derek
Bert
Dene
Jean Madden
Saucettes
BRIGHTON
Hippodrome (M) 13
K & Alexis
Merry Macs
Hal Monty
D Philippe & Marta
Billy Banks
Desmond & Marks
Cynthia & Gladys
BRISTOL
Empire (L) 13
Billy Whittaker
Mimi Law
Joe Poynton
G Anders & Jean
Lee Brooklyn
Audrey Mann
Earl Darney
Irma Logan
Al Brandon
Eric V Marsh
BRIXTON
Empress (I) 13
Roy Walker
Louis Hayden
Melville Birley
Stan Ralph
Eric Lloyd
Danny Carroll
Eric Knight
Vivky Raymond
Max Carole
Lloyd Chappelle
George Clarke
Fred Sloan
Les Tonleys
CARDIFF
New (S) 13
Morris & Cowley
4 Ramblers
Archie Lewis
3 Imps
Verdihi
Levanda & Van
Cottrell Bros & M
Peggy Ashley
CHISWICK
Empire (S) 12
Mary Small
Radio Revellers
Peter Sellers
W Keppel & Betty
Munro & Earle
4 Nordics
Jimmie Elliott
3 Jills
EAST HAM
Palace (I) 13
B Lesters Midgets
Festival Midgets
Festival Fountains
Glorias Dogs
Percy Pryde
Fe Joyce & Jack
Galantas
EDINBURGH
Empire (M) 13
Merle & Marie
Sam Costa
Hylda Baker
Nitwits
Authors & Swinson
Jack Hilliard
Chas Ancaster
FINSBURY PARK
Empire (M) 13
Tessie O'Shea
Johnny Lockwood
Johnny Matson
Dennis Lawes
St Denis Bros
Colony Boys
Olga Varona
Grainger Bros
Derry-Tones
De Vere Lovlies
GLASGOW
Empire (M) 13
Winifred Atwell
Conway & Day
George Heston
Tommy Fields
Harry Worth
Italo
Jimmy Wheeler
Medina
GRIMSBY
Palace (I) 13
Harry Neil
George Michel
Melomaniacs
Joy Pearce
Wendy Horner
Kee Sis
Coronation Belles
HACKNEY
Syd Seymour Orc
Janet Brown
Jones & Foss
O'Farrells Starlets
Williams & Shand
2 Condons
LEEDS
Empire (M) 13
Ronnie Romalde
De Vere Cover Girls
Terry O'Neill
Marettas
3 Kelroys
Iris Sadler
Joan & Ernest
Tommy Jover Co
LEICESTER
Palace (S) 13
Rose Murphy
Munsford Puppets
2 Yolandas
Nat Hope
L Park & T Trent
J & K Stuthard
Jackie
Ballet Montmartre
LINCOLN
Royal (I) 13
Terry Wilson
Seanor 2
Mavis Whyte
Barbara Quayle
Francois & Zandra
Charlie Parsons
A Rogers & A Dixon
LONDON
Palladium (M) 13
Tennessee Ernie
Annett & Brack
Florence Desmond
Mme Louise & Pets
Zero Mostel
Morecambe & Wise
Beverley Sis
Jack Durant
Palladinie Girls
Skyrockets Orc

The Haydocks (2)
Chris Columbo
Teddy King Orc
Ciro's
Red Caps
Damita Jo
The Treniers (7)
Clover Club
Lenny Kent
Lillian Roth
Dolores Renay
Ted Lawrie
Tony Lopez Orc
Selma Marlowe Line
Cork Club
Alice Darr
Eugene Smith
Eddie Snyder
Delano Hotel
Tony Earle
Tommy Nunez Orc
Zina Reyes Dancers
Willie Hollander
Delmonico
Jose & Aida
Carlos & Melita Orc
Latin Casino
T & P Rodriguez
Carlos Ramirez
Estella
Sam Gyson
Litico & Mario
Antonio & Rosio
Sans Souci Dancers
Freddy Calo Orc
Five O'clock
Martha Raye
Larry Wilde
Ted Wells 4
Len Dawson Orc
Frolic Club
Kathie McCoy
Don Charles Orc
Gaiety Club
Zorita
Honey Lee Walker
Flash Lane
Marie Stowe
Gaiety Girls
Harem Club
Bobby Barton
Princess Tara
Camile Stevens
Lee Taylor
Ginger Marsh
Johnnie Hotel
Jack Murphy
Nellie Gollette
Randuns
Kenilworth
Jack Cavallaro Orc
Al Lozito
Ruth Palmer
George Chatriron
L'Aiglon
Chuy Reyes Orc
Emilo Petti Orc
Leon & Eddie's
Babs Kay Revue
Sandra Barton
Kitty O'Kelly
Pat Clayton
Juan Luis & Eleanor
Perry Bruce
Aeres O'Reilly
Ralph Gilbert
Don Charles Orc
Lombardy Hotel
Babs Ware

Pedro Orc
Enrica & Novello
Henry Taylor
Lord Tarleton
Michael Selker Orc
Jeanne Moore
Lou Collins Club
Ann De Don
The Goofers
Malayan Lounge
The Calypsoans
Martinique Hotel
Manolo & Ethel
Danny Yates Orc
Monte Carlo
Leonard Young
Gallab Dancers
Rafael Rumberos
Music Box
Belle Barth
Don Ostro 3
Mac Fadden Deauville
Vocalions 3
Nautilus Hotel
Patsy Shans
Gomez & Beatrice
Freddy Calo Orc
Joe Harnell
Paddock Club
Jimmy Day
Miles Memphis
Peggy Saunders
Ernie Bell Orc
Flo Parker
Patty Lee
Sans Souci Hotel
Arthur Blake
Frank Lynn
Sacasas Orc
Ann Herman Dcrs
Saxony Hotel
Patachou
Val Olman Orc
Bernie Mayerson Orc
Julie Romero
Tano & Dee
Shore Club
Rosie & Steve
Fausto Curbelo
Haven & Held
Singapore
3 Peppers
Magnetones
Novotones
San Marino Hotel
Phil Brito
Palmer Dancers
Quintones
Sorrente
Charles & Samara
Marc Hahn
Alan Kole Orc
Tony Pastor's
Ray Bourbon
Sheila Sheen
Jose Enriquez
Jackie Cole
The Mithens
Vagabonds Club
Vagabonds (4)
Maria Neglia
Condos & Brandow
Martha Ann Bentley
Frank Linale Orc
Eleanor Guipo
Versailles Hotel
Jack Kerr
Nino Rinaldi 3

Cabaret Bills

NEW YORK CITY

Bandbox
Billy Eckstine
Count Basie Orc
Birdland
Dizzy Gillespie
Blue Angel
Josh White
Kirkwood & Goodman
Felicia Sanders
Eadie & Rack
Bart Howard
Jimmy Lyons 3
Blue Note
Nancy Steele
Vicki Carol
Herb Corey
Joe Benjamin
Ronnie Selby 3
Bon Soir
Jimmie Daniels
Madmoiselles
Marshall Isen
Norene Tate
Garland Wilson
Mae Barnes
Copacabana
Jimmy Durante
Sonny King
Harbers & Dale
Ramona Lang
Jack Purcell
Ted Martin
M Durso Orc
Frank Marti Orc
Chateau Madrid
Linda Lombard
Marian Callahan
Teresiya de Triana
Cesar el Malaguena
F Alonso Orc
Al Castellanos Orc
El Chico
Perla Martini
DeLeon & Graciella
C & G Galvan
Alvardo de la Cruz
Carlos Camacho
Enrique Vizcaina
Embers
Barbara Carroll
Bunty Pendleton
Hotel Ambassador
Jules Lande Orc
Hotel Astor
Three Suns
Hotel Biltmore
Michael Kent Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Teddy Powell Orc
Joan Walden
Sid Krofft
Bobby Blake
Collin & Leemans
Adrian Rollini trio
Hotel Pierre
Dorothy Sarnoff
L & Eddie Roberts
Stanley Melba Ore
Chico Relli Orc
Hotel Plaza
Lisa Kirk
Wally Boag
Dick La Salle Orc
Monte Continentals
Hotel Roosevelt
Jack Fina Orch
Hotel St. Regis
Rosalind Courtright
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Louis Prima Orc
Hotel Sherry Netherland
Beverly Allyson
Hugo Pecoli Orc
Hotel Taft
Vincent Lopez Orc

Hotel Warwick
Elise Rhodes
Naomi Stevens
Lee Carroll
Larue
Dany Danberson
Ted Straeter Orc
Cy Walters
D'Avalos Orc
Latin Quarter
Minevitch Rascals
Betty George
Dominique
A. Andree & Bonnie
Fleetwoods
Murphy Sisters
Piroska
Carl Conway
Dagenham Pipers
Bix Brent
Midge Minor
Art Waner Orc
La Vie en Rose
Peggy Lee
Frank Murphy
Van Smith 3
Leon & Eddie's
Eddie Davis
Arlyn Stuart
Art Waner Orc
Oliver Ders
Le Ruban Bleu
Ceil Cabot
Susan Johnson
Jimmy Komack
Norman Paris
Julius Monk
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Sonny Sands
Carolyn Carpenter
Larry Marvin
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Milt Herth
Joan Bishop
Town & Country
Joyce Bryant
Ricky Vallo
Mickey Manners
Vic Spavvy
Joan Kayne
Emilio Reyes Orc
Johnny Morris Orc
Two Guitars
LuBov Hamshay
Sigi Ahern
Kit Spivak
Misha Usdanoff
Kostya Polianshy
Versailles
Carmen Torres
Larry Storch
Salvatore Gloe Orc
Panchito Orc
Village Barn
Ernest Sarracino
Hal Graham
Clara Cedrone
Russell Peak
Mattie Sondi
Mavis Mims
Piute Pete
Village Vanguard
Irwin Corey
Pat Carroll
Anita Ellis
Clarence Williams Trio
Waldorf-Astoria
Mary Mayo
Nat Brandwynne
Mischa Borr Orc
Wivel
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Algiers Hotel
Buddy Walker
Joe Delilah
Tony & Renea
Mal Malkin Orc
Bar of Music
Bill Jordan
David Elliot
Arne Sultan
Beth Challis
Harvey Bell
Biltmore-Terrace
Jimmy Grippo

Frank Stanley Orc
Brook Club
Charlie Farrell
Continentals
Mickey Roselle
Dave
Casablanca Hotel
Gene Baylos
Maya Orc
Nicholas Grymes
Celebrity Club
Alan Gale
Larry Foster

CHICAGO

Blue Angel
Hal White
Bob Wednock
Velyn & L French
Grace Nichols
Raquel
Irving Burgess
Black Orchid
J Premice & L Martinez
Stan Fisher
Lola Ameche
Jim Stutz Trio
Chez Paree
Lena Horne
Alan King
Lou Wills, Jr
Johnny Morton
Chez Adorables (8)
Brian Farnon Orc
Conrad Hilton Hot'l
Jeanne Sook & Teddy Roman
Colstons (2)
Deadenders
Jack Rose
Margaret Naylor
Bill Jordan
Herman Maricich

Dick Peterson
Dick Salter
Dennis & Darlene
Buddy Rust
Ollie Clark
Boulevar-Dears (6)
Frankie Masters Orc
Edgewater Beach
Hildegarde
Alphonse Semola
Robert Norris Orc
Palmer House
Kyle MacDonnell
Tippy & Cobina
Di Mattiazzis
Skeets Minton
B DeVoye & B Lorraine
Claire Leonard
M Abbott Ders (8)
Emil Coleman Orc
Vine Gardens
Ralph Lewis
Winnie Clark
Madelyn Wallace Ders (4)
Pancho Orc

LOS ANGELES

Ambassador Hotel
Jack Smith
Nita Bieber Dncrs
Benny Strong Orc
Bar of Music
Elsa Lanchester
Freddie Stewart
Gregory Stone & Nino Menendez
Eddie Bradford Orc
B Gray's Sandbox
Harvey Stone
Jacq'line Fontaine
Day Dreamers
Al Viola Trio
Biltmore Hotel
Gale Robbins
Willie Shore
Lee Marx
Gene Bari Trio
Hal Derwin Orc
Cafe Gala
Bobby Short
Beverly Alber

Stella Brooks
Dick Hazard Trio
Ciro's
Pearl Bailey
Lou Bellson
Bill Bailey
Bobby Ramos Orc
Dick Stabile Orc
Charley Foy's
Spider
Donald Novis
Frankie Hyers
Mary Foy
Marquerite Padula
Sammy Wolfe
Joe Okey
Abbey Browne Orc
Mocambo
Mary McCarthy
Eddie Oliver Orc
Joe Castro Quartet
Statler Hotel
Ice Ahoy Revue
Frankie Carle Orc

LAS VEGAS, NEVADA

Desert Inn
Latin Q Revue
Charlivels
De Castro Sisters
Lucienne & Ashour
Guilda
Gloria LeRoy
Nejla Ates
Ralph Young
Janine Gernet
Charles Ballet
LQ Line
Carlton Hayes Orc
El Cortez
Pat Patrick
Lou & Sue Smith
David Powell
George DeCarl Orc
Flamingo
Ted Mack Revue
Theresa McMahon
Jackie Bright
Fay Gelinas
Ray Austin
White Sisters
Benny Brown Jr
Stonewall Hillbilly 3
Catherine Harris
Flamingo Starlets
Torris Brand Orc
Bobby Page Orc
Last Frontier
Dorothy Dandridge
Eddie Bracken
Ben Wrigley
Roy Fitzell
Dolores Frazzini
Evelyn Lynn Dncrs
Bob Millar Orc

Sahara
Beatrice Kay
Sylvan Green
Johnny O'Brien
Sa-Harem Dancers
Cee Davidson Orc
Sands
Van Johnson
Constance Moore
Harrison & Fisher
Copa Girls
Ray Sinatra Orc
Silver Slipper
Hank Henry
Russ Clark
Sparky Kaye
Beau Jesters
Mildred Davis
Gloria Pall
Jimmy Cavanaugh
Bill Willard
Marah Gates Dncrs
George Redman Orc
Thunderbird
Jean Carroll
Betty Clooney
Irving Fields 3
J Conrad Dncrs
Barney Rawlings
Christina Carson
Normandie Boys
K Duffy Dansations
Al Jahs Orc
El Rancho Vegas
Abbott & Costello
Maxellos
Peggy King
Bobby Barber
D Lee Dncrs
Bob Ellis Orc

HAVANA

Montmartre
High Towers
Rita Maria Rivero
Celia Pena
Ballet Montmartre
Serenata Espanola
Sans Souci
Olga Chaviano
Frances & Daniel

Tondelayo
Caccia
Merceditas Sumara
Cora Linda
Tropicana
Chiquita & Johnson
Gloria & Rolando
Zoraida Marrero
Jose LeMatt
Miguel Angel Ortiz

House Reviews

Continued from page 69

style dancing clicks. Levanda & Van, two gals balancing balls and boards on soles of their feet, follow adequately.

Billed as "The Harpist," Hylda Baker proves n.s.g. comedienne in first-half with male partner. Strong indigo touch is noticeable in her crosstalk, femme seated at piano and taglining with the phrase, "You've Got A Lot to Learn." Finishes with "A Guy Is A Guy" and exits to mild mitting.

Desmond & Marks, male comics, are slightly above average run of quality in eccentric dancing and comedy. Have much business with a couple of chairs, and raise yocks when one partner catches his hand and nose in large-size mousetrap retrieved from near footlights. Exits to strong applause.

Jack & Mary Kinson have unusual line in magico chores, working with paper butterflies, playing cards and white mice in a miniature doll's house. Biggest hand is given the duo when mice are made to vanish. Gal, brunet looker, changes costume thrice during act to surprise of femme stubholders.

Hush of anticipation falls over auditorium in closing stages of support bill, which proves slightly above average for usual accompanying acts they give expensive topliners here. Many in audience are impatient for the U. S. singer, giving minor and muffled boos to act just before him, English comedienne Hylda Baker in a femme Home Guard sketch with a deadpan partner. Showmanship is used in announcing Ray, front curtain falling and nearly a minute elapsing before specially augmented orch, clad in red coats, strike up the music on stage. Howl of delight greets the mousy-haired singer in his run-on, carrying a handmike and opening with "Little White Cloud."

Ray belt out the numbers, clutching often at the air, twisting his face into sad-sad grimaces, panting for breath at end of numbers, and generally emoting full-scale. He thanks stubholders frequently and adds comedy touch by wearing bowler hat in "Somebody Stole My Gal." Stubholders couldn't have been more enthusiastic, though singer's careless drawl and noisy nature of orch at beginning made some parts hard to catch. Biggest ovation is for his "Cry," but similar warm mitting for "Walkin' My Baby," "Please Mr. Sun," "Glad-Rag Doll" and "All Of Me."

Singer, a show biz phenomenon here, exits to solid hand-to-hand music.

First segment is closed by Danish twin trapeze act, Krista & Kristel, blonde gals with real acro talent (New Acts).

Vi, Joe & Vic Harvard are two boys and a gal who register well in balancing plus comedy, all being dressed as college undergrads. Act has youth and freshness.

Interests of vaude could be better served if below-average acts were deleted from topline bills such as this. Mediocre material causes bad word-of-mouth for variety when theatre is jampacked such as this for a U. S. big name. Vaudery, with two extra matinees, is doing SRO despite prices being upped 50%. *Gord.*

Casino, Toronto

Toronto, April 10.

Bobby Breen, The Tokayers (6), Jackie Marlin, Bobby Brant, Jorden & Parvis, The Pichons, Bruce Stevens, Les Barker, Archie Stone House Orch; "Washington Story" (M-G).

Bobby Breen, back in his hometown as headliner, is over big, together with all acts, notably Bruce Stevens and Bobby Brant, but it's the Tokayers, six men in their teeterboard spins and catches, who garner the top audience reception for speed and thrills.

Breen opens with a bouncy "Casey Jones" and a railway song medley.

His "It's the End of the World to Me," a romantic ballad reputedly out for record release next week, a log of his old songs when he was a prodigy in films, plus reminiscent chatter climaxes with his "Rainbow on the River," show the youngster in fine form on those high and held tenor notes.

Jorden & Parvis, in evening clothes, open show with their nifty tapping and heel work, leaps and catches, all marked by suave appearance. Les Barker goes over with his rapid animated cartooning projected on back screen. Jackie Marlin is oke in his impersonations of pop singers and screen stars, the Pichons in their romance duets, and Bobby Brant in smooth and nonchalant ballet-tap acro and a neat "Hot Canary" soft-shoe.

Knitting bill throughout as emcee is Bruce Stevens, who opens second half with his own trumpet act, including signatures of name bands, impressions of top trumpeters in the business, and a stint at the baby grand for straight playing of "Warsaw Concerto." Segues into boogie woogie and then a hot trumpet finish to ovation.

The Tokayers who get wham reception for their rapid tumbling, teeterboard spins to three-man shoulder mounts and chair catches, all to terrific speed. *McStay.*

Zanuck Briefs

Continued from page 1

Zanuck, sole film industry rep on the advisory council of the Army's Chief Signal Officer, came here as an individual and not as spokesman for Hollywood. However, his huddles dealt with the part motion pictures could play in the overall program of U. S. information abroad and he said later that other picture toppers would doubtless be asked here for meetings.

Asked whether he would take a job under his friend, President Eisenhower, Zanuck explained that "I was not offered a job and I could not accept one. I am currently too deeply tied up in the development of CinemaScope. However, I am happy to serve my country in an advisory capacity whenever asked to."

The 20th vice-president met on Friday morning with Douglas MacArthur 2d, Counsellor of the State Dept., and other department officials to discuss aspects of a more potent film program to help the overseas information program. His afternoon meeting was with C. D. Jackson and his White House committee of experts on international propaganda. Discussion dealt largely with the use of motion pictures as a strategic weapon in the worldwide cold war. Some of the talk was about our entertainment pictures in the export market. Zanuck said emphatically there was no discussion of censorship or even self-censorship of these films.

Then the studio topper reported to President Eisenhower Saturday morning on the meetings." It was "the first time I saw him since election," said Zanuck.

Creation of a separate overseas information program would remove 10,000 employees from the State Dept. and reduce the department's budget by $95,000,000. Nelson A. Rockefeller headed the special committee which recommended the separation to the President. Sec. of State John Foster Dulles has indicated that he will not object to such a move. Robert L. Johnson, former president of Temple U. in Philadelphia, is the new chief of the information administration and would doubtless head a separate agency if it is created.

N. Y. Theatre

Continued from page 2

exact, that Raybond entered the picture.

According to David Weinstock, Raybond topper, he first learned of the bracelet find during a routine telephone conversation with Samuel J. Kenny, manager of the theatre. Weinstock said Kenny told him that the theatre and Bond would receive publicity, since photographers and reporters would be present when the assistant manager went to the police to claim the bracelet.

Weinstock said he immediately objected to that procedure, and notified the police to withhold delivery of the bracelet. Theatre op claims the property is rightfully that of the theatre, since it was found on its premises by Bond, an employee. Bond reportedly countered Weinstock's action by entering a suit against the police to relinquish the bracelet. Police are currently holding the property pending a court ruling.

Bond and Kenny are no longer employees of the Normandie as of last Friday (10).

Brit. Equity Gets Tough: Bars U. S. Actors Earning Under $168-$210 Wk.

London, April 14.

There has been a complete standstill in the past week on the Anglo-American Equity confabs for a reciprocal alien agreement, and prospects of a mutual understanding appear to be diminishing.

Main points of difference between the two unions have been referred to N. Y. for decision. Further joint talks are deferred until guidance has been received to the counter-proposals submitted.

Alfred Harding, who is negotiating in London on behalf of American Equity, told the British union recently that his Council has turned down basic British alternatives, but had agreed to defer, until May 1, the imposition of their new regulations, which would restrict entry of foreign artists in America.

It's understood that the British counter-proposals aimed at a salary and percentage control of U.S. stars in British productions. Broadly, it had been suggested that, in the case of musicals, artists whose weekly pay check was $420 or more should have their applications automatically supported; those whose earnings were $210 and upwards should also be automatically supported, with the provision that the total allen contingent should not exceed 10% of the total cast. Performers earning less than $210 a week should be rejected.

For straight plays, the figure was scaled down to $280 weekly as the qualification of automatic acceptance, and where an artist was participating in receipts, there must be a guaranteed minimum equal to this amount.

Straight play artists earning $168 and upwards were also to be accepted, with the percentage basis

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Top N.Y. Names to Do 'Bicycle of the Boroughs' Mon. (20) in Israeli Salute

Some of the top names in New York will do a "bicycle of the boroughs" in a series of showings in nine theatres throughout the city Monday (20) as a "Salute to Israel" on its fifth anniversary. For example, Mercedes McCambridge, Joe E. Brown, Diana Lynn and Hazel Scott will travel between the Fordham, Bronx and the Beacon, in Manhattan, for shows in both theatres.

In another shuttle movement, Joseph Schildkraut, Molly Picon and John Cameron Swayze will travel from the Second Ave. Theatre, Manhattan, to the Parkway, Brooklyn.

The toughest assignment of all will be handled by New York's ubiquitous Mayor Vincent R. Impellitteri, who'll address gatherings in all boroughs of the city on the same night. Motorcycle escorts will be provided for by Mayor as well as the acts who'll be travelling the top distances.

Talent is cuffo and admission is by purchase of an Israeli bond.

The legit personnel will appear in a half-hour drama, "Key to the Future," written by Sam Elkin and produced by Himan Brown. It will be presented in some situations at the forepart of the entertainment and in the other houses at the tail end of the show. Singers and instrumentalists will shuttle between the houses to conform with schedules still to be worked out.

Others participating in this mass migration will be Jan Bart, Kim Hunter, Sam Jaffe, Sam Levenson, Eugene List, Bess Myerson, Jarmila Novotna, Lanny Ross, Paul Stewart and Jennie Tourel.

Other theatres on the circuit will be the Midway, Forest Hills and Strand, Far Rockaway, which will be the Long Island circuit. Oceana, Brighton Beach; Menorah Temple, Boro Park, and the Midwood Theatre, Flatbush, will comprise the Brooklyn circuit.

New Salmaggi Season

Alfredo Salmaggi's sixth open-air opera season at Randall's Island Stadium, N. Y., opens July 11 with Verdi's "La Travita." Bizet's "Carmen" will follow on July 18.

"Madame Butterfly" will be heard July 25; "Aida," Aug. 1; "La Boheme," Aug. 8, and "Cavalleria Rusticana" and "Pagliacci" Aug. 15.

Dano, Horton Leads in Ky. Outdoor Folk Drama

Louisville, April 14.

Leads have been signed for local playwright Barbara Anderson's opus, "The Tall Kentuckian," skedded for June 15 through July 5 at Iroquois Amphitheatre. Royal Dano will play the Abraham Lincoln role, and Louisa Horton will portray Mary Todd Lincoln. Norris Houghton, New York director, will produce and direct the Kentucky-themed outdoor show.

"Tall Kentuckian" will be one of the highlights of the 175th anniversary of the founding of Louisville. It is being produced by University Festival, Inc., a nonprofit organization.

50G Pic Scratch Backs Chi 'Itch'

The touring edition of "Seven Year Itch" will be financed out of the proceeds of the screen sale. The initial $50,000 installment from film producer Charles K. Feldman has been received, and will be used to underwrite the road company of the George Axelrod comedy, which is slated to go into rehearsal late in the summer for a Detroit breakin and opening early in the fall at the Erlanger, Chicago.

The original "Itch" production was capitalized at $60,000 and actually cost just under $42,500, so it's figured the touring facsimile can be done for slightly less. And since there won't be any tryout loss for the Chicago troupe, the $50,000 budget should be more than ample, including bonds and reserve.

Although no one is set for the second company, co-producer Courtney Burr has the leading parts mentally cast. But no actors will be signed until director John Gerstad returns from London, where he's staging the West End edition being presented by H. M. Tennent and Rodgers & Hammerstein. Production is due to open May 13 at the Aldwych, with Brian Reece and Rosemary Harris in the leading roles. Burr is going to England to attend the opening.

Incidentally, the second installment of $25,000 from the $255,000 picture sale is due next November. Another $25,000 is due six months later, and the balance of the show's 40% share is payable six months after that. Axelrod's 60% end is also payable in installments, but not starting until next January.

Jose Ferrer's 'Pirate' On B'way Before Paris Prod.

Jose Ferrer will produce "The Pirate," from the French of Raymond Castans, before it will be seen in his native country. Author is a protege of Marcel Pagnol, who says, "Castens is the most talented of the new French authors." Playwright is a newspaperman, on the staff of Paris-Match, the Life mag of that country, and a scenarist in his spare time. His film, "Une Fille dans le Soleil" ("Girl in the Sun") was a b.o. standout in France last year.

Pierre Galante, roving feature editor for Paris-Match, "agented" the play because of his friendship with Ferrer.

Indpls. Earmarks 250G For Starlight Theatre

Indianapolis, April 14.

Indianapolis Park Board has earmarked $250,000 in a new $2,000,000 bond issue to build a permanent outdoor theatre in Washington Park, on city's northeast side.

Plant would be leased for musical productions, from June to September, by Starlight Musicals. Latter suspended after the 1951 season, because of high cost of operating in a makeshift setup at the racetrack on state fairgrounds.

What A Reprise!

Chicago, April 14.

Last week's disappointing legit attendance here recalls a crack by the late Harry Rossnagle, at that time manager of the Blackstone Theatre. Having endured the usual Holy Week slump with the expectation of an Easter holiday upturn, Rossnagle had the sour task of reporting the continued b.o. downbeat.

"Holy Week was held over," he explained.

B&H to Raise 125G Of 250G 'Flanders' Nut; Sam Schwartz In as Manager

Johnny Burke and Jimmy Van Heusen, respective composer and lyricist of "Carnival in Flanders," have agreed to raise at least $125,000 of the show's $250,000 financing, and have brought in Sam Schwartz as acting general manager of the production. He's currently on leave as manager of the Academy of Music, Philly.

It's understood that Paula Stone and Mike Sloane will remain nominal producers of "Carnival," but Harry Zevin, general manager of their other shows, will no longer be involved in this one. Sloane and Zevin are now on the Coast, reportedly holding auditions for prospective backers.

"Carnival," a musical version of the French film hit of 1936, is slated to go into rehearsal in about two weeks, open in New Haven late in May, continue its tryout in Philadelphia before jumping to the Coast for a summer run under Los Angeles and San Francisco Civic Light Opera subscription sponsorship before its premiere early in September at the Century, N. Y.

The "Carnival" book has been written by George Oppenheimer and Herbert Fields. Bretaigne Windust will direct, Jack Cole will stage the dances, Oliver Smith is designing the scenery and Lucinda Ballard the costumes, and Dolores Gray, William Gaxton and John Raitt are signed as co-stars. The Equity bond has been posted.

The Stone-Sloane production of "Top Banana," a Broadway entry of last season, is currently on tour. Their touring edition of "Country Girl," the Clifford Odets drama of 1950-51, closed recently in Philly.

FRISCO CLO REVAMPS; 'CAROUSEL' OPENS SKED

San Francisco, April 14.

Edwin Lester, general director of the San Francisco Civic Light Opera Assn., in town for an annual press conference with Bay area drama crix and audition for singers for forthcoming Civic Light Opera season, announced that plans are now being formulated to reorganize the SFCLOA.

As the result of the death of Homer Curran and the sale of the Curran Theatre to Louis Lurie, the SFCLOA will be reorganized as a new non-profit organization, backed by Frisco financing.

"Carousel," opening the season June 1, will costar Jan Clayton and William Johnson. Rouben Mamoulian is set to direct. Second in the series is "The Great Waltz," with Dorothy Kirsten and John Charles Thomas. "Kismet," with SFCLOA production, will mark first California appearance of Alfred Drake. Show is to open Sept. 14, with world preem on the Coast. Final attraction of series is "Carnival In Flanders" Aug. 5.

Pruneau as Director In Ohio 'Bell, Book, Candle'

Youngstown, O., April 14.

Phillip Pruneau, director and playwright, is pinch-hitting for Arthur Sircom as director of the Youngstown Players, now rehearsing "Bell, Book and Candle," John van Druten comedy. Sircum is convalescing after an operation at St. Elizabeth's Hospital, Youngstown.

A special performance of Alice Duer Miller's "Forsaking All Others," planned for April 19, was postponed after Sircom went to the hospital. "Bell ,Book and Candle," final production of the current season., will open May 1.

For the past three months, Pruneau has been on leave of absence from the Rochester, N. Y., Arena Theatre.

Billy Rose's 'You Is My Hit, Bess' Sparks 2d 'Porgy' Group for Europe

Blevins Davis and Robert Breen, whose revival of "Porgy and Bess" is playing to profitable attendance at the Ziegfeld, N. Y., may have to form a second company to fill scheduled engagements for the George Gershwin opera in Europe this summer.

Business for the show has built every week since the opening, and Billy Rose has served notice that he will not allow it to close unless it goes under the contractual stop limit of $30,000. The show can get by comfortably at that figure because of its non-profit status, allowing it to retain the 20% admissions tax.

Actually, forming a second company would not be as tough an assignment as for most shows, since scenery and costumes used for the European tour last fall and winter are stored in Paris and would be available.

Also, as there are no stars in the revival, the casting problem would be relatively simple. Too, some members of the present troupe might be shifted to the second edition and be replaced by newcomers.

For one reason, Davis and Breen would welcome keeping the present company in N. Y. It would enable them to work out their proposed plan of building a repertory. With the cast moving from one city to another—particularly for limited engagements in foreign countries — it would be virtually impossible to prepare and rehearse additional musicals. But standing still in N. Y., the project seems more feasible.

Besides the obvious "Carmen Jones," the producers have in mind a revival of "John Henry," the Roark Bradford-Jacques Wolf musical done unsuccessfully on Broadway in 1939-40, and a musical version by Harold Arlen and E. Y. Harburg of "Mamba's Daughters," the DuBose Heyward novel from which the author and Dorothy (Mrs.) Heyward adapted the 1938-39 play starring Ethel Waters. Although scenery and costumes for Rose's original "Carmen Jones" production of 1943-44 are still available, Davis and Breen figure a completely new presentation would be preferable.

Meanwhile, advance sale for the current "Porgy and Bess" is reportedly building, notably for the summer months, so there's apparently decreasing prospect for ending the run here. The musical is contractually set for an engagement in Rome in August, with dates set in Milan, Naples, Holland, Belgium, Switzerland and a return to Paris to follow.

One for Ripley: Irish Thespers 100% Employed

Dublin, April 14.

Denis O'Dea, prexy of Irish Actors' Equity, making his annual report to the membership, announced that Irish actors are currently enjoying 100% employment an all-time record. He added that in Britain, 60% of thespers are unemployed; Belgium, 50%; Denmark, 20%.

Legal adviser Louis V. Nolan reported acceptance of Equity as bargaining agent by Abbey Theatre, and that Abbey had now established a Players' Committee to discuss internal affairs between management and artists.

Hylton's 'Wish' In London Fall Bow

"Wish You Were Here" will be produced in London next fall by Jack Hylton. The Arthur Kober-Joshua Logan-Harold Rome musical, adapted from Kober's play, "Having Wonderful Time," will be done with a non-star cast, as on Broadway.

The onstage swimming pool, a feature of the original production at the Imperial, N. Y., will be recreated for the West End edition. No theatre is definitely set for the show.

Presentation of "Wish," original of which overcame adverse critical notices to become a boxoffice smash, will give Hylton five musicals in the West End. Others are "Call Me Madam," "Paint Your Wagon," "Ring Out the Bells" and "London Laughs."

Ken Later set the "Wish" deal for Hylton and original producers Leland Hayward and Logan.

'CAMERA' DIVVIES 20G; TOTAL PAYOFF $103,337

"I Am a Camera" has paid another $20,000 dividend, bringing its total distributed profit to $103,337 to date.

The John van Druten comedy grossed $90,735 for the four weeks ended March 28, for $13,897 operating profit, plus $133 souvenir program income. That brought its total earned profit to $137,510 to date and, after deducting the author's 10% share, gave it a total net of $123,759.

The Gertrude Macy-Walter Starcke production, starring Julie Harris, opened Nov. 28, 1951, at the Empire, N. Y., and played 261 performances there before going on tour Sept. 1, 1952.

Riled 'Can-Can' Maestro Threatens Ouster Suit

Pembroke Davenport, replaced last week by Milton Rosenstock as conductor of "Can-Can," is reportedly threatening legal action and complaint to the musicians' union against the musical's producers, Cy Feuer and Ernest H. Martin. Beyond indicating they are prepared to pay off according to Davenport's contract, the producers decline to discuss the case.

The Cole Porter-Abe Burrows musical, currently in the fourth week of a five-week Philly tryout, is due to open May 7 at the Shubert, N. Y.

Stretch N.H. Playhouse Summer Season 10 Weeks

Gilford, N.H., April 14.

Alton Wilkes will extend this summer's season to 10 weeks at the Lakes Region Playhouse for his fourth year of operation. He will open June 29 and close Sept. 6 in the 500-seat, converted theatre. Previous spans have been nine weeks.

Wilkes, former member of the U. of Connecticut faculty and associated the past season with Malcolm Atterbury's Colonial Playhouse stock company in Albany, is now in N. Y. lining up plays and casts.

Collegiate-Made 'Medea' Pic to Be Showcased On Texas School Circuit

Abilene, Tex., April 14.

A film version of "Medea," produced in color last summer by the Dept. of Speech at McMurry College here, will probably be showcased on a circuit comprised of colleges, high schools and little theatre operations. Pic is set to preem at the school here May 1. Requests for the film have already been registered by the U. of Southern California, Northwestern U., Indiana Teachers College, Eastern New Mexico U., little theatre groups in Abingdon, Va., and Albany, Ga., and various Texas high schools.

Pic, directed by Bill Adams, speech department head, was filmed mostly on the college campus, with the college gymnasium functioning as a sound stage. Macon Sumerlin, associate professor of music, composed the background music. Cast and crew were selected from a lecture course that offered regular college credit. The three major roles were undertaken by alumni, currently teaching at other schools.

An original musical comedy by three McMurry professors will also be preemed at the school next month. Slated for presentation May 7-8, show is tagged "Them Lovely Hills." Adams and Jim McCollough, art department head, collaborated on the script and lyrics for all the tunes. Sumerlin, who'd had previous compositions performed by various musical organizations, wrote the music for the tuner's 19 numbers.

Indie Conservative Ticket Seen On Heels of Equity Liberal Slate

Selection of a predominantly liberal slate by the nominating committee is expected to bring the entry of an independent ticket by the conservative forces in the annual Actors Equity election June 5. The regular slate was announced yesterday (Tues.) by the union's council. Deadline for putting up an indie ticket is 30 days prior to the election.

Regular ticket includes Bill Ross, as second vice-president to fill the two-year unexpired term of Raymond Massey, who recently resigned; Yul Brynner, Larry Gates, Dorothy Gish, Del Hughes, Frank Maxwell, William Redfield, Polly Rowles, Edmon Ryan, Frank Silvera and Eleanor Wilson to serve regular five-year terms; Osceola Archer, four-year replacement; Joseph Anthony, three-year replacement; Carmen Mathews and Paul Ford, two-year replacements, and Kim Hunter, one-year replacement. All are generally regarded as at least moderate liberals.

It's understood that the nominating committee originally picked some conservatives, but the latter refused to be candidates on the regular ticket because of its preponderantly liberal makeup. Also, the conservatives reportedly are unsympathetic to the nominating committee's failure to name any incumbent council members, particularly what are regarded as right-wingers among replacements filling unexpired terms.

Incumbent council members (and what are regarded as their factional leanings) whose terms expire this year include Edith Atwater, liberal; Sidney Blackmer, conservative; Clay Clement, variable; Edith Meiser, moderate conservative; Eddie Nugent, conservative; Erin O'Brien-Moore, conservative; Bill Ross, liberal; Loring Smith, conservative; Ann Thomas, conservative, and the following replacements filling unexpired terms, Whitner Bissel, liberal; Vickie Cummings, conservative; Arnold Moss, variable; Beverly Roberts, conservative, and Jane White, liberal.

Nominating committee included Frederic Tozere, chairman; Wynne Gibson and Tom Ewell, all representing the council, and Ruth McDevitt, Beatrice Straight, Neva Patterson, Melvyn Douglas, John Marriott and George Keane, representing the membership. The six membership reps were elected by approximately two-to-one vote at a recent quarterly membership meeting

Sprgfld. Players Going It Alone on Regional Legit; Hartford House Bows Out

Springfield, April 14.

Plan to split the playing week of the Springfield Playgoers between the Court Square Theatre here and the New Parsons in Hartford, has been washed out for this season. Instead, the new stock group, organized to become the first regional producing theatre in New England, and backed by ANTA, will make this city its sole base for its initial six-week season, which gets under way April 21 with "Annie Get Your Gun."

Negotiations to play both cities during each week fell through at the last moment when the Playgoers had to postpone the opening bill from April 13 because of casting problems, and to give this area an extra week of saturation promotion and publicity. Hartford management closed its regular season Saturday (11), and would have been forced to retain its staff and pay rent during a dark week, and elected to stay shuttered. Because they hope to join forces in the fall, Philip Langner and Chuck Bowdin, managing directors of the New Parsons, turned over the mailing list of the house to the Playgoers.

Meanwhile, the producing group is garnering plenty of space from the Hartford papers. Masterminding the production and publicity activities are Paul Anglim, managing director of the Playgoers, and Dick Weaver, who has been called in to serve as general manager and publicity director for the regional theatre. Weaver is also serving as liaison man between the Playgoers and ANTA.

2d Frisco Opera Group In Black With 48G Gross

San Francisco, April 14.

San Francisco is today the only city outside of N. Y. to support two opera companies—San Francisco Opera Co. and the Pacific Opera Co. Latter, whose season concluded this past week, has shown enormous growth in the past two years since coming under the management of Dario Shindell.

Company headed by Campbell McGregor, with Arturo Casiglia as musical director, had up until two years ago sustained seasonal losses from $15,000 to $20,000. These six-performance, three-week seasons are given in the 3,252-seat Opera House, and scaled for pop consumption from $1.50 to $3. Last year's three-week season showed profit of $3,500. This year, with whole scope of production and casting stepped up, season will gross $48,000, a profit of $8,000.

Initial casting trip was made by Shindell last summer to N. Y., where he signed and added nine singers to this season's roster and addition of Glynn Ross as director, plus production and promotion enlargement greatly responsible for solid take. This growth is in spite of present local entertainment doldrums.

'Sea' Profits, 20G; Investment, 60G

"Deep Blue Sea," Terence Rattigan drama starring Margaret Sullavan, represents a profit of about $20,000 on its $60,000 investment as of last week's engagement in Pittsburgh. Show has returned the original capital to the backers, and as of March 28, had $19,812 in assets, including $9,900 in bonds and deposits and $9,912 available for cash reserve.

The Alfred de Liagre, Jr., and John C. Wilson production cost $38,335, but earned $8,547 on its tryout tour and netted $50,745 on its 132-performance Broadway run.

For its first four weeks on tour it grossed a total of $65,964 and netted $84, including a $1 398 loss on a $13,286 gross for the week ended March 14 in Baltimore. Show picked up around $500 more on last week's $18,800 gross in Pittsburgh.

Operating statement for the production indicates that Rattigan gets a straight 10% as author. (However, there appears to be an automatic sliding-scale cut when the gross goes below certain levels. British director Frith Banbury, who also staged the original London production, gets 1½%, and there is a percentage setup for the cast, apparently involving 10% for Miss Sullavan.

Uta Hagen is due to take over as star May 4 in Cincinnati, succeeding Miss Sullavan.

Mad Anthony Players To Bill 10 Toledo Dramas

Toledo, April 14.

The Mad Anthony Players, which offered their initial season of strawhat plays in Trail Playhouse at the Toledo Zoo last year, will again present a summer program of 10 plays in 1953, announced Robert Feindt, producer. Because the Zoo amphitheatre — which backs the Trail Playhouse—will be used for the Ohio Sesquicentennial celebration in Lucas County, season for the Mad Anthony Players will begin July 7.

Ten plays again will be offered, including one premiere. William West and Greg Falls, who directed last season's plays, will have the same posts. Feindt also is a tele director at WSPD, Toledo.

Equity Shows

(*April* 13-26)

Deep Are the Roots—Lenox Hill Playhouse, N. Y. (22-26).

Dr. Faustus—Lenox Hill Playhouse, N. Y. (15-19).

Current Stock Bills

(*April* 13-26)

Arms and the Man — Arena Stage, Washington (21-26).

Around We Go — Playhouse, Houston (13-26).

Be Your Age—Arena, Rochester (21-26).

Buy Me Blue Ribbons—Arena, Rochester (14-18).

Hasty Heart (John Dall)—Quarterdeck, Atlantic City (21-25).

On Your Toes (Patricia Bowman, Georgie Tapps)—Paper Mill, Millburn, N. J. (13-26).

Over 21 (Ilka Chase) — Bermudian, Hamilton (14-19).

Three Men on a Horse (Teddy Hart)—Quarterdeck, Atlantic City (13-19).

Money, Music, Merriment In New City Center 'Maus'; Marks 3d Click of Season

Johann Strauss' "Die Fledermaus," which the N.Y. City Opera Co. preemed at City Center, N.Y., last Wednesday (8), is a welcome addition to the troupe's repertory. Such amusing melodic foolery (like the recently-added "Cenerentola") is needed to offset the usual heavy operatic fare, to make a well-balanced repertoire.

The Center's "Fledermaus" may be a little too broad in its treatment for some tastes, and the production requires a few more runthroughs to become a slick presentation up to NYCOC standards, but it has a lot of merit. And because a few jaded music critics are bored with a surfeit of Metropolitan Opera "Fledermice," is no reason for depriving City Center audiences of its lilting melodies.

As it happens, this Center "maus" has it over the Met's "maus" in several respects, having younger singers who are also better actors, and who lend it more spirit. The Center's production reveals a charming, gifted Rosalinda in Laurel Hurley; a pert if not completely at ease Adele in Elaine Malbin (the Aida in the recent Broadway "My Darlin' Aida"), and capable support in Jack Russell, Jon Crain, Donald Gramm and especially in William Shriner, the Dr. Falke.

They sing with class, enunciate clearly, and make this an engaging musical farce. Prize moments in an enjoyable evening are the czardas of Miss Hurley; the "Brotherhood" second-act ensemble number, and the charming ballet interlude. Third of the spring season's premieres (others were "Cenerentola" and "Regina"), "Fledermaus" becomes the opera troupe's third straight hit.

The Center was able to put on this "Fledermaus" by acquiring the sets Sol Hurok used for his touring company last season. James Westerfield, who staged that enterprise, directed this one too, and capably. Thomas P. Martin, who with his wife, Ruth, got up the amusing colloquial English libretto, also conducted Wednesday night, for a smooth, authoritative performance. There's money, as well as merriment and music, in this "maus." Bron.

Alabam Cool to Plan For Industry-Backed Legit

Birmingham, April 14.

There has been little local reaction to the National Theatre League's plan to bring Birmingham a four-week season of four plays, with local industry financing the project for $120,000 to $160,000 for the series.

James Boyd, identified as representing Ira Mosher Associates, and Frederic Chesnut, of Robert Montgomery & Associates, visited Birmingham first in a proposed nationwide campaign to line up 10 or more cities where industry would finance a four-play series with big names. Any profits made would go to local charities, it's explained.

Both Boyd and Chesnut tossed around most of the top names of Broadway for the actors, directors and scene designers who would be hired for the project, which would cost $30,000 to $40,000 per show per town. They admitted they had no contracts with the individuals involved.

Cities mentioned for the project are Cleveland, Pittsburgh, Milwaukee, Dallas, Houston, Atlanta, Akron, Dayton, Memphis, Denver and San Francisco.

Show Finances

PAL JOEY
(*As of Jan.* 31, '53)

Original Capital	$125,000
Capital returned to backers	125,000
Production cost (excluding tryout loss)	141,340
Tryout loss	14,523
Gross for last five weeks	170,400
Profit for last five weeks	17,125
Total profit to date	168,358
Profits distributed to date	125,000
Bonds and deposits	21,475
Cash reserve	25,000
Balance available for distribution	18,358

(Note: The Jule Styne-Leonard Key production, in association with Anthony Brady Farrell, opened Jan. 3, '52, at the Broadhurst, N. Y. When it closes Saturday night (18) it will have played 431 performances, the longest-run revival in Broadway history).

ON BORROWED TIME
(As of March 14, '53)

Original capital	$30,000
Additional capital borrowed	14,415
Cost to bring production from Coast	19,439
Total gross on three-week Boston engagement	18,092
Loss on Boston engagement	15,631
Total gross for first five weeks on Broadway, through March 14	49,100
Loss on first five weeks on Broadway	18,327
Bonds and deposits	12,656
Deficit	8,982

(Note: The Richard Krakeur & Randolph Hale revival in association with William G. Costin, Jr., was produced on the Coast, then tried out in Boston, and opened Feb. 10, '53, at the 48th Street, N. Y. It closes there next Saturday night (18) after 48 performances.)

Inside Stuff—Legit

Recent resolution by the Actors Equity council endorsing the action of the Ford Foundation in establishing a $15,000,000 fund to study restrictions on freedom of thought, was proposed and supported by conservative members of the union's governing body. The Equity statement announcing the council move called the Foundation action "an important contribution to the preservation of American civil liberties, which might result in great benefits to members of the theatrical profession." In a letter to Paul G. Hoffman, chairman of the fund, the council offered "full cooperation to the end that blacklisting, censorship and guilt by association, practices which have grown up in the entertainment industry without knowledge of the public, endangering the livelihood of artists in ways hidden from them and the public, might be banished from the entertainment industry." The council also called on other show business unions to join in the action.

Backers of "Room Service," current revival by Bernard Hart and Don Hershey of the John Murray-Allen Boretz comedy, include Sara Boretz and Hannah Boretz, co-author's wife and mother, respectively; souvenir program agent Kal Efron, actress Arlene Francis, radio producer-director Jerry Devine, film distributor-exhibitor Joseph Burstyn, Charles D. Rice, associate editor of This Week mag; producer Elaine Perry, theatre exec Louis A. Lotito, scenic designer Frederick B. Fox, pressagent Bill Doll, and Bert McCord drama reporter of the N. Y. Herald Tribune. The production was capitalized at $40,000 without provision for overcall. Although the partnership agreement states that the amounts of individual investments are specified, actual figures are not given.

Gag letter was recently sent to Cornelia Otis Skinner by John T. Sloper, stage manager of "Paris '90," her one-woman musical, which completed a season tour last week in Washington. "This has been a very pleasant tour," it read, "and I hesitate to stir anything up the last two weeks. However, the final performances are just as important as any of the others, and I'm sure you must realize, as I do, that your supporting company (M. le Bebe, Eulalie, M. Charlot, Agatha, Henri de Toulouse-Lautrec, etc.) has been letting down of late, and should be admonished. While I realize that it is an unusual procedure, these reprimands will carry more weight if distributed by you, as Equity deputy. You might even drop a veiled hint or two about the possibility of brushup rehearsals in Washington. Thank you in advance for cooperating with me for the good of the show. (Supporting names mentioned are all imaginary characters in the show.)

Backers of "Camino Real," current Cheryl Crawford and Ethel Reiner (in association with Walter P. Chrysler) Broadway production include realty operator William Zeckendorf, $4,600; theatre owner-investor Howard Cullman, $2,300; theatre owner-producer Anthony B. Farrell, $2,300; souvenir program agent Al Greenstone, $2,300; producer Al Lewis, $2,300; theatrical attorney Benet Polikoff, $2,300; Miss Reiner, "Camino" co-producer, $2,300; accountant J. S. Seidman, $2,300; singer Jean Tennyson, $2,300; Warner Bros. talent and play representative Harry Mayer, $2,300; industrialist-producer Thomas Whyte, Jr., $2,300; Chrysler, "Camino" associate producer, $1,500; theatre-realty owner (City Investing prexy) Robert Dowling, $1,500; realty operator and Playwrights Co. member Roger L. Stevens, $1,500; producer Clinton Wilder, $1,500; actor William Redfield, $575. The production was capitalized at $115,000, without provision for overcall.

Scheduled B'way Openings

Date With April, Royale, tonight (Wed.).

Dickens Readings, Bijou, April 20.

Pink Elephant, Playhouse, April 22.

Masquerade, Alvin, April 29.

Men of Distinction, 48th St., April 30.

Can-Can, Shubert, May 7.

Me and Juliet, Majestic, May 28.

N.Y. Center's 200G Drive

N. Y. City Center of Music & Drama has decided on its first public drive for funds, with $200,000 as its goal. Drive will be called the City Center 10th Anniversafy Fund.

Newbold Morris, chairman of the board, will head up the drive, assisted by Morton Baum, exec committee chairman, and Jean Dalrymple.

Bucks County Barn Bucks Music Circus' June Bow

New Hope, Pa., April 14.

Bucks County Playhouse opens its 14th season here June 5th—its traditional first-Friday-in-June date—only to face immediate competition from St. John Terrell, who has scheduled opening his Music Circus two miles away at Lambertville, N. J., for the same night. For the first five years of his operation, Terrell deferred his opening until the barn, one of the oldest in the business, had made its bow.

Playhouse producer Theron Bamberger, who started last year's season with a socko "Lady in the Dark," probably will schedule no musicals at all this summer, according to assistant producer John Crowley, who's in town already lining up program advertising. No shows have been set for definite production.

Chi B.O. Fails to Swing Upwards; 'Madam' $28,900, 'McThing' $23,200

Chicago, April 14.

Whether it's the rainy weather, or lack of big conventions, theatre boxoffice here is failing to swing upward after the Lenten hiatus. Outside of the José Greco week at the Opera House, most of the Loop legit houses were in poor straits. "Affairs of State" at the Selwyn breaks up here April 18, and it's likely that one or two more will have to move on if conditions don't pick up this week. Mail order isn't too hefty for any attraction.

"Mrs. McThing" did well critic-wise and with heavy femme trade is weathering the slump okay. Emlyn Williams started a week of readings Monday (13) at the Great Northern. On the near horizon is "New Faces," due at the Great Northern April 28, and "Deep Blue Sea" should have no theatre problem on May 4.

Estimates for Last Week

Affairs of State, Selwyn (2d wk) ($4.20; 1,000) (Otto Kruger, Haila Stoddard, Irene Hervey, Donald Woods). Weak $6,700; tour ends here Saturday (18).

Call Me Madam, Shubert (12th wk) ($5; 2,100). Down a bit but still profitable at $28,900; tour closes here Saturday.

Dial M for Murder, Harris (12th wk) ($4.40; 1,000) (Richard Greene). Just passing with $11,600.

Jose Greco, Opera House (1st wk) ($4; 3,600). Smash $61,200 for one-week stand.

Male Animal, Blackstone (3d wk) ($4.20; 1,535) (Buddy Ebsen, Martha Scott, Charles Lang). Slim $9,500.

Mrs. McThing, Erlanger (1st wk) ($4.40; 1,353) (Helen Hayes). Neat $23,200.

FONDA-'RETURN' $24,100 FOR SEVEN IN FRISCO

San Francisco, April 14.

Emlyn Williams rated crix raves for his one-week stanza of Charles Dickens readings at the Curran, which concluded Saturday (11). "Rodgers & Hammerstein Night," with the Roger Wagner Chorale and Edward Arnold as narrator, followed Williams into the Curran Sunday night (12). Show, with $4.20 top, is set for one frame.

"Gigi," with Audrey Hepburn, opens at the Alcazar tonight (Tues.) under aegis of Randolph Hale. "Point of No Return," with Henry Fonda, which opened at the Geary Tuesday (7), rated mostly warm crix reviews.

Estimates for Last Week

Point of No Return, Geary (1st wk) (D-$4.80; 1,550). A strong $24,100 for seven performances.

Emlyn Williams, Curran (1 wk) ($3.60; 1,775). Under $7,000.

'Banana' Slides to 18G In 2d Minneapolis Week

Minneapolis, April 14.

Against heavy competition from counter attractions, "Top Banana" experienced a second disappointing week. The final seven nights and one matinee in the 1,859-seat Lyceum at $4.80 top yielded a brutal $18,000. Show has been overquoted recently.

That take meant $43,000 for the Minneapolis fortnight, which comprised 13 nights and three matinees. The total left the musical far in the red, although it and its star, Phil Silvers, had won the town's acclaim.

Current is the Slavenska-Franklin Ballet, for three nights and a matinee, and then Katharine Cornell is due in "The Constant Wife," probably winding up the season.

Ballet Theatre $32,100 For Seven in Split Week

Ballet Theatre racked up a neat $32,100 in a seven-performance, split-week stanza last week. Stands included South Bend, Fort Wayne, Youngstown, Pittsburgh, Wheeling and Cincinnati, with two shows in the last-named.

Troupe winds up its season's tour this week with another series of splits, closing Saturday (18) in Newark. It will have played 101 cities this year, for its biggest tour to date.

'Stalag' 10G, Wilmington

Wilmington, April 14.

Even the Easter holiday failed to pull much business for "Stalag 17" last week at the 1,180-seat Playhouse here, and the show grossed just under $10,000 for the eight performances.

Jose Ferrer production is at the Nixon, Pittsburgh, this week.

'Poster' Neat $21,300 In New Haven-Htfd. Split

New Haven, April 14.

Three-day stand of "Fourposter" at the Shubert last Thursday-Saturday (9-11) proved to be a healthy moneymaker. On four performances at $4.20 top, gross hit an approximate $11,300.

Show did $10,000 in Hartford Monday through Wednesday, for a $21,300 total on the week.

SULLAVAN-'SEA' NEAT $18,500 IN PITTSBURGH

Pittsburgh, April 14.

Although the notices were far from good, Margaret Sullavan's name and subscription help gave "The Deep Blue Sea" a satisfactory $18,500 last week at the Nixon. It was the first time the star had ever played Pittsburgh, and her debut generated a lot of local interest.

Nixon has "Stalag 17" current for two weeks, and then gets "Maid in the Ozarks" back April 27 for one stanza. This apparently will ring the curtain down on legit until fall.

Current Road Shows

(April 13-25)

Affairs of State (Otto Kruger, Haila Stoddard, Irene Hervey, Donald Woods)—Selwyn, Chi (13-25).

Call Me Madam—Shubert, Chi (13-25).

Can-Can — Shubert, Philly (13-25).

Constant Wife (Katharine Cornell, Robert Flemyng, John Emery)—Mayfair, Portland (13); Metropolitan, Seattle (15-21); Aud., St. Paul (24-25).

Deep Blue Sea (Margaret Sullavan)—Cass, Detroit (13-18); Cox, Cincy (20-25).

Dial M for Murder (Richard Greene)—Harris, Chi (13-25).

Dickens Readings (Emlyn Williams)—Great Northern, Chi (13-18).

Evening with Shakespeare (Margaret Webster, Eva LaGallienne, Faye Emerson, Basil Rathbone, John Lund, Viveca Lindfors)—Court Square, Springfield, Mass. (13); Klein Aud., Bridgeport (14); Pickwick, Greenwich, Conn. (15); Acad. of Music, Brooklyn (16); Shubert, N. H. (17-18); Playhouse, Wilmington (20-21); Ford's, Balto (23-25).

Fourposter (Jessica Tandy, Hume Cronyn)—Aud., Rochester (13-15); Erlanger, Buffalo (16-18); Paramount, Toledo (20); Hartman, Columbus (21-25).

Gigi (Audrey Hepburn)—Alcazar, S. F. (13-25).

Good Nite, Ladies—Shea's, Bradford, Pa. (13); Shea's, Jamestown, N. Y. (14-15); Erie, Schenectady (16-18); Her Majesty's, Montreal (20-25).

Guys and Dolls — Municipal, Oklahoma City (14-18); Auditorium, Denver (20-25).

I Am a Camera (Julie Harris)—Wilbur, Boston (13-18); Royal Alexandra, Toronto (20-25).

Maid in the Ozarks—Erlanger, Philly (13-18); WRVA Theatre, Richmond (20-25).

Male Animal (Buddy Ebsen, Martha Scott, Charles Lang)—Blackstone, Chi (13-25).

Masquerade — Walnut, Philly (16-25).

Me and Juliet—Hanna, Cleveland (20-25).

Men of Distinction — Locust, Philly (13-25).

Mrs. McThing (Helen Hayes)—Erlanger, Chi (13-25).

New Faces — Shubert, Boston (13-25).

Oklahoma—Colonial, Boston (20-25).

Pal Joey—Shubert, Wash. (20-25).

Point of No Return (Henry Fonda)—Geary, S. F. (13-25).

School for Brides—Shubert, Detroit (13-18).

South Pacific (Janet Blair, Webb Tilton)—Indiana U., Bloomington (13-15); Purdue U., Lafayette, Ind. (16-18); Keil Aud., St. Louis (20-25).

Stalag 17—Nixon, Pitt. (13-25).

White Cargo—Majestic, Boston (13-18).

'BRIDES' $5,500, DETROIT

Detroit, April 14.

"School of Brides," which received adverse reviews, did a very poor $5,500 at the Shubert last week. It remains for another week.

"Deep Blue Sea," is current at the Cass.

'Thing' Bows Atlantic City Stock Season With $3,700

Atlantic City, April 14.

"The Play's the Thing," with Magda Gabor in the lead, grossed $3,700 here at the Quarterdeck Theatre last week. It got the 20-week, out-of-season legit setup off to a good start.

"Three Men on A Horse" opened last night (13) at the Quarterdeck as the second play. Directed by Charles Etheridge, it offers Natalie Craveth, Esther Benson, Jan Ward, John Reese and Leon Stevens.

Ezra Bell, who heads the group bringing the plays here, was host to a large group of local and visiting celebrities in Hotel Morton following the opening (6). Luminaries included Madga's mother, Jolie; her sister Eva; Sidney Blackmer; Esther Ralston, who will star in Quarterdeck's fourth show, "Goodbye My Fancy;" Claire Luce; Irving Strouse, president of Arena Guild of America; producer Richard Aldrich, and others.

Producer Jonathan Dwight will offer John Dall as the star in "Hasty Heart" week of April 20.

'Can-Can' $50,100, 'Men' $6,600, Philly

Philadelphia, April 14.

"Can-Can" continued to romp off with all the business in town for a third straight session. Musical added a sixth week here (continuing through May), after selling out five skedded weeks for a phenomenal $250,000 gross.

Two newcomers last week, "The Pink Elephant," at the Forrest, and "Men of Distinction," at the Locust, got a mild reception.

Estimates for Last Week

Ah, Wilderness, Academy Foyer (350; $3.25) (4th wk) Circle-in-Square Theatre's local branch ended season here (11) with O'Neill play as third offering of year. $6,000.

Maid in Ozarks, Erlanger (2d wk) (1,880; $3.90). End of Lenten season and flood of twofers picked up some trade. $8,000.

The Pink Elephant, Forrest (1st wk) (1,760; $4.55) (Steve Allen, Howard Smith). Crix nixed the new comedy work of local author John G. Fuller. So-so $10,300 for eight performances, with show running extra matinee to make up for Tuesday night opener.

Men of Distinction, Locust (1st wk) (1,580; $4.55) (Robert Preston). Big premiere helped new Richard Condon comedy, with notices mixed. Fair $6,600 for four performances. Opened Thursday night (9).

Can-Can, Shubert (3d wk) (1,870; $6.50) (Lilo, Peter Cookson). Top prices and inability to get any kind of tickets still keeping this one in the stratosphere. Terrific $50,100.

'Oklahoma' Off to $24,900; Skinner Fair $13,500, D.C.

Washington, April 14.

Heavy crowds jampacked Washington last weekend for the Cherry Blossom Festival, but did nothing for show biz. At the National Theatre, "Oklahoma" fell off to $24,900 for its third week, with Saturday's biz definitely subnormal.

Cornelia Otis Skinner, always a good draw in Washington, pulled only $13,500 through the wickets of the Shubert Theatre for her one-week stand in "Paris '90," a considerable decline from the business she did here a year earlier.

The Shubert is dark this week, but relights on Monday (20) with two weeks of "Pal Joey."

'Pacific' 50½G, Cincy

Cincinnati, April 14.

"South Pacific" racked up a smash $50,500 last week in the 2,500-seat Taft Theatre at a $4.92 top. House, which had the show for a fortnight just a year ago, was sold out from Wednesday night on. Janet Blair and Webb Tilton, costars of the musical, and Harold Goldberg, company manager, were commissioned Kentucky Colonels during the engagement.

Victor Borge is in the 1,300-seat Cox Theatre this week at a $4.31 top.

Schwartz $2,700, L.A.

Los Angeles, April 14.

Only one legiter alight here last week, Maurice Schwartz's "Hard to Be a Jew." It racked up okay $2,700 at the 376-seat Civic Playhouse.

Show continues as the only local legit offering.

B'way Has Fair Easter B.O. Pickup; 'King' Top at $49,600, 'Hazel' $44,300, 'Porgy' Up to $44,100, 'Picnic' $27,200

Business was generally better on the Easter holiday trade last week, but the improvement was not consistent nor as strong as anticipated. Attendance was generally good early in the week, but failed to hit the expected peak at the weekend.

The seasonal decline with the regular spring dropout of shows, has apparently started. "John Brown's Body" closed last Saturday (11) as scheduled, and next Saturday (18) brings the exits of "Pal Joey," "Room Service" and "On Borrowed Time." Other scheduled closings at the moment include 'South Pacific" (temporary), May 23; "Time of the Cuckoo," May 30, and "Guys and Dolls" (temporary), June 27.

This week's sole opening is "Date With April."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

Camino Real, National (4th wk) (D-$6-$4.80; 1,172; $30,000). Nearly $19,600 (previous week, $19,000); Theatre Guild subscription is now completed.

Children's Hour, Coronet (17th wk) (D-$4.80; 1,027; $28,378). Almost $14,500 on twofers (previous week, $15,100).

Crucible, Beck (12th wk) (D-$6-$4.80; 1,214; $31,000). Over $22,800 (previous week, $22,300).

Dial M for Murder, Plymouth (24th wk) (D-$4.80; 1,062; $30,377) (Maurice Evans). Nearly $30,100 (previous week, $30,400).

Evening with Beatrice Lillie, Booth (28th wk) (R-$6; 739; $24,184) (Beatrice Lillie). Over $20,100 (previous week, $19,300).

Fifth Season, Cort (12th wk) (C-$4.80; 1,056; $25,639) (Menasha Skulnik, Richard Whorf). Almost $25,800 (previous week, $24,900).

Fourposter, Golden (77th wk) (C-$4.80; 769; $19,195) (Sylvia Sydney, Romney Brent). Over $8,100 on twofers (previous week, $7,100).

Guys and Dolls, 46th St. (125th wk) (MC-$6.60; 1,319; $43,904). Drew just $38,400 (previous week, $34,400); exits June 27 for six-week tour, but resumes here Aug. 10.

Hazel Flagg, Hellinger (9th wk) (MC-$7.20; 1,527; $53,000) (Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard, Jack Whiting). Over $44,300 (previous week, $40,700).

John Brown's Body, Century (8th wk) (D-$6-$4.80; 1,645; $43,000) (Tyrone Power, Judith Anderson, Raymond Massey). Over $29,300 (previous week, $27,900); closed last Saturday night (11) after 65 performances; grossed approximately $241,000 on its eight-week engagement; lays off this summer, but tours again next season.

King and I, St. James (107th wk) (MD-$7.20; 1,571; $51,717) (Alfred Drake). Top grosser last week at nearly $49,600 (previous week, $46,600).

Love of Four Colonels, Shubert (13th wk) (C-$6-$4.80; 1,361; $39,000) (Rex Harrison, Lilli Palmer). Over $23,200 (previous week, $24,600); moves next Monday (20) to the 1,160-seat Broadhurst, with a potential gross capacity of $29,500.

Mid-Summer, Vanderbilt (12th wk) (D-$4.80; 720; $18,500) (Mark Stevens, Geraldine Page). Almost $10,400 (previous week, $9,000).

Misalliance, Barrymore (8th wk) (C-$3; 1,060; $24,996). Nearly $12,100 (previous week, $12,900).

Moon is Blue, Miller (110th wk) (C-$4.80; 920; $21,586) (Donald Cook, Biff McGuire, Janet Riley). Almost $10,400 on twofers (previous week, $9,800).

My 3 Angels, Morosco (5th wk) (C-$6-$4.80; 912; $26,000). Over $22,300 (previous week, $19,100).

On Borrowed Time, 48th St. (9th wk) (CD-$4.80; 925; $22,297) (Victor Moore, Leo G. Carroll, Beulah Bondi). Nearly $8,900 (previous week, $8,000); closing Saturday night (18).

Pal Joey, Broadhurst (67th wk) (MC-$6.60; 1,160; $39,602) (Vivienne Segal, Harold Lang). Almost $28,700 (previous week, $25,800); closing Saturday night (18), to tour.

Picnic, Music Box (7th wk) (CD-$6-$4.80; 1,012; $27,000). Nearly $27,200 (previous week, $25,800).

Porgy and Bess, Ziegfeld (5th wk) (O-$6; 1,628; $48,244). Another new high for the run at over $44,100, plus tax (previous week, $43,100).

Room Service, Playhouse (1st wk) (C-$4.80; 999; $21,500). First week (eight performances) drew almost $4,600; closing Saturday night (18).

Seven Year Itch, Fulton (21st wk) (C-$6-$4.80; 1,063; $24,400) (Tom Ewell). New house record for a regular week, $24,734 (previous week, $24,700).

South Pacific, Majestic (208th wk) (MC-$6; 1,659; $50,186) (Martha Wright, George Britton). Nearly $42,600 (previous week, $36,200); exiting May 23 for short tour, but resumes June 22 at the Broadway.

Time of the Cuckoo, Empire (26th wk) (CD-$6-$4.80; 1,082; $25,056) (Shirley Booth). Almost $18,800 (previous week, $16,200); closing May 30.

Time Out for Ginger, Lyceum (19th wk) (C-$4.80; 995; $22,845) (Melvyn Douglas). Nearly $18,000 (previous week, $13,000).

Wish You Were Here, Imperial (42d wk) (MC-$7.20; 1,400; $52,080). Almost $45,600 (previous week, $42,500).

Wonderful Town, Winter Garden (7th wk) (MC-$7.20; 1,510; $54,173) (Rosalind Russell). Nearly $48,000 for seven performances, with the Wednesday night (8) show cancelled (previous week, $55,208).

OPENING THIS WEEK

Date with April, Royale (C-$4.80; 1,035; $27,000) (Constance Bennett). Kenneth Banghart-Diana Green production of play by George Batson; opens tonight (Wed.).

'Faces' $26,200, Bard 20G, Hub

Boston, April 14.

Newcomer, "New Faces of 1952," pulled fairly strong biz during its initialer at the Shubert last week, with "I Am a Camera," in its third stanza at the Wilbur, also in the chips. "An Evening with Will Shakespeare," in a one-week stint at the Colonial, was satisfactory.

"Oklahoma" is slated to make its umpteenth visit to the Hub, returning to the Colonial April 20.

Estimates for Last Week

Evening With Shakespeare, Colonial (single week). ($4.20; 1,500) (Basil Rathbone, Faye Emerson, Eva LaGallienne, Viveca Lindfors, John Lund, Margaret Webster.) Pulled nice $20,000 for one-week stand.

I Am A Camera, Wilbur (3d wk) ($4.20; 1,200) (Julie Harris). Sagged to $11,300, worst week of the tour to date; current stanza is the final here, but the tour has been extended two weeks, with dates in Toronto and Montreal.

New Faces of 1952, Shubert (1st wk) ($4.80; 1,700). Nearly $26,200 for initial stanza, with sock reviews.

'DOLLS' OK $41,300 IN KAYCEE-WICHITA WEEK

Kansas City, April 14.

"Guys and Dolls," in its second time around here, did itself proud in a four-day stand in the Music Hall last Sunday-Wednesday (5-8). Musical played at a $4.88 top in the 2,562-seat hall for a four-performance total of $20,200, big money. For the final half of the week it drew $21,100 in four performances Thursday-Saturday (9-11) at the Forum, Wichita.

"Borscht-Capades of '53," with Myron Cohen and Mickey Katz, played Thursday through Saturday (9-11) in the Music Hall. Four performances, with a $4.27 top, hit $7,000, a slow pace.

'Gigi' $9,800, Seattle

Seattle, April 14.

Disappointing biz was garnered by "Gigi" in its 10-day run at the Metropolitan, the engagement winding up Saturday (11). Audrey Hepburn was rated "terrific" and the show was liked. But the b.o., with the scale at this 1,500-seater from $4.50, was on the slim side, with $9,800 for the final eight performances after $6,500 for the initial four times.

Opening tomorrow (Wed.) is Katharine Cornell in "Constant Wife."

Plays Out of Town

Men of Distinction

Philadelphia, April 10.

Chandler Cowles and Martin Gabel production of comedy in three acts by Richard Condon. Stars Robert Preston; features David Burns, Martin Ritt, Orson Beam, Jean Carson, Ralph Bunker, Diana Herbert, Cowles. Directed by Gabel; settings and costumes by David Ffolkes. At Locust St. Theatre, Philly, April 9, 1953; $3.90 top.

Mayor Quinlan ..... Donald Faster
Inspector Mannion ..... Rex Williams
Pringle ..... Vera Fuller Mellish
Peter Hogarth ..... Robert Preston
Frobisher ..... Mort Marshall
Claudette Chalfonte ..... Diana Herbert
Judy Chalfonte ..... Jean Carson
Carleton Pelter ..... Chandler Cowles
Edgar Grassthal ..... Orson Bean
Aunt Florence ..... Fran Carlon
Barbara Edison ..... Fran Keegan
Doris Commodore ..... Dorothy Rice
Marvin Flynch ..... Ralph Bunker
August Volpone ..... Martin Ritt
Daniel Gaffney ..... David Burns
Melissa Marguery ..... K. K. Kensington
Dolores Biltmore ..... Dulcy Jordan

"Men of Distinction," which preemed here at the Locust last night (9), definitely has the "makin's" of a potentially valuable piece of stage property. Its major assets, as of now, are a firstrate cast (particularly well-chosen for types), a sumptuous physical production, generally astute direction and a brand of sardonic, lusty humor that has the further distinction of being particularly timely.

Author Richard Condon has concocted a piece that parallels, for a good part of the way, the much-publicized Jelke case, and so is as up-to-the-minute as the morning paper. In the presentation of this story, he has created the most radically (and intrinsically unsavory) array of male characters as have graced any local boards in many a season. In advance exploitation here, a direct comparison has been noted between this strictly modern comedy and the rowdy Restoration plays.

It's a fact that most of Condon's characters could be tabbed Lust, Graft, etc, as were the Restoration pieces. It's also true that, contrary to most stage offerings, the end find crime very decidedly paying off and the motley crew of crooks, racket men and swindlers not only still in the driver's seat, but intent on further chicanery. This would seem to preclude much of any chance for the play in Hollywood, unless drastic changes could be made in the end.

The current debits of "Men of Distinction" lie in the drawn-out and not-too laugh-filled first act and certain lapses (some in script and some in playing) in Act III. The plot's a rather complicated one, which probably accounts for the attenuated start, but this, as well as the last act's defects, should be amenable to expert fixing.

Main characters (all male) are Peter Hogarth, bigtime public relations man who is associated with an "entertainment" racket with society playboy Carleton Pelter as the operator; August Volpone, a not-too-much-reformed gangster; Daniel Gaffney, an ambitious and notably greedy D.A.; a venal expert on tax figures and a slightly screwy young man with ambitions to be a TV impresario.

Last-named is the only one who could be said to have any pretensions to morals or ethics. Gaffney, the D.A., is out for a cleanup of this new form of vice racket and wants to put his finger on a logical Mr. X. Hogarth (definitely a logical and guilty party) is first choice, but, being wily, he wriggles out. From then on it amounts to an attempt by Gogarth, whose phone wires have been tapped, to put the D.A. on the spot. He achieves this by inveigling Gaffney into taking a job on a contemplated TV program, whose sponsors happen to be controlled by Volpone. The D.A. is a shrewdy and escapes the net, and then the playboy is set as the victim, but he, too, escapes, as does the balmy young would-be TV solon. In the end, the jovial malefactors seem to be intent on pinning the unenviable role on the shoulders of the tax expert.

Casting, as noted, is superb. Robert Preston has the long and fat role of Hogarth, and save for one or two scattered scenes does a suave job; ditto for co-producer Cowles, who doubles as the dilettante playboy, Pelter. David Burns, who doesn't appear until the middle of Act II, is outstanding as the D.A., if once in a while too loudly bombastic. Martin Ritt gives a smooth, amusing portrayal of the gangster, and a personal first-night hit was scored by Orson Bea, as the crew-hair-cutted TV novice. Ralph Bunker does well as the tax expert. There is no hero and no heroine; instead there are a group of fashionably-gowned gals playing the "entertainers," with all having equal chances. Some smaller roles are nicely filled.

David Ffolkes' red-plush stage set is striking if slightly bizarre, but it entirely fills the bill suggested by the story With Act II terrific as it now stands, and Act III continually interesting because of the succession of O. Henryish double surprise switches, "Men of Distinction" stands an excellent chance. *Waters.*

The Day's Mischief

Dallas, April 4.

Theatre '53 production of drama in three acts (five scenes) by Lesley Storm. Features Dick Ewell, Mary Dell Roberts. Directed by Margo Jones. Sets and lighting, James Pringle; costumes, Dale Clement. At Theatre '53, Dallas, March 30, '53; $2.50 top.

Stephen Barlow ..... Dick Ewell
Laura Vining ..... Mary Dell Roberts
Grace Barlow ..... Norma Winters
Usher ..... Rex Everhart
Henry Vining ..... Edwin Whitneer
Evelyn Vining ..... Marianna Clore
Vi Vining ..... Patricia Barclay
Sally ..... Judy Andrews
Phoebe ..... Scottie Robinson
Mr. Faber ..... Charles Braswell

Lesley Storm's suspense drama, "The Day's Mischief," which had a '52 London staging, with Ian Hunter in the lead role, gets its U. S. preem as the season's sixth new script at Theatre '53. Though "Mischief" is lagniappe for the whodunit fans, its general appeal shouldn't challenge the hefty b.o. shown by earlier of this season's successes.

Margo Jones, in her second directorial effort this year, extracts able performances from her cast. Especially so in view of the trite, much-ado-about-nothing plot, which is sometimes offset by sub-plots and often by verbose dialog.

Central figure is a well-stacked 17-year-old femme student who gets after-hours aid in her Latin teacher's home. His wife, after 22 years of bliss, is at hand, but jealously accuses both of a love affair. Fleeing teenager disappears, with the middleaged prof upbraiding his wife, but admitting his normal reactions towards the young looker.

Provincial town of Rudford, England, is beset with rumors—fired by classmates who say the girl was seduced, was with child, and it's assumed her body was tossed in the river by the teacher. Suspense builds in the three-day time span, with the frustrated wife adding to the uproar at hearing the conjured, tragic assumption. Upsetting also is the girl's oddball aunt, who contents herself with imaginary lovers and would work her spell on her niece.

Third-act return of the bewildered girl unlooses fine acting by the entire cast in a highly charged finale. She has innocently visited London for three days and brought near hysteria to two families, dismissal from faculty to the professor. Tragic windup finds the teacher's wife has committed suicide.

As the distraught student, Mary Dell Roberts has her best role in seven straight productions. Here is a finely delineated character, and she adds a warm, sympathetic touch in the boff closing act. Dick Ewell is consistently effective as the teacher, and Norma Winters again impresses as the frustrated wife. Edwin Whitner gets over well as the reporter-father of the student; Patricia Barclay adds slight comedy relief as the harried mother, and Marianna Clore, a newcomer, registers heavily as the spinster aunt. Others in the cast disport adequately in brief roles.

Trick lighting of a dual set is socko. Milieu in general is excellent, as is the modern costuming. *Bark.*

The Big Leap

Toronto, April 13.

Actors Co. presentation of comedy in three acts (six scenes), written and directed by Leo Orenstein. Stars Austin Willis, Mona O'Hearn; features Sammy Sales, E. M. Margolese, Larry Martin. Settings by John Hellinga; lighting, William Drake. At Royal Alexandra, Toronto, April 13, '53; $3.50 top.

Bellboy ..... James Balfour
Fran Decker ..... Mona O'Hearn
Jackie ..... Pegeen Rose
Tony Hartman ..... Austin Willis
Meyer ..... Sammy Sales
Joe Socrates ..... E. M. Margolese
John Watson ..... Lou Pitoscia
Lucky Keeler ..... Allan Bertram
Steve ..... Larry Martin
Jack Mercer ..... Andy Halmay
Mike Stenoff ..... Paul Ringer
Jean ..... Maria Barrett
Radio Voices ..... Lorne Greene, Michael Cashin
Reporters, Photographers ... Jack Kuper, R. Messinger, Tom Whiting, Rose Oslender

Dealing with all the smart promotional angles of a dupe going over Niagara Falls in a barrel, "The Big Leap" has a novel basic idea, plenty of situation comedy and lively dialog plus a switch ending are here, but the three-act comedy will need plenty of tightening and more lively directorial pace. In theme and major characterizations, it's in the genre of "Three Men on a Horse" and "Room Service," and with competent doctoring and major recasting, shapes as a lively romp once the action is speeded up. Currently the writing is considerably superior to the acting interpretations.

Piece deals with an over-Niagara Falls venture by a dollar-hungry entrepreneur whose plans are upset when more sinister gambler-gangsters muscle in to rig the scheme. This is the serious note, plus the underlying factor that the life of the man in the barrel is of no account when $5,000,000 in bets is on the failure of the leap over the brink into the rock-strewn whirlpool 165 feet below.

Apart from that note, "Big Leap" is a hectic farce, with plenty of laugh lines and situations, fused with two love sub-plots that, in the pleading of the two leading women characters, jinx the plan when the fey-like barrel boy is convinced by his new love that he is simply attempting to escape the turmoil of modern life by making his self-pact with suicide. At conclusion of the second act, he refuses to go over the Falls.

Thought was that the play ended there, but third act turns into a boisterous romp, when a substitute voyager must be recruited to satisfy mass hysteria, with 200,000 spectators lining both sides of Niagara. Here is where the surprise switch comes in for an unexpected and hilarious finale. Whole play, incidentally, is in one set, a hotel suite.

Austin Willis as the promoter gives a highly competent performance; E. M. Margolese is properly sinister as the gangster-bettor who muscles in, and Sammy Sales gives a fine, understanding performance as a philosophical cabbie. But top honors go to Allan Bertram for his interpretation of a naive nature-boy type, who is too trustful of everyone till he is set aright by the gangster's moll with whom he falls in love.

On the distaff side, the three women in the cast contribute nothing in plausible acting ability, nor do the newspapermen. Orenstein has incorporated plenty of good writing and imaginative plot development, but his direction needs tightened urgency, speed and menace, with latter from outside directorial source. "Big Leap" has good possibilities for Broadway adaptation plus ultimate pix possibilities on the theme and Niagara Falls locale. *McStay.*

School for Brides

Detroit, April 5.

Gabriel Katzka production of comedy in three acts (five scenes) by Frank Gill, Jr., and George Carleton Brown. Features Mason Curry, June Fraser, Jimmy Brown, Nancy Wilder, Diana Florey. Directed by Loy Nilson. At Shubert, Detroit, April 5, '53; $3.60 top (with two-for-ones).

Charlie ..... Earle Mayo
Stephen Garrett ..... Charr Vickery
Julie ..... Diana Florey
Diana ..... Ginny Raye
Leslie ..... Katina Vea
Alice ..... Genevieve Boles
Jeff Connors ..... Jimmy Brown
Stephanie ..... Helene Santley
Ronnie ..... Vanita Brown
Frederick M. Hasty ..... Mason Curry
Dean Baxter ..... June Fraser
Mary ..... Nancy Wilder

"School for Brides," designated as a farce comedy, is an empty show. Revival is getting a two-week warmup at the 2,050-seat Shubert before taking to the road.

First act is wordy to a point of boredom; second act perks a bit, although the wordage still is heavy. Third act shines dimly with lines and action which make the customers sit up and take notice in a half-hearted sort of way. Sparse audience (half a house) at opening Easter night (5) sat on its hands, with laughs coming infrequently.

Play concerns a much-married millionaire (Mason Curry) who angels a school for brides in the hopes of finding a wife he can live with after the honeymoon is over. School is run by an ex-model agent (Jimmy Brown), who enrolls his cuties as students.

Curry does a fairly good job with the material he has. Also salvaging something out of their roles are Brown; June Fraser, as the dean of women, and Nancy Wilder, as Brown's wife. All of them, however, had trouble opening night remembering their lines, and the prompter, who fairly shouted the cues, had a busy night.

The models—Diana Florey, Ginny Raye, Katina Vea, Genevieve Boles, Helene Santley and Vanita Brown—are decorative. It's a pity they aren't utilized to get some action in the play. Their costumes are prim and uninspired, leaving both male and distaff sides of the audience cold. Setting is sparse and unattractive. *Tew.*

Brandeis Fest to Offer Poulenc Opera in U.S. Bow

Waltham, Mass., April 14.

First American performance of Francis Poulenc's comic opera, "Les Mamelles de Tiresias," will highlight the second annual Brandeis Festival of the Creative Arts, June 10-14.

Fest will again be under direction of Leonard Bernstein, Brandeis professor of music, who also composed the music for the Broadway hit, "Wonderful Town."

Plays Abroad

The Teddy Bear

London, April 9.

Peter Daubeny, in association with Gordon Latta and Cy Endfield production of drama in three acts by James Warren. Stars Roger Livesey, Ursula Jeans. Directed by Cy Endfield; setting, Richard Lake. At St. Martin's Theatre, London, April 6, '53; top $2.

Doris Delaney ..... Olga Lindo
Sonia Marten ..... Margaret McCourt
John Marten ..... Thomas Moore
Margaret Bell ..... Ursula Jeans
Dr. Harold Scott ..... Douglas Muir
Det. Jimmy Blake ..... Arnold Bell
Charlie Delaney ..... Roger Livesey
Pearl Harvey ..... Joyce Blair

But for the slow, plodding style used by the author, this play might have proved a hit. He has taken an intriguing basic idea, but develops it in a leisurely, almost casual, way with an overplus of pedestrian writing. As a consequence, its staying prospects are slender, although the marquee value of the stars, plus the intimate house in which it is staged may help it along for a modest run.

Outstanding feature of production is the delightful moppet performance by 14-year-old Margaret McCourt, who plays the role of a seven-year-old child. She has a bright, vivacious and intelligent approach, and is easily the dominating character. She plays one of two kids who are given asylum by their next door neighbor when their mother disappears. Subsequently, the woman is found dead and, although there are no traces of foul play, an astute cop suspects murder. It transpires that the mother, who recently returned from Austria, smuggled diamonds from Europe which were probably concealed in the child's most prized possession, a fluffy teddy bear.

As the curtain drops on the first act, the benevolent nextdoor neighbor, who by now has become "Uncle Charlie" to the kids, is revealed as the killer. Ensuing scenes are taken up with his efforts to lay his hands on the missing jewels, alongside the child's despair at losing her toy.

Main role is warmly played by Roger Livesey, and he puts more into it than the play merits. But even his solid performance is not enough to sustain this three-acter. Ursula Jeans has little more than a succession of short and unimportant walkons. Meaty femme role goes to Olga Lindo, as Livesey's mother, with a liking for liquor, and she plays it with characteristic vigor. Arnold Bell turns in an average portrayal as the cop, and Douglas Muir is adequate as the local doctor.

Other juve role, restricted in scope, is nicely played by Thomas Moore. Joyce Blair makes a delightful contribution as a local floozie in a role which is quite irrevelant, and might well be written out. Direction by Cy Endfield reflects the leisurely writing. Richard Lake's single setting is quite suitable. *Myro.*

Crime Parfait
(Dial M For Murder)

Paris, April 3.

Henri Bernstein production of play in three acts by Frederick Knott, adapted by Roger Feral. Directed by Georges Vitaly. Features Bernard Blier, Jaqueline Porel, Jean Martinelli, Pierre Destailles, Jacques Berthier. Set by Louis Suk; costumes, Jean Desses. At Ambassadeurs Theatre, Paris, March 28, '53; $3 top.

Tony Wendice ..... Bernard Blier
Patricia Wendice ..... Jacqueline Porel
Lesgate ..... Jean Martinelli
Inspector Hubbard ..... Pierre Destailles
Max Halliday ..... Jacques Berthier

"Crime" is the Roger Feral adaptation of London-New York's detective play smash, "Dial M for Murder," and it is slated for a long stay at the Henri Bernstein house, Ambassadeurs.

Feral, top Gallic TV producer, has retained script's London background, and delivered almost straight translation job. "Crime" has been given smooth, professional staging, star cast, attractive set and costumes, and is typical, tasteful Ambassadeurs production. Bernstein wants to hold it at his house until next February, when he will have new play of his own ready to go in. If things work out as planned. "Crime" will run through June, have usual French two-month summer layoff, reopen in fall, and play better part of next season. Such a plan, however, may over-estimate "Crime's" Paris staying power. Show has been nicely received and advance is good, but it seems unlikely that the fullforce success it enjoyed in London and New York will be duplicated in Paris.

Pix-legit star, Bernard Blier, takes on the lead role of the husband who wants to murder his faithless wife in order to inherit her fortune. As the mystery is revealed early in play, the suspense suffers a bit in both second and third acts, and crix here felt the audience should have been held in ignorance until near the final curtain, as was the style in days of oldtime mystery dramas, such as "The Bat."

Direction is too slow, and as a result, action becomes mechanical, and characters take on puppet-like quality. Speedy timing in London and New York veiled patness of text, but here it is revealed, and it interferes with one's belief in reality of both plot and characters.

Jacqueline Porel, Rejane's granddaughter, scores as threatened wife. Jean Martinelli, as the former college chum forced into attempted murder, Jacques Berthier as the lover, and Pierre Destailles as the sly detective, all register. *Curt.*

Stalag 17

Jack Hylton & Sam Byrd presentation of drama in three acts by Donald Bevan and Edward Trzcinski. Stars Harold Stone, Lee Patterson, Garry Davis, Charles Bang, Robert Shawley. Directed by Buford Armitage. At Princess Theatre, London, April 4, '53; $2 top.

Stosh ..... Harold Stone
Harry Shapiro ..... Garry Davis
Price ..... Charles Bang
Herb Gordon ..... Robert Shawley
Hoffman ..... Bill Nagy
Sefton ..... Lee Patterson
Duke ..... Vernon Gray
Horney ..... George Margo
Marko ..... Gerald Blake
Corp. Schultz ..... Peter Swanwick
Dunbar ..... Harold Ayer
Reed ..... John Hollis
Peterson ..... Gideon Selver
German Captain ..... Joseph Stein
Geneva Man ..... Hugo Schuster

Had this play been produced here earlier, its prospects might have been brighter; as it is, the subject is stale, and the lack of marquee names will retract from general interest and universal appeal. Last prisoner-of-war drama here ran only a few weeks, which doesn't augur well for a similar topic of alien brand. If some of the cruder comedy scenes had been eliminated, leaving it in the straight legit class, it would not have wavered between the two categories. The advertising billing as "America's biggest laughter maker" is definitely misleading to British taste. The first-nighters gave a full-blooded welcome to the mixed American-Canadian players, whose acting ability responded to every call put upon them, but the b.o. appeal can be rated no higher than even.

Grim story of brutality and betrayal among a group of American prisoners in Germany at the tail end of the war provides a good background for contracting characters and mounting tensity of situation.

Company is headed by Garry Davis and Robert Shawley who appeared in the original production, with other parts well played by Harold Stone, Lee Patterson, George Margo, Charles Bang, Harold Ayer, and excellent support by native actors in the German roles. Play, well directed by Buford Armitage, ran smoothly after out-of-town opening. *Clem.*

(Closed last Saturday (11) after nine performances.)

The Shrike

Vienna, April 7.

Josefstadt Theatre production of drama in three acts by Joseph Kramm. Stars Vilma Degischer and Robert Lindner. Directed by Warner Kraut. Settings by Harry Glueck. At Josefstadt Theatre, Vienna, March 18, '53.

This depressing clinical study of a New York mental clinic was well received at the German language preem by those who stayed to the end, but a good part of the audience (optimistic guess—20%) left during the intermission. Life is too grim here to do a b.o. biz with such strong-meat themes.

Vilma Degischer is well cast for the role of the trapsetting wife. She is less to blame for the fact that a big part of audience misunderstood her role, than the translator, who omitted to add harshness in her dialog. Robert Lindner contributes a performance of precision. Supporting cast is good without exception. Bibiana Zeller, Erich Scholz and Viktor Stefan Goertz deserve special praise.

Due to the awkward and unimaginative translation by Jochen Huth, all players are handicapped in trying to underscore the intrigues and gloom. A few added lines, explaining N. Y. laws, are needed to inform the audience. But that the "adaptor" forgot to do.

Werner Kraut of Zurich directed as guest, with an eye for heavy dramatic effects. It would have been better to show the interior of the N. Y. mental clinic in a less cozy and comfortable manner. As it is, no fear was injected. *Maas.*

Students of the drama department of the School of Performing Arts, N.Y., will present Christopher Fry's "Ring Round the Moon" for two performances May 2-3 at the Kaufman Auditorium, N.Y. Production is being staged by Michael Howard, a faculty member.

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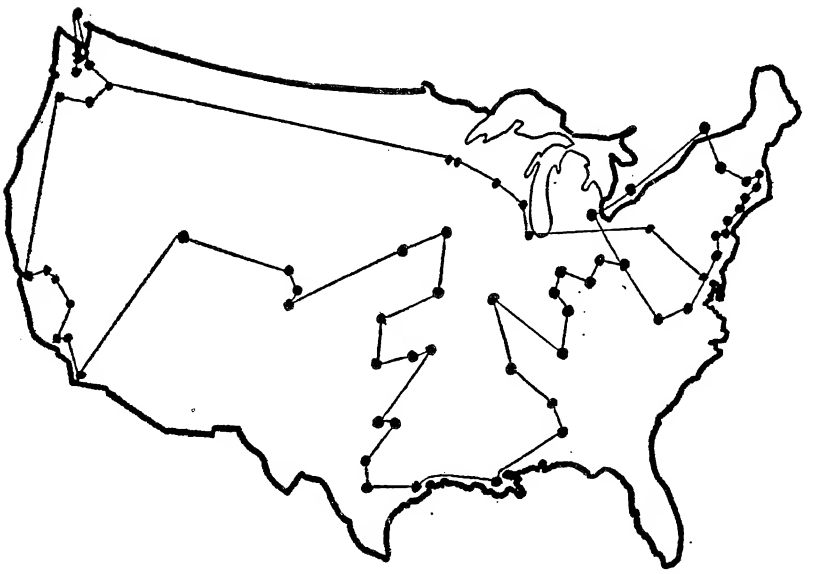

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Legit Bits

Hillard Elkins, of the William Morris legit - TV departments, leaves today (Wed.) for a 10-day Coast visit to line up stars for strawhat dates this summer . . . **Margaret Guenveur** will guest in "Be Your Age" and "Nina" at the Rochester (N. Y.) Arena Theatre . . . Pressagent **Bill Doll** will make his managerial debut with the fall production of "Sherlock Holmes," a new dramatization by **Ouida (Mrs. Basil) Rathbone** of the Conan Doyle stories, to star **Rathbone** in the title role . . . **Samuel Liff** will be general production supervisor for **Michael Todd's** "Night in Venice" spectacle this summer at Jones Beach, N. Y.

Ralph T. Kettering has succeeded **Carletone Miles** as pressagent of "Mrs. McThing," starring **Helen Hayes** . . . **Marijane Maricle** has withdrawn from "Can-Can" because her part was cut down during revisions in the current Philly tryout, and **Mary Ann Cohan** has succeeded her in the featured role of Gabrielle . . . **Cornelia Otis Skinner**, who just completed a season's tour in her "Paris '90" solo musical, will take a rest before deciding about playing the Continent this summer and going out on the road again next fall . . . **Kay Swift**, who penned the music and lyrics for "Paris '90," has composed a group of children's songs which will be performed by the Philadelphia Orchestra in Philly Friday (18) at the final program of the Children's Concert series. **Louise Carlyle** will sing . . . **Frederick Brisson** interested in **Ken Englund's** thriller, "Nightshade," which recently tried out at the Pasadena Playhouse.

Bethel Leslie has withdrawn from the touring "Mrs. McThing" to take over as ingenue in "Time of the Cuckoo," succeeding **Geraldine Brooks**, who is leaving for a film commitment in Italy . . . **Herman Bernstein**, general manager for producer **Leland Hayward**, is due for discharge this week from Harkness Pavilion, N. Y., where he underwent a hernia operation last week . . . League of N. Y. Theatres has been getting complaints about the swarm of "charity" panhandlers that has recently invaded the Times Square area to pester legit patrons.

Cocktail party will be given next Sunday (19) at Rosoff's restaurant, N. Y., to benefit the Equity Library Theatre . . . "Samson and Lila Dee," an all-Negro musical, is announced for fall production by **Oscar S. Lerman** and **Martin B. Cohen** . . . The Theatre Guild will offer a free exhibit of memorabilia of its 35 years of productions, next Tuesday (21) through May 10, at the Guild headquarters in N. Y. . . . **Blevins Davis**, co-producer of the current "Porgy and Bess" revival, is in London, having recovered from an attack of flu in Paris.

The **Virginia Card & George Houston** English version of Bizet's "Carmen" has been set for four performances this summer, by the North Shore Community Opera Assn., Highland Park, Chi, June 22 week; St. Louis Muny, week of July 27; Lewis & Young Music Circus, Sacramento, Aug. 17 week, and Green Lake Acqua Theatre, Seattle, Aug. 20-22. Boosey & Hawkes is publishing the libretto next month. . . . **B. Iden Payne** is directing "Cymbeline" for the U. of Texas drama department at Austin, April 21-25 . . . **Jerome Robbins** to be guest speaker at next Sunday's (19) meeting of the N. Y. Ballet Club.

"Some Little Honor," by **Johsephine Bentham**, has been optioned by **Abraham L. Sainer** and **William Weisman** for pre-Broadway tryout this summer at their Woodstock (N. Y.) Playhouse. Resident director **Philip Robinson** will stage it.

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'Wife' 15G, Portland

Portland, Ore., April 14.

Katharine Cornell, in "The Constant Wife, grossed a mild $15,000 in four evening performances and two matinees at the Mayfair Theatre last Wednesday-Saturday (8-11). The show also held over for a single performance last night (Mon.). Usual booking here is for a split-week.

The production previously garnered $2,900 for a one-nighter Sunday (5) at the Civic Auditorium, San Jose. This gave it a total of $17,900 for the seven-performance string. It opens tomorrow night (Wed.) at the Metropolitan, Seattle, and continues there through next Tuesday (21). Then it jumps to St. Paul for three performances April 24-25 at the Auditorium.

KURTZ TO LIBIDINS

Edmund Kurtz, concert cellist, has signed with David Libidins, indie impresario, for next season.

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Legit Followups

An Evening With Will Shakespeare
(COLONIAL, BOSTON)

Boston, April 7.

The masterly hand of Margaret Webster stands out in this exceedingly distinguished, and even memorable, routining of eight scenes from Shakespeare as far as the well-known candle sends its gleam.

Surrounded with two brilliant Shakespearean veterans and a half dozen less experienced but no less valiant players, Miss Webster has singled out entirely unhackneyed scenes and staged them without scenery or props in a way to make them as powerful as full-dress productions. In some instances, notably the scene between Brutus and Cassius, even more so, since such scenes might pass all but unnoticed without the special spotlight she provides.

This quality of spotlighting a given scene is, in fact, one of the things that makes this so uniquely satisfying an affair. Each scene, gracefully and often humorously introduced by Miss Webster herself, emerges as a highly polished gem in its own right and, due to the contrast, startlingly emphasizes the incredible range of the author's genius.

Basil Rathbone, Eva LeGallienne and Miss Webster are old hands in this style, and their work is a joy to see and hear. Mr. Rathbone's Brutus is superb, while Miss LeGallienne reaches her peak as Lady Macbeth. Though their tradition as well as their ennunciation is hardly Shakespearean, John Lund, Faye Emerson and Viveca Lindfors manage nonetheless to capture much of the special atmosphere required.

John Lund overcomes a frankly American approach and gets away with it, once over the hurdle of his first speech. Ann Faye Emerson, overcomes the barrier (to Shakespeare) of her Americanism by means of combined technique and ability to understand the direction. Viveca Lindfors, meantime, with or without a slight accent, scores heavily as the boyish Viola and wows as the object of Henry's suit.

No costumes are used, save for the role of Viola, though capes or wraps are occasionally employed. The carpeted stage is set merely with four chairs, a carved table and two wooden lecterns before a deep blue curtain, and these props are unobtrusively moved around as occasion demands by lesser members of the cast, which includes Paul Ballantyne, Lily Lodge Frederick Rolf and Del Horstman, who accompanies himself in old English ballads on the guitar.

Show captures complete audience attention from the outset and holds it throughout. *Elie.*

New Faces of 1952
(SHUBERT, BOSTON)

Boston, April 6.

There are plenty of stars in "New Faces," but the leading star is the pace and speed it maintains from beginning to end.

Show opened at the Shubert with all the verve and high spirits of a brand new outing rather than a year-old hit, and clicked with the first nighters from the outset. Cast as well as producers and stagers deserve plenty of kudos for sustaining such esprit de corps on the road.

While it is nominally Ronny Graham's show, and the comic with a face like an elastic band scores throughout, the supporting principals are by no means lost. On the contrary, so perfectly integrated is the staging and direction that no one personality dominates, all combining to convey an atmosphere of happy equality.

Each principal has his own crack at the heavy mitts and each wows. Alice Ghostley's "Boston Beguine," a satire that strikes home in these parts with a wallop, was matched with Paul Lynde's travesty on the ladies' club explorer, and that in turn was matched by Eartha Kitt's sultry "Monotonous." This number alone was given the privilege of an encore, though most of the numbers rated one.

Meantime, the vocals of June Carroll and Virginia de Luce (who neatly paced the between-curtain lines) as well as the numbers by the sextet of young and handsome dancers, served as admirable contrast to the comedy numbers. Music, if boasting no hits, was at least attractive and utilitarian, and served to hold the show together in robust style. Sets and costumes, all looking as fresh as the cast itself, lent additional visual attraction to the show, which came as a breath of springtime to a town that's had a pretty gloomy season in the musical theatre. *Elie.*

2 ROBBINS PREEMS FOR N.Y. CITY BALLET SEASON

Jerome Robbins, associate artistic director of the N. Y. City Ballet as well as a Broadway dance director, is choreographer of two of the four new works which will highlight the forthcoming spring season of the NYCB at City Center, N. Y., May 5 to June 14.

Troupe will preem Robbins' "Afternoon of a Faun," to the Debussy score, May 14, and "Fanfare," to music by Benjamin Britten, May 26. Todd Bolender, one of the troupe's lead dancers, has created a new work in "The Filly," set to music by John Colman, which will bow May 19. Fourth work, new to the Center, is a revival of Ballet Caravan's 1938 hit, "Filling Station," choreographed by Lew Christensen (now NYCB's administrative director) to music by Virgil Thomson. This will preem May 12.

Troupe will have some personnel changes among its leads. Nora Kaye is returning after her stint in the closed legiter, "Two's Company." Marie-Jeanne comes back to the troupe after several seasons with the Cuevas Ballet in Europe.

Brit. Equity Tough

Continued from page 71

working on the following scale: Productions of eight performers or less, one American artist; productions of nine to 16 performers, two American artists; and so on. Thespers earning less than $168 a week would qualify for automatic rejection.

Despite some local opposition, tentative agreement has been reached to permit a modest inflow of Yank performers to play in British repertory (stock) companies. It has been agreed that a maximum of 12 Americans should be admitted each year under this category, six of whom should have completed courses at approved British dramatic schools. An age limit of 30 has been fixed, and it was decided not to engage more than one American in any one company. Consideration will be given to upping this figure to 15 a year.

A toughening of the British attitude is believed to be due to the fact that the local union feels it is able to negotiate from strength. This conception is partly contributable from employment figures given by Alfred Harding on his arrival, which revealed a shrinkage of employment in America.

It is known that the British spokesmen challenged the argument that theirs was a restrictive policy and thought it could be argued that American Equity had been more difficult than they in the matter of alien entry. The operation of the American six-months rule, it was claimed, had probably denied more employment to British artists than the operation of British Equity's normal procedure.

Assurance was given, however, that even in the event of a breakdown of the negotiations, British Equity would not impose any retaliatory measures, even if the new restrictions were imposed in America. In such circumstances, applications would be considered, as they have been in the past, on their merits.

As the negotiations are aimed towards a reciprocal pact, British Equity have proposed that the six-months' rule should be enforced either on both sides of the Atlantic or on neither.

'Sheba' 11G, St. Louis

St. Louis, April 14.

Joan Blondell was visiting lead in "Come Back, Little Sheba" last week at the Empress. After near SRO on teeoff night, biz dropped off and piece wound up with an estimated $11,000.

Stuart Erwin, in top role of "Three Men on a Horse," opens a week's frame at the Empress tonight (Tues.).

Off-B'way Show

Surprise Package
(Originals Only, N. Y.)

Originals Only, which has been producing off-Broadway shows for a number years, fails to strike a responsive chord with "Surprise Package," musical currently being offered at its Greenwich Village, N.Y., showcase. Hackneyed plot and dialog are made additionally tiresome via a string of feeble attempts at comedy lines. Musically it's difficult to determine the full value of the score as singing, except in one instance, isn't of a ranking quality.

Tom Hill, Originals' producer, has put the show together with intention of pitching it for strawhat circuit presentation. Chances of production going over with the warm-weather audiences are slight. Three-acter, offbeat for a musical, has a book by Hill and Donald Stuart with music and lyrics by Frances Ziffer, Hortense Belson and Harry Wieder.

Of the performers, Larry Mitchell is standout with his solid piping. Nancy Quint is proficient in her handling of a comedy role, showing to best advantage in a specialty number. "The Apple of My Mother's Eye." Tune registers in a comedy vein and would be a fair bet in a sturdier production.

Yve Gumbelle's choreography, though basic, holds up in this semi-pro atmosphere. *Jess.*

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Literati

Quick Calling It Quits

Quick is calling it quits after its June 1 issue and the pocketsized mag will be merged with Look, Gardner Cowles, president and editor of Cowles Magazines, announced this week. Reason for the bowout from the pocketsize field, according to Cowles, is difficulty of securing advertising for the small-page size.

Quick's exit doesn't leave too much of a hole in the pocketsize field, what with new mags like Why, People Today, etc., springing up almost weekly. However, it's bowout does leave a void in the pocketsize news digest field.

Circulation was 1,300,000, and mag sold at a dime. But rising costs necessitated greater advertising than the mag was able to get. Several features will be integrated into Look, and subscribers will receive Look for the rest of their subscription periods. Addition of the list to Look will give latter a total circulation of 3,700,000.

Latest circulation getter for Quick had been its metropolitan area TV listings, which had cut deeply into circulation of the TV mags like TV Guide in N. Y. Quick's fold will probably serve to enhance TV Guide's position, coming at a time when the Guide is building a national circulation under Walter Annenberg's aegis.

Capp's TV Reporter

A new tele guide will be put on eastern newsstands April 23 by Capp Enterprises headed by cartoonist Al Capp and his brother, Elliot Caplin.

Latter, a former editor of Parents mag, will be publisher. Sheet, labeled TV Reporter, will attempt criticism as well as reporting of tele news events.

TV Reporter is being aided initially by the American News Co., which formerly distributed TV Guide, recently bought by the Annenberg interests. TV Guide was withdrawn from American News by the Annenbergs, who maintain their own distribution setup. Distributor was left with a hole in its setup that amounted to $300,000 revenue, and as a result interested the Capp concern in starting the new venture.

Editor will be Harold C. Field. Paper's format will call for program ratings. Caplin contends that any program until 9 p.m. must be regarded in the light of its acceptability to children. Sheet will also go after signed articles from the outside.

Meyer Berger Resumes

Meyer Berger, N. Y. Times' Pulitzer prize reporter, resumed his "About New York" column in the daily this week after a 13-year hiatus. Berger's original column, which stemmed from his coverage of the N. Y. World's Fair, ran daily until it was killed by wartime space shortage in 1940.

The new three-a-week column, published Monday, Wednesday and Friday, will run about 500 words on sundry odd angles of the N. Y. beat. Berger states he'll make no attempt to compete with other "Broadway columnists."

'Mutiny' Rampant

Herman Wouk's "The Caine Mutiny," published by Doubleday, has maintained its position in the best-seller lists for the past two years, according to the N. Y. Times Sunday (12) charting of literati clicks.

During this time, the Pulitzer Prize novel has sold 435,000 copies in the bookstores, with 1,750,000 copies, in various editions, now in print. It has been picked up by five book clubs and syndicated in 39 newspapers.

Wodehouse-Bolton History

A combined autobiographical history of musical comedy in America and England by P. G. Wodehouse and Guy Bolton will be published by Simon & Schuster. Writing team, responsible for a number of shows put on during the '20s, recently signed a contract with the publishing firm to issue the book, labeled "Bring on the Girls." A full picture section will augment the text. Wodehouse, incidentally, will also have a novel, "Ring the Bell," dealing with British aristocracy, ready for publication next year.

Also slated for future S & S publication is "The Esquire Treasury," which will contain over 70 yarns culled from issues of the mag dating back to 1934. Authors who'll be represented include Ernest Hemingway, John Steinbeck, F Scott Fitzgerald, Max Schulman, Herman Wouk and Erskine Caldwell. A special 48-picture section will supplement the reading material.

Bing Crosby's own story, "Call Me Lucky," is also on firm's upcoming schedule. Selections from the yarn, which will be published in both paper and cloth editions, were just serialized by the Saturday Evepost.

Still More 'Pogo'

Walt Kelly, creator of the "Pogo" comic strip, now in 357 papers, has a new book due in May under Simon & Schuster imprint. It's called "Uncle Pogo So-So Stories," and despite its title is for adults and not children.

The book, with pictures and text by Kelly, is a collection of satirical pieces including "The Bloody Drip," a takeoff on the modern mystery novel featuring Mucky Spleen, a private eye-ear-nose-throat-leg man; a shortstory with illustrations on the issue of freedom of speech, and a joshing approach to kid books, "A Chile's Guardin' Adverses."

Two more books by Kelly will be published in the fall by S&S: "Comic America," a history of the comic strip in the U.S., and a new "Pogo" book tentatively titled "Jes Playin' Possum." The latter will be the third "Pogo" book for S&S. First, called just "Pogo," has sold more than 300,000 copies since publication two years ago, picking up sales after the second, "I Go Pogo" (which has sold 260,000), came out last fall.

Trim N. Y. Trib

Modern makeup and a compact page size, designed to make the paper more readable and easier to handle, were introduced by the N. Y. Herald Tribune as of last Wednesday (8). New format stresses "briefer, simpler" headlines. Column widths have also been trimmed slightly.

Aside from achieving a streamlined effect, the new Trib will obviously save on newsprint since the overall page width has been cut almost an inch. Sheet has long pioneered in developing new design and printing techniques.

Barn Blueprint

"Blueprint for Summer Theatre: 1953 Supplement" ($1.50), has been issued by the John Richard Press. Edited by Broadway stage manager John Effrat, this sixth annual compilation of strawhat info contains special articles and outlines of pertinent union rules, plus lists of barns, last season's new plays (with reprints of VARIETY reviews), revivals, stars, newspapers, etc.

N.Y. City Ballet's Story

The fantastic leap of the New York City Ballet from a small, semi-pro, parochial group five years ago to America's No. 1 ballet company and one of the great terp troupes of our time, is told with great warmth, skill and authority in "The New York City Ballet" (Knopf; $5). Story is actually the evolution of the company, through several metamorphoses in the past 18 years, from American Ballet, Ballet Caravan and Ballet Society to its present status. Told by the noted ballet authority, Anatole Chujoy, editor of Dance News, who sat in or through most of the vagaries, crises and developments, it is not only comprehensive but "official."

Book is put on a very personal basis from the start, so that what might be a dry, matter-of-fact, impersonal account turns into a lively, personal, anecdotal and quite readable, inside-stuffish chronicle. While written with enthusiasm as well as great learning, it is also honest and quite critical. Fine tributes are paid to Lincoln Kirstein and George Balanchine, the selfless guiding spirits of the projects throughout, with kudos for Morton Baum and other unselfish enthusiasts who joined in for the NYCB phase.

The artistic aims of the troupe, especially in the last five years, attracted an unusual amount of help and goodwill. Jerome Robbins and Harold Lang came over from Broadway to dance with it, at a pittance. Kirstein, Balanchine, Baum worked for nothing. Igor Stravinsky crossed the continent to conduct for one evening, when one of his works would be done. World-famed choreographers contributed ballets to it; with few exceptions, every dancer in America wants to join it, and work in its high artistic atmosphere. Esteem of the troupe in Europe, its two tours abroad, are carefully brought out.

Book not only chronicles the troupe's history, and discusses noted personalities, but also describes its lead dancers and its repertoire of ballets at great length. An absorbing volume, the book is essentially, as Chujoy describes it, "the story of achievement, through trial and error, of two Americans, the native-born Lincoln Kirstein and foreign-born George Balanchine, both impractical dreamers, who succeeded because they had genius and vision." *Bron.*

Now It's Books In 3-D

Scripter Malvin Wald, who has been teaching scenario writing at USC for the past five years, is writing a book titled: "How To Write For Dimensional Drama." This is believed to be the first volume devoted exclusively to 3-D.

Hollywood Parlay

Alyce Canfield's book, "It Takes More Than Talent," written in collaboration with Mervyn LeRoy, will contain a foreward by Louis B. Mayer, and a flap intro by Louella O. Parsons.

Grayson's 4th Encore

Charles Grayson, Hollywood scripter, has done it again with "The Fourth Round," which is literally No. 4 in his anthology of stories for men (Henry Holt; $3.95). Hemingway, Fitzgerald, Gallico, LaFarge, Kantor, Hecht, Thurber (to whom he dedicated the book), Fairbanks, Jr., Cozzens, Steinbeck, Longstreet, Ben Ames Williams, Sinclair Lewis, Bromfield and many others are represented in this brisk galaxy which, as designed, is virile reading. For the convincer, Humphrey Bogart did a brief foreword. *Abel.*

'U. S. A. Today'

To repel the normal British idea of the U. S. as a land of gangsters, an exhibition titled "U. S. A. Today" opened in Edinburgh, Scotland, yesterday (14). It will stay in the Scot capital for three weeks, then go on to tour main British cities.

Exhibition includes library, film strips, stereosopic picture viewers, a cinema and a music unit, with disks ranging from classics to swing.

Police Sued on Book Ban

The New American Library of World Literature, New York, publisher of pocket-sized books, has filed suit in Cleveland Federal Court to curb Youngstown's police chief, Edward J. Allen, Jr., in his campaign against sexy books there. Hearing is scheduled for tomorrow (Thurs.) on an application for a temporary injunction lifting the chief's ban on 39 books published by the firm.

Company also brought suit against the chief personally for alleged libel, asking $3,500, and against the city and the chief for damages for loss of sales which already totals $50,000, according to the suit. Also asked was a ruling by the court declaring the city's ordinance against obscene books invalid under both the Federal and Ohio constitutions.

CHATTER

Jack Goodman, Simon & Schuster editor, planed to Jamaica last week on vacation.

Doris Burrell, managing ed Department Store Economist, off on month's vacation in Europe.

Harry Miller, editor of Straits Times of Singapore, covering the 3-D situation in Hollywood.

Ruth Werthman, of Newsweek magazine, planed overseas Monday (13) for a six-week vacation in Italy.

Harry Haenigsen's "Penny," paper-back book on comic strips, to be published by Simon & Schuster April 28.

Jose Jasd was elected to succeed Nora Liang as president of the Foreign Press Assn. of Hollywood for a one-year term.

Kathlyn Hulme of Los Angeles received the Atlantic Monthly's annual $5,000 non-fiction award for her book, "The Wild Place."

Emmett Kelly, tramp-pantomime clown with the Ringling Bros. Barnum & Bailey Circus, has done his autobiography for Prentice-Hall publication.

Evelyn Harvey, Collier's entertainment editor, heads for the Coast this week to visit major studios and huddle with top film writers.

William I. Nichols, This Week ed, in Tokyo all last week, will spend three weeks in Formosa and Hong Kong and return for three more weeks in Japan.

Leonard Harris, play critic and columnist for the Reading (Pa.) Eagle, evening newspaper, vacates his post May 1 to join the Scranton (Pa.) Tribune as a political and editorial writer.

Fred Woodress, VARIETY correspondent and Birmingham (Ala.) Post-Herald columnist, due in N. Y. Saturday (18) for a week of playgoing. Woodress, incidentally, is the author of two plays, "Back to Back Bay" and "Impasse."

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Being a sucker for lost causes, I find myself rushing to the rescue of Hollywood every time a remake comes out of a major studio. Old men repeat themselves and feel that anything new is full of hazards. But old men belong on pensions, not on the firing line where new twists and surprises are a matter of life and death. So it is to help the young adventurers, not the Forest Lawn Alumni Assn., that the Scullywag tosses his genius like confetti, for free, on those who read and run. Allons, donc:

Old Title	New Title
KON-KON	I WANT CHILE

Three men take off from the coast of Chile on a raft supported by two canoes made of laminated corncobs. They want to prove that the people of Pago Pago and the natives of Chile are blood relatives because both eat chile con carne, though the Polynesians call it "kon-kon" while the Chileans, except those who went to Harvard, pronounce the "r" in carne.

The voyage goes badly till they are off the Hawaiians. There they pick up a plump mermaid who reminds them of a beachcomber they once knew. He too was a Dane. She has a beard of sponges and carries a set of waterproof books. She reads from them whenever there is work to be done.

"Charles Laughton," says Skipper Soldad, "or I am no Norwegian student of English literature!"

One day the mermaid's T-shirt becomes torn in a storm. The cleavage makes everybody suspicious. Life becomes intolerable after that.

"Let's heave her overboard," cries First Mate Halvorson.

"What good will that do? She's a mermaid," the skipper points out.

Canute the cook issued his ukase. "If she goes, I go," he said.

"Have we got enough chile con carne prepared for the rest of the voyage?" the skipper wanted to know. Halvorson assured him they hadn't. "Okay," decreed the skipper, "in that event she stays."

Both the mermaid and Canute rejoice at the decision. They play Eskimo. They rub noses and kiss if they miss. Canute keeps missing.

"Disgusting!" cried the skipper. "Throw them both overboard."

After that they followed the raft like dolphins, Canute riding the mermaid like a cowboy on a sea horse. Then one day both disappeared under a huge wave:

"Good riddance," shouted the skipper.

Ill luck follows them for weeks. They have to eat their laminated corncobbed canoes. It looks as if the choice is either sink or starve. More dead than alive, they are washed up on the beach at Pago Pago. The chief welcomes them and carries them to a feast of chile con carne.

"Excelsior!" cries Soldad, reverting to his native Norwegian.

"Don't you mean 'Eureka'?"

The voice seemed familiar. Soldad turned to face his prompter. "You?"

"Of course, me." replied Canute. "And what's more, I have not only introduced chile con carne to these islands, but the chief and I have signed a pact which ties up the concessions from here to the mainlands both east and west."

"And the mermaid? Was she male or female?"

"Oh, you know those Danes. They can be anything. But that wasn't what split us up. She said dry land gave her a dry rash and made her beard itch. Besides she was a vegetarian. Preferred sea weed. For the iodine, you know," explained Canute.

At that both Soldad and Halvorson threw up and the chief didn't feel very good either. So they all got drunk on rice wine and the place became a Pacific paradise again.

Old Title	New Title
LOOK SHARP	FAREWELL TO BLADES

Marvin Heck, a technician in the weather bureau not yet on civil service, could not understand why he suffered from insomnia. Neither could his wife. She suspected it might be another woman who was preying on his mind. He thought it was, too, but he couldn't remember which one.

Then one evening while shaving he heard a radio announcer telling how to "be sharp, look sharp, feel sharp."

"That's my whole trouble!" he cried. "I feel so keen after shaving I can't get to sleep."

His wife looked at him long and doubtingly. But maybe, she thought, he was telling the truth. Maybe the trouble was he was shaving at night instead of the morning.

"Honey," she said, "why not try a razor blade that makes you look dull and feel dull? Then you'll sleep, and with such a dull bore at my side, I will too."

He laughed. She sure was a great kidder. But he decided to try anyway. Sure enough, the dull blade made him feel dull. He yawned and had a hard time getting the lather off his face before he fell asleep. He slept like a baby. That is to say, he turned over only 47 times, bellowed only three times, the longest for 20 minutes, and woke refreshed, feeling sharp, but looking unfortunately, like a bum.

By five o'clock, his shadow was so long he erroneously reported an eclipse of the sun and was fired. But it saved his marriage. He and his wife joined the House of David and lived happily ever after in the outfield of the ball team.

Old Title	New Title
ROBBIN HOOKE	PEONIES FOR PEONS

Robbin Hooke was a direct descendant of Sandy Hooke, a Scot who tried to recapture the port of New York on the pretense that Sandy Hook had been confiscated from his family by the English and had been ceded to the United States without proper title. He failed and had to flee to sea for his life.

After roaming the seven seas as a pirate, his ship was riddled by a British man-of-war and beached at Baja, Calif. Hooke and two of his crew managed to escape inland, hiding days in the ruins of missions.

In one of these they met up with some Mexican bandits and formed a revolutionary party to free the peons of foreign tyranny. Hooke was particularly intrigued with this idea when his eyes were attracted by Lupe Velour, the daughter of Pancho Velour, leader of the bandits. But Jose Nylon (pronounced Knee Lon), second in command of Velour's guerillas, resented Hooke's eye-trouble.

Lupe thought it lots of fun until they raided the rancho of Senor Rancid Thirst and Hooke began ogling Thirst's daughter as he had Lupe. In a drunken revel she egged Jose to give Robbin the works. But Jose failed. Robbin tied Jose's hands, blindfolded him and made him walk a plank. Jose landed in a muddy pigsty. It made a pretty splash of activity. The peons howled with delight. Then Robbin gave all of Thirst's spare coins to the peons.

Pancho Velour resented this. This wasn't what the revolution was for, he insisted. But Lupe thought it was a magnificent gesture and offered her hand in marriage. It was the last thing he wanted. He had everything else. But he took it in good grace, declared the revolution at an end and thus founded the Hooke family, one of the richest in Mexico to this day.

This is romantic picture for people who like to see Communists reform and settle down.

Broadway

Wendell Corey planed to the Coast Saturday (11) after a brief local visit

Loew's chieftain Nicholas M. Schenck due back from Florida vacation April 27.

Paul Graetz in from Europe Sunday (12) for a two-week stay prior to rolling a new film in London.

Dr. Herbert T. Kalmus, Technicolor topper, and his aide, John B. Clarke, Jr., in from the Coast Sunday (12).

Ivan Black, longtime associate of Arch ("Bwana Devil") Oboler, now bills himself "America's first 3-D pressagent."

Italian Films Export cocktail-partying Anna Magnani at a press reception tomorrow (Thurs.) at the Savoy Plaza.

Sol Hurok flew in yesterday (Tues.) from London, after finalizing details of Sadler's Wells Ballet's fall visit.

Jeff Morrow due back from the Coast Saturday (18) after completing acting stint in 20th-Fox's "The Robe."

Mrs. David Rockefeller and J. Peter Grace, Jr., were elected to the board of directors of the N. Y. Philharmonic last week.

Erwin Straus, son of composer Oscar Straus ("Chocolate Soldier"), has opened Continental-type cafe, the Empress, on East 79th St.

Robert Taylor due in Sunday (19) and leaves Tuesday (21) for London to begin work on Metro's "Knights of the Round Table."

Metopera soprano Dorothy Kirsten back from Europe Sunday (12) on the Queen Mary, accompanied by husband Dr. Eugene Chapman.

Sammy Cahn, Warner Bros. producer and songwriter, in from the Coast. His mother, Mrs. Alice Cahn of Brooklyn, is critically ill.

Producer Z. Wayne Griffin off to Europe last week on the United States. Also sailing was Lawrence Kent, 20th-Fox's rep on the Gaumont British board.

Mort Blumenstock, Warner Bros. pub-ad topper, back to his Coast headquarters yesterday (Tues.) following launching of company's initial 3-D'er, "House of Wax."

Joseph Kaufman, Cinerama exhibition topper, to the Coast yesterday (Tues.) to look in on preparations for opening of Cinerama there. He's due back Sunday (19).

Marian Anderson leaves today (Wed.) for her first tour of Japan. En route, Miss Anderson will sing two concerts in Honolulu. Isaac Jofe accompanies her as personal manager.

Ernst Haeusserman, head of the theatre department for the U. S. State Dept. in Vienna, here to supervise production of an indie pic production, "Austria Looks At America."

RCA Victor chief Manie Sacks has switched to the Essex House. Ike Levy, Official Films board chairman, bought Sacks' old apartment at the Hampshire House, a co-op setup.

Robert S. Wolff, managing director of RKO in Great Britain, is in N.Y. from London on one of his periodic visits. Wolff is huddling at the homeoffice on policy matters in England.

Carnegie Hall throwing a dinner for its house manager, John J. Totten, April 28, to mark his 50th anni at the Hall. Totten started there as an usher in 1903, and has been house manager since 1927.

Ed and Pegeen Fitzgerald have deserted the Pierre for an East 78th St. town house, just acquired, but will maintain an office in the hostelry and still commute to their Hay Island (Conn.) weekend retreat.

Olivia de Havilland sailed Sunday (12) to attend the annual film festival at Cannes and to sightsee and catch plays in Rome, Paris and London. She was accompanied by her small son. She's due back in eight weeks.

Norman Reader, ad-pub chief French Tourist Offices here, off Friday (17) for two months' motor tour of France, Italy, Switzerland and Belgium, winding up in London for the Coronation. Back in N. Y. with Mrs. Reader June 10.

J. Edward Lumbard, Jr., litigation attorney for RKO during the antitrust suit, named U.S. attorney for the Southern District of N. Y. by President Eisenhower. A former N. Y. Supreme Court justice, Lumbard resigned as senior partner of Donovan, Leisure, Newton, Lumbard and Irbine.

Robert Montgomery named a director of the Variety Club Foundation to Combat Epilepsy, board chairman William J. German announced this week. Charles Einfeld, 20th-Fox pub-ad topper, and Charles L. O'Reilly, of ABC Vending Corp., were added to the amusement industry fund raising committee.

Paris

Jean Bretonniere into Moulin Rouge show.

Erik Charrell arriving for summer stay in Europe.

John Crosby in on Pan American's Philadelphia inauguration flight.

Erich von Stroheim to Marrakech for exteriors of "Alerte au Sud" pic.

Charles Trenet inked to accompany annual bicycle tournament, Tour de France.

Earl Blackwell (Celebrity Service chief, due in town on way to Cannes Film Festival.

Thornton Wilder in from Germany to spend two weeks here prior to returning to U.S.

William Wyler in from Rome where he has completed editing of Gregory Peck pic, "Roman Holiday."

Theatre de Paris to get revival of Jean Boyer-Georges Van Parys-Serge Veber operetta, "A Woman a Day," May 1.

Lucienne Delylle disking for Pathe a Gallic version of American cleffer Jimmy Davis' song, "Sugar, Sugar Daddy."

Ruth Gordon & Garson Kanin leaving Paris for tour of Riviera and Italy. Co-author couple to spend summer in Europe.

Kirk Douglas, with Anatole Litvak pic, "Somewhere in the World," completed, on to Rome for 3-D pic of "Odyssey" to be directed by G. W. Pabst.

Noel Coward play, "Les Amants Terribles," ("The Frantic Lovers") adapted by Claude-Andre Puget, getting a reprise here at the Gymnase, in to replace floppo "Le Cocotier."

Anne Baxter, Olivia de Havilland, Arthur Freed, Metro producer, Lex Barker, Edward G. Robinson and Vittorio de Sica here en route for Cannes Film Festival. Jean Cocteau elected president of Festival jury.

Miami Beach

By Lary Solloway

Universal's Bill Goetz at the Roney Plaza.

Patsy Shaw into Driftwood Room of Nautilus Hotel.

Esquire travel ed Dick Joseph at the Lord Tarleton.

The Harold Romes sunning at the Biltmore Terrace.

Arthur Blake held over for two additional weeks at Sans Souci Blue Sails Room.

TV actress Lisa Howard and Transfilm veep Walter Lowendahl honeymooning here.

Arthur Godfrey troupe in for three-day series of radio-telecasts from Kenilworth Hotel (15-18).

Patachou, current at Saxony Hotel, heads for dates in Las Vegas and L. A.'s Cocoanut Grove next week.

Dade County Auditorium set touring companies of "Guys & Dolls" and "Top Banana" for next season.

Pittsburgh

By Hal V. Cohen

The Gaylords slotted for mid-June stand at Copa.

Dick Hoover, Playhouse g.m. elected to directorate of ANTA.

Irene Manning coming to Pitt next month to star in annual Home Show.

John Walsh, Fulton manager, and his wife celebrated their 21st wedding anni.

Civic Light Opera Assn. has tagged Zero Mostel for "Louisiana Purchase."

Al Checoo's wife, singer Jean Bradley, will be in "Carnival in Flanders" with him.

George Jessel due in Sunday (19) for luncheon commemorating Israel's fifth anniversary.

Anita Alvarez signed for her original Broadway role in summer opera production here of "Gentlemen Prefer Blondes."

Washington

By Florence S. Lowe

MPAA's Academia currently undergoing some facelifting.

National Gallery of Art's 10th American Music Festival set for Sunday evenings April 26 through June 7.

George Jessel, due here for the UJA kickoff dinner April 29, in town over weekend to huddle with Israeli's Moshe Sharet.

Darryl Zanuck, here for State Dept. and White House powwows, stayed over to attend Saturday night's Gridiron Dinner.

Fox Movietone bureau chief Tony Muto chairmanning White House Photographers' dinner in honor of President Eisenhower May 22.

London

Ron Randell had a brief stay in London before planing to Rome for a TV film project.

Irene Hilda and Eddie Vitch featured in "Toppers About Town" telecast from the Mayfair Hotel.

Harry Levene tossed a cocktailery for Ann Shelton prior to her British cabaret bow at the Bagatelle.

Helen Ives winged in from New York to set details for two Coronation concerts at Royal Festival Hall for her husband, Burl Ives.

Lizbeth Webb, returned from a six weeks' stint entertaining troops in Korea, is inked for Sarah Brown role in "Guys and Dolls."

Lloyd Shearer had a short stopover in London prior to planing to Nairobi to do research work on Mau Mau for an upcoming script.

John C. Dennett, on the sick list for more than 15 months, returned to his desk. He's publicity director for General Film Distribs.

Sonja Henie makes her professional debut in Europe when she stars in "Ice Revue of 1953," which preems at the Empress Hall May 25.

Mrs. Phil Green, wife of the composer, has written a new song hit, "We'll Pray For You," which has been recorded by the BBC Show Band.

Norman Wisdom returned to the cast of "Paris to Piccadilly," Follies Bergere revue at the Prince of Wales, after a four months' break in pantomime.

Margot Stevenson, here last year to play in "Sweet Peril," has been inked for "The Seven-Year Itch," which is skedded to come to town next month.

Chicago

Lennie Hayton in to join Lena Horne, currently at the Chez.

Bennett Cerf in for autograph parties on his book, "Good For A Laugh."

Connie Russell in town for a few days before a Milwaukee engagement.

Herb Carlin in ahead of Betty Hutton revue at the Shubert May 4 for two weeks.

Hildegarde starts a month's stand at the Edgewater Beach Hotel Friday (17).

Ezio Pinza in for press interviews on new film "Tonight We Sing," at the Palace.

Danny Newman is handling the one-week reading stand of Emlyn Williams at Great Northern.

Jimmy Durante stopped over to visit Dave Halper, Chez Paree host, and finalize his June stay there.

Cole Bros. Circus, with Cisco Kid added attraction, opening 28-day run at the Chicago Stadium this week (17).

Emmet Dedmon goes back to his old drama desk spot on the Chicago Sun Times for a month while Herman Kogan takes a month off to touch up his biog of Bill Thompson, fabulous Chicago mayor during the '20s.

Minneapolis

By Les Rees

St. Paul Civic Opera presenting "Carousel."

Slavenska-Franklin Ballet at Lyceum April 16-18.

Jan Garber played Prom Ballroom one-nighter.

Alvin, burlesque, resumed after Holy Week shuttering.

Union Label Industries Show at Auditorium April 18-25.

Shipstad-Johnson "Ice Follies" wound up three-week engagement.

Hotel Radisson Flame Room has Carl Brisson with Don McGrane orch.

Gray Gordon, erstwhile bandleader, here piloting Les Paul & Mary Ford.

Flame Theatre Cafe presenting Sunday matinee jazz concerts with Percy Hughes orch headlining.

"Biggest Show of '53," with Frankie Laine, etc., gave two Radio City performances Sunday (12).

San Francisco

By Ted Friend

Hildegarde to Chicago.

Kurt Kasznar doing the seven hills.

Henry Busse one-nighting at El Patio.

Bimbo, 365 Club boniface, to Europe.

Jack Miller, Orpheum manager, into hosp for tonsil yanking.

Earl Bostic into Blackhawk and Muggsy Spanier into Club Hangover.

Duke Ellington and Pearl Bailey due for week of vaude at Paramount.

Dean Jennings, Chronicle columnist, in Mt. Zion with ticker trouble.

Joe E. Lewis into Venetian Room of Fairmont for initial Frisco engagement.

Isaac Stern doubling via Opera House concert and "Tonight We Sing" at St. Francis.

Julie Williams, longtime Mark Hopkins publicity director, resigned to live in the east.

Quebec

Ethel Smith jamming La Porte Saint-Jean.

"Ice Cycles" goes into the Coliseum April 24-29.

First Piano Quartet gave recital at the Capitol (13).

Juliana Larson at new La Vie en Rose nitery until Tuesday (21).

De Paur's Infantry Chorus will sing Friday (17) at the Capitol.

Francis Brunn, with Louis & Olivers, a click at La Tour, and ditto Lily Fayol at Chez Gerard.

New municipal law permitting dancing in city's nightclubs, specially to please tourists, meeting with strong protests from church and social organizations.

Le Theatre du Nouveau Monde scored in Canadian preem of "La Cuisine des Anges" at the Palais Montcalm (9). This play is now on Broadway as "My Three Angels."

Genoa

By R. F. Hawkins

Antonella Lualdi due here for location work on "Martin Toccaferro."

Margherita Carosio and Giuseppe Di Stefano will star in "Manon" at Carlo Felice Theatre's Opera season.

Lucia Bose in town to visit her fiance, Walter Chiari, now starring at the Augustus in his musical, "Tutto Fa Broadway."

Little Theatre featuring Bertold Brecht's "A Man Is A Man," with Padova's Ruzante Co. guesting. Gianfranco De Bosio is director.

Luciano Taioli opens in new musical, "La Grande Festa" at Universale Theatre. Anna Campori and Raphaelle Le Rouge are featured.

Madrid

By Geeno Garr

Company of Carmen Amaya dancing at Teatro Alvarez Quintero.

Dancers Yolanda Rodrigues and Kinito back from tour of North Africa.

Jacinto Fernandez, impresario of Teatro Comico, Buenos Aires, here to look for talent.

Jaime Camino revue, starring Luisita Tubau, back from North Africa, opened at Palma de Mallorca Theatre.

Rosario, without Antonio, trying out in one night stands around Madrid her new "Spanish Dance Concert" group. She'll appear in a capital theatre end of April.

Clown Antonetti, nephew of Antonetti of Circus Medrano, formed new duo with comedian and dancer Lewis and joined Circus Trebol, at present on tour, prior to a Madrid presentation.

Memphis

By Matty Brescia

Teddy Phillips orch into Claridge Hotel's Balinese Room for two weeks.

Steve Warren, WMCT news spieler, back at post after a short vacation.

Joe Simon back at helm of the Ritz, nabe house, after three weeks of illness.

Chuck Foster orch skedded for two weeks in Peabody Hotel's Skyway.

Bable Barlow, former sepia star of the Larry Steele show, now doing a daily Negro girl disk jockey stint over KWEM.

Jack Nobles, KWEM skipper, one of the toppers in the Little Theatre showing for next two weeks of "See How They Run."

Frank Silva, Scranton TV sportscaster, and Sol Lettieri, Quaker State Esso exec, checked in here to look over TV operation on a southern tour.

Harve Stegman carded to air Memphis Chick road games only over WHBQ, Mutual outlet. Local ball club has always tabooed home game broadcasts.

Havana

By Jay Mallin

Clarence Moore resigned his post at Cadena Azul.

Radio Reporter to broadcast brief news programs in English.

Igor Stravinsky guest-conducting Havana Philharmonic Orchestra.

Pier Angeli, Debbie Reynolds and Charleton Carpenter due here May 1 on a goodwill tour.

Spencer Tracy in town reportedly conferring with Ernest Hemingway over filming of "The Old Man and the Sea."

The Payret Theatre planning Cuba's first full-length 3-D showing ("Bwana Devil") in about a month, with the Radiocentro chain to follow with "House of Wax."

Hollywood

Nat (King) Cole hospitalized with ulcers.

Cesar Romero back from Manhattan.

Helen Grayco to Houston to join Spike Jones.

Hedy Lamarr sworn in as an American citizen.

Seymour Felix in the Cedars with heart trouble.

Gene Tierney finalized her divorce from Oleg Cassini.

Larry Finley underwent a sinus operation in Palm Springs.

Steve Miller joined the Rogers & Cowan flackery as an associate.

Herbert J. Yates checked in at Republic after six weeks in Europe.

Tamara Toumanova aired to Buenos Aires for a ballet appearance.

Dan Dailey to Milwaukee for world preem of "The President's Lady."

Hugo Fregonese planed in from Mexico where he directed "Blowing Wild."

Spade Cooley on two-week vacation after 265 consecutive weekly TV shows.

Seymour Friedman in from London where he directed "The Saint's Girl Friday."

John C. Flinn checked in at Allied Artists after three weeks in N.Y. and Miami.

J. L. Stableford in from London to discuss his all-purpose screen with Sol Lesser.

Robert Armstrong in town to resume film work after more than two years in N.Y.

Irene Ryan to Huston for a Shamrock Hotel show, replacing ailing Sue Carson.

George Wasson resigned as head of 20th-Fox legal department to open his own law office.

Pianist Claudio Arrau here recording for Metro's "Rhapsody," doubling for Montgomery Clift.

Ann McCall ankled United Artists Theatre Circuit to handle publicity for Selznick Releasing Organization.

Ellis Arnall planed in from Atlanta to confer with SIMPP members on the new Italo-U. S. film pact.

Film studio toppers contributed $178,000 to the United Jewish Welfare Fund at a dinner in Jack L. Warner's home.

Cleveland

By Glenn C. Pullen

Dorothy Shay at Statler Terrace Room having b.o. battle with Kay Thompson-William Bros. at Vogue Room.

Tony Bennett doing return date at Moe's Main Street Club April 27, with Mel Torme slated for May 4.

Herman Pirchner, Alpine Village owner, sponsoring Charles Laughton's program at Public Music Hall in mid-May.

Cabin Club staff throwing benefit show April 27 for Tony LaSeola, ill drummer in Henry George orch. Tubercular bone infection in shoulder forcing musician to take long rest and special medical treatments.

Seattle

By Don Reed

Jerry Colonna in for performance in Afifi Shrine Circus in Tacoma.

KTNT-TV, Tacoma, telecast first live program, picking up part of Puyallup's Daffodil Festival parade.

Walter Abel signed to star in Pacific Lutheran College's second annual Festival of Drama and Music, May 8.

Oscar Levant cancelled appearance here with Seattle Symphony April 13 because of illness. Also exited five appearances in Canada, including one in Vancouver, and one in Portland.

Vienna

By Emil W. Maass

Paul Hoerbiger to L.A. in July for Metro pix.

American National Ballet Theatre will appear here from June 12 to June 18.

Mundus Film Co. working on oldtime operetta hit "On the Green Meadow" by Jara Benes.

Franz Antel shooting Theo Lingen comedy "It Will Happen Tonight" in Sievering studio.

Eugene Ormandy will direct in June American-sponsored Red White Red network concert.

Exhibition in memory of 10th death anniversary of author Karl Schoenherr opened in City Hall.

Schoenbrunn film prepping Arthur Schnitzler's "Anatol," screenplay to be written by Paul Henreid and Walter Reisch.

Hans Beirer of Berlin State opera and Esther Rethy of Vienna opera to star in operetta "Boccaccio" at Bregenz, Lake Constance festivals July 25 to August 16.

OBITUARIES

EDGAR WALLACH

Edgar Wallach, 68, theatrical manager, agent and publicist, died April 10 in N.Y. During his show biz career, which began in 1903, he had been associated in a business capacity with such legit performers as Katharine Cornell, Peggy Wood, Rose Stahl and Fredric March. At one time he was a theatre manager in N.Y. and other large cities and had also worked as a publicist for Warner Bros.

In recent years Wallach's work was divided between films and the theatre. In the latter category he had recently managed the "Brigadoon" touring company. Wallach had been active in forming the Theatrical Press Representatives of America, forerunner of the Assn. of Theatrical Press Agents & Managers union, of which he was a former officer.

Wife, two sons, three sisters and a brother survive.

DURWOOD HYDE

Louisville's WAVE and WAVE-TV announcer Durwood Hyde, 29, and his fiancee, Mrs. Elizabeth H. Cooper, were killed April 10 when Hyde's auto left the road and hit a tree near Galena, Ind. Mrs. Cooper was driving the car which Hyde bought a few months ago.

Hyde, a native of Birmingham, was a graduate of the Academy of Dramatic Arts, N.Y., and last year played opposite Patricia Morison in a network radio drama. Last year he won the Louisville Little Theatre award for the theatre's best performance of the year.

A World War II vet, Hyde originated a disk jockey show, "Sack Rat Serenade," on the Marine radio station at Guam. He did air stints on WGRC and WKYW before joining WAVE last November.

Survived by his parents.

IN FOND MEMORY

AL WILSON

PHIL GRAE

FRED R. ZWEIFEL

Fred R. Zweifel, 87, theatrical manager who had handled Ed Wynn's shows for 20 years, died April 10 in N.Y. Zweifel had been in show business for over 50 years and had managed over 150 performers and more than 40 shows. He started in the theatre as a secretary and bookkeeper and worked for the Sam Shubert org for 11 years.

Zweifel had managed a number of road shows and was in charge of the cross-country playdates of "The Birth of a Nation." In 1919 he joined Wynn and was associated with him spasmodically until 1945, when the comedian closed his N.Y. office.

Wife, the former Gracie Russell, who had appeared in the "Perfect Fool" with Wynn; a son and a daughter survive.

MAIDEL TURNER

Mrs. Maidel Turner Thomas, 72, retired actress, professionally known as Maidel Turner, died April 12 in Ocean Springs, Miss. She had been in both films and legit. Her most recent appearance in pix was in the Bing Crosby starrer, "Here Comes the Groom." Others included "It Happened One Night" and "State of the Union," also appearing in the stage version of the latter.

She retired from the theatre a number of years ago after having been seen in such N. Y. productions as "The Book of Charm," "Tommy," "Apron Strings," "Kick In," "Angel Island," "Welcome to Our City," "What a Life," "Dark of the Moon" and "Another Language."

A brother and sister survive.

DR. ROLLO F. MAITLAND

Dr. Rollo F. Maitland, 68, Philadelphia organist, teacher and composer for 50 years, died April 7 in Philly. He was head of the organ department of the Philadelphia Musical Academy and prexy of the American Organ Players Club. He had given concerts throughout this country and abroad.

From 1912 to 1925, Dr. Maitland played in Philly theatres and at Convention Hall, Atlantic City. Possessing only 20% vision, he studied at the Overbrook School for the Blind. He developed a new method of teaching called "creative pedagogy" and many of his pupils were blind. He designed the Philadelphia Sesqui-Centennial organ, now at the U. of Pennsylvania.

His second wife and a daughter by his first marriage survive.

CYRIL VON BAUMANN

Cyril von Baumann, 61, explorer, lecturer and radio producer, died April 10 in N. Y. In radio he had produced such shows as "Crossroads to Mystery," "Crossroads to Adventure," "Vagabond Romance," "That's My Story" and "An Explorer Explores N. Y." He was also active in films as a producer-director for Trekolog Films, for which he turned out "White Gods" and "Over the Andes." He had also written children's books and had done the stories for some kiddie records. Noted primarily for his explorations in South America, Africa and Indo-China, he was most recently active as an exec of Personnel Associates, a placement bureau for ad agency executives.

Wife survives.

MRS. VERA K. NIRELLA

Mrs. Vera Kaighn Nirella, 63, wife of Danny Nirella, veteran Pittsburgh bandleader, died in that city April 8. Her death ended a 34-year marriage during which the couple wrote a colorful chapter in the music history of Pittsburgh.

Nirella's band has been a civic fixture in Pittsburgh for more than half a century and Mrs. Nirella, a church soloist, sang with it on most big occasions. She had opened every baseball season at Forbes Field since 1920 singing the national anthem and the Nirella band has been playing for the diamond teeoff since 1909.

Besides her husband, she leaves two sons.

GEORGE GUISE

George Guise, 63, veteran Minneapolis Star news editor and former theatre manager, who began his newspaper career in 1908, died April 10 after a long illness. From 1918 to 1927 he was actively engaged in show business, managing theatres in Detroit for the Miles circuit and in New England for Publix. In his younger days he had been a vaude performer. Guise interrupted his newspaper career a second time to manage the mayoralty campaign of the late Minneapolis showman A. G. Bainbridge and after the latter's election became his secretary.

Wife and son survive.

WM. C. F. POSTANCE

William C. F. Postance, 78, former actor-director, died April 14 in Hoboken, N. J. He began his theatrical career as a callboy for Sir John Hare at the Garrick Theatre, London, in 1899, later joining Olga Nethersole in Sandou's "La Tosca." Postance had been a director for Charles Frohman, William Gillette, the Selwyns and George C. Tyler. He was associated with more than 150 theatrical presentations and made his last legit appearance in 1940 in "The Man Who Came To Dinner." In 1942 he joined the N. Y. Times as a receptionist.

A sister survives.

PERCY A. BOOTH

Percy A. Booth, 49, treasurer of the Sam S. Shubert Theatre, legit house, Washington, was stricken with a heart attack April 10 while driving to the theatre and died shortly thereafter at Homeopathic Hospital. A native of Washington, he was treasurer of the National Theatre from 1938 to 1948. Then, when the old Gayety opened as a legit house, he went there as treasurer, continuing to serve after it became the Shubert last year.

Survived by his wife, four daughters and two sons.

FRED BRANNON

Fred Brannon, 52, film director, died April 6 in Hollywood after a heart attack while preparing for a trip to Honolulu with his wife, Dorothy, to celebrate their 30th wedding anniversary.

Brannon broke into films as a propman for the William Fox studio and later worked on various lots as an assistant director and unit manager. He was upped to full directorship in 1944 at Republic, where he handled numerous features and serials.

IRVING KLEIN

Irving Klein, 50, cameraman at Columbia for 20 years, died April 10 in Hollywood following a heart attack.

His wife, daughter and brother, Mannie Klein, trumpet player, survive.

NED MARR

Ned Marr, 46, resident attorney for CBS in Hollywood, died April 12 in Pasadena. Marr, who was also assistant secretary of CBS, Inc., joined the net in 1945 after four years in the Navy. He had previously been with the district attorney's office in Hollywood. Marr had undergone a complete physical checkup three weeks ago which failed to show any organic disorder.

Wife, four children and his mother survive.

McNAIR ILGENFRITZ

McNair Ilgenfritz, pianist-composer, died April 12 in N. Y. He wrote two operas, "Phedre" and "Le Passant," in addition to several songs and waltzes. Pop tunes included "As We Part" and "Blow, Blow thou Winter Wind." He also composed two ballets, "Burma" and "La Princess Enchantee."

A number of years ago he made recordings of his waltzes for player pianos.

GANO DUNN

Gano Dunn, 82, a member of the board of directors of Radio Corp. of America since 1938, a director of NBC and president of the J. G. White Engineering Corp., N. Y., died April 10 in N. Y. He had been prexy of the White org since 1913 and while in that capacity directed a number of projects, including the construction of 13 transoceanic radio stations.

Surviving are two brothers.

GEORGE FISHER

George Fisher, 59, former vaudevillian, died April 9 in N. Y. He had been in vaude for a number of years and for a long time was partnered in an act with Harry Green (Fisher & Green). Prior to his retirement about four years ago he had managed a number of USO shows.

His wife, the former Lillian Watson, who did a single in vaude, survives.

ART FOWLER

Art Fowler, 51, actor, died April 4 in Suffern, N.Y. He had appeared in a number of low-budget Hollywood westerns and had been on radio and TV in Oklahoma City. He had also done some TV shots in N.Y. His wife was the late Emma Haig, musicomedy and vaude performer.

A brother and two sisters survive.

MRS. META D. SCHMALE

Mrs. Meta B. Schmale, a charter member of the Better Films Council of St. Louis, one of the first of its kind in the U. S., died in St. Louis March 31.

Mrs. Schmale and Mrs. A. F. Burt, founder of the council, are credited with having blocked national political censorship of motion pictures.

LOWELL RUSSELL

Lowell Russell, 51, secretary-treasurer of Claude Ezell & Associates, drive-in theatre chain, for 20 years, died in Dallas April 7 after a heart attack. Before joining the ozoner firm, he was with a film exchange there.

Survived by his wife, a son, four brothers, two sisters and two grandchildren.

SIMON SIMANSKY

Simon Simansky, 82, pioneer film house owner, died in Chicago April 8. He was a partner of Jack Miller (Simansky & Miller), operating a string of theatres in Chicago and suburbs.

Survived by wife and two daughters.

WM. R. FAULKNER

William R. Faulkner, 64, retired singer, died April 6 in Toledo. A.er World War I he toured the country with minstrel shows billed as an Irish tenor and later became a singing waiter at nightclubs.

His wife, a sister and stepdaughter survive.

LEON SUKLOFF

Leon Sukloff, 43, an accountant with Metro, died April 10 in Culver City. He had been with the film company for about 15 years. Body was shipped to N. Y. for burial.

Wife, mother, a brother and three sisters survive.

ARTHUR G. PICKETT

Arthur G. Pickett, 68, onetime exploiter of silent films for Paramount, died April 6 in Phoenix, Ariz., following a stroke.

In recent years he had been city manager for the Harry L. Mace Enterprises in Arizona.

Waclav Widra, 75, general manager of the Czechoslovak National Theatre in Prague and also known for his acting, died April 7 in Prague.

Andrew Tietjen, 43, organist and choirmaster, died April 13 in Ridgewood, N. J. Founder of the 32-voice Trinity Choir of St. Paul's Chapel, N. Y., he directed its Sunday broadcasts over CBS and was an organ soloist with the CBS Symphony Orchestra.

Joseph W. Colfer, 60, engineer at Warners' Madison in Albany for many years, died April 5 in St. Peter's Hospital there.

Mother, 86, of Jane Gibson, who airs women's programs over KQV, Pittsburgh, died at her home there April 4.

Marie Brennan, 65, formerly of the O'Briens, song and dance team, died in Richmond Hill, L I., April 10.

Father, 67, of Dale Evans, pix-TV-rodeo star and wife of Roy Rogers, died in Italy, Tex., April 11.

Father, 84, of Herman Fialkoff, president of Celebrity Concerts Corp. died in New York April 9.

Ross Donald Butterfield, 35, Pathe film technician, died April 6 at his home in La Crescenta, Cal.

Harry W. Schumm, 75, stage and screen actor, died April 4 at his Hollywood home. Wife survives.

Father of Don Lesser, member of the Harmonicats, instrumental trio, died in Chicago April 6.

Father of James Wassel, Ansco Film Co. midwest manager, died in Springfield, Ill., April 6.

Wife, 66, of vocal coach Jack Stern died of a heart attack April 7 in Hollywood.

Nat Newman, 60, notary public w.k. in show business, died April 10 in N.Y.

Mother, 85, of John Charles Thomas, baritone, died April 12 in Baltimore.

Mother, 97, of John Thoma, legit pressagent, died in Chicago April 1.

MARRIAGES

Lillian A. Paulus to John B. Meany, April 11, Nassau, N. Y. Bride is with Loew's, Inc., in Albany.

Lee Florsheim to Edwin M. Gifford, Chicago, April 12. Groom is stage manager for Chi company of "Dial M For Murder."

Jean Mary Walker to Lt. Robert Greer, Douglaston, L. I., April 11. Bride is daughter of Frank B. Wolker, M-G-M Records topper.

Mickey Fans to Earl Barton, Las Vegas, March 29. Both are dancers.

Sheila Donald to Michael Elder, Edinburgh, April 2. She's an actress; he's a thesper with Glasgow Citizens' Theatre.

Jean Campbell to Jack Irvin, London, March 28. Bride is Scot thrush with BBC danceband; groom is trombonist with Stanley Black orch.

Judy Martin to Ernest Gluckman, Los Angeles, April 12. She's an actress; he's TV producer-director of Colgate's "Comedy Hour."

BIRTHS

Mr. and Mrs. Phil Booth, son, Hollywood, April 7. Father directs the CBS-TV show, "Our Miss Brooks."

Mr. and Mrs. Herbert Schwartz, son, Schenectady, recently. Father is a salesman for Columbia Pictures in Albany.

Mr. and Mrs. Glenhall Taylor, daughter, Santa Monica, Cal., April 8. Father is head of the N. W. Ayer Hollywood office.

Mr. and Mrs. Norman Krasna, daughter, Santa Monica, Cal., April 8. Father is a film producer; mother is widow of Al Jolson.

Mr. and Mrs. E. D Rivers, Jr., son, Atlanta, April 3. Father, son of Georgia's former governor, who owns and operates a string of southern radio stations, is board chairman of the Dee Rivers radio stations and also owns and operates a radio chain in the south.

Mr. and Mrs. Jack Dunning, son, Santa Monica, Cal., April 6. Father is a story editor at Metro.

Mr. and Mrs. Larry Oliver, daughter, Pittsburgh, April 2. Father is with Artie Arnell orch.

Mr. and Mrs. Tom Ruddy, daughter, Pittsburgh, April 4. Father is with Artie Arnell orch.

Mr. and Mrs. Alan Grahm, son, Hollywood, April 4. Mother is Ruth Herscher, songwriter; father is a musician.

Mr. and Mrs. Charles Hutaff, son, Cleveland, March 28. Mother is TV home economist; father is NBC ad-promotion director there.

Mr. and Mrs. Joe Finan, son, Cleveland, April 11. Father is WTAM-WNBK announcer.

Mr. and Mrs. Ed Meath, son, April 4, Rochester, N. Y. Father is a disk jockey on WHEC there.

'Star Circuit'

Continued from page 1

eral Motors or Coca-Cola chain. It is envisioned that hundreds of now defunct film theatres will be able to relight and the WM-CM plan will be able to provide shows in any town from one night to four weeks. It will create a direct forum for sales pitches with entertainment trimmings, and one which agency heads envision probably as effective as radio and tele shows.

Also envisioned are full-scale musicals. In the case of the traveling vaude shows, admission will be free.

Lobby Displays

It's likely that desirable theatres to hold these sponsored events will have to be equipped with sufficiently large lobbies or display space outside the main auditorium. This will be a major factor in deciding which theatres shall be used for these gratis shindigs.

Another factor in the Morris-Cappel, MacDonald tie will be the staging of sales conventions by video, whereby one centrally staged show can entertain in many cities along a closed circuit.

Cappel, MacDonald, headquartered in Dayton, has 11 branches throughout the country and four offices in Canada. They represent a reported 3,500 concerns, most of whom can afford heavy advertising outlays. Last week, about 35 reps of that firm met at the William Morris Agency in New York and discussed means of using show business to advance sales. The Cappel, MacDonald staff will be further schooled in integrating in-person entertainment as a keystone in the sales-picture. One of the prime movers in this field is William Mullen, who was once with the Morris office radio and tele department, but is now an exec with Cappel, MacDonald. Abe Lastvogel, Morris topper, came in from the Coast for this meet which was held quietly with no fanfare until some agreement could be concluded. E. F. MacDonald, head of the merchandise concern, also attended. MacDonald is setting up a showmanship division to include live talent, closed circuit tele and business films as a major part of their operations. Mullen will head this division out of New York.

The gradual diminution of the in-person fields because of the competition of free shows from television caused the Morris office to explore the possibilities of sponsored showings on a big-time scale. Cue was taken from General Motors for whom they booked talent for a recent session at the Hotel Waldorf-Astoria, N. Y. Also, in recent months, some minor acts were used for other industrial shows mainly on a distributor and dealer level. The agreement will attempt to do for the in-person field what has long been prevalent in radio and tele. It will be a refinement on the basic medicine show, but with talent on a scale that couldn't be matched by any theatre operator.

'Guard' Godfrey

Continued from page 1

area, with press and public excluded from the premises and hotel guests and employees coming and going by only.

Plans call for telecasts from outdoor settings along pool and ocean-front with cordon of 18 cops, sky patrol plane and guard vessel along the ocean waters to prevent any "intruders." Reason for the exaggerated precautions, it was explained, is anxiety on Godfrey's part to prove feasibility of telecasts from this area of live shows, he believes in the idea to extent of laying out $40,000 of his own coin to bring his troupe here.

Morning simulcasts will be staged outdoors—weather permitting. "Talent Scouts" from hotel's lobby and "Friends" from pool-ocean side with big feature a water show. Incidentally, Pabst Blue Ribbon Boxing bouts will also emanate from Beach Auditorium on Wednesday (15). Press and civic reaction has been on the highly enthusiastic side, with heavy front page play and editorial eulogies coming through past weekend. As topper Beach city council voted $5,000 to help defray any additional expenses which might occur.

EDDIE FISHER

Makes A New Record...

News from RCA Victor Records: Eddie Fisher's new recording with HUGO WINTERHALTER'S orchestra "I'M WALKING BEHIND YOU" and "JUST ANOTHER POLKA" gets biggest first day re-order in history of RCA Victor.

AND HELPS Break An Old One!

News from the New York PARAMOUNT THEATRE:
All time attendance records broken for weekday opening.
On screen Warner Brothers' "HOUSE OF WAX," on Stage the EDDIE FISHER show with HUGO WINTERHALTER, BEACHCOMBERS, JOEY FORMAN and LITTLE BUCK.

April 29: New TV and radio series for Coca-Cola —NBC

May 11: Palladium, London Then back to resume Coca-Cola series

THANKS TO EVERYONE FOR THE WARMEST WELCOME ANYONE COULD EVER DREAM OF

Eddie Fisher

ALL BY MYSELF • A LITTLE BIT INDEPENDENT • AM I WASTING MY TIME ON YOU? • ANYTIME • BRING BACK THE THRILL CHEEK TO CHEEK • DOWNHEARTED • EVEN NOW • EVERYTHING I HAVE IS YOURS • FORGIVE ME • FULL MOON AND EMPTY ARMS • GOOD-BYE, G. I. AL • HAND OF FATE • HOLD ME • HOW ABOUT ME? • HOW DEEP IS THE OCEAN? HOW DO YOU SPEAK TO AN ANGEL? • I CAN'T GO ON WITHOUT YOU • IF IT HADN'T BEEN FOR YOU • IF IT WERE UP TO ME IF YOU SHOULD LEAVE ME • I HAVE NO HEART • I HEARD A SONG • I'LL HOLD YOU IN MY HEART • I LOVE YOU BECAUSE I'M IN THE MOOD FOR LOVE • I'M WALKING BEHIND YOU • I'M YOURS • I REMEMBER WHEN • I'VE GOT YOU UNDER MY SKIN • JUST A LITTLE LOVIN' • JUST ANOTHER POLKA • JUST SAY I LOVE HER • LADY OF SPAIN • MAYBE (With PERRY COMO) • MY BLUE HEAVEN • MY BOLERO • MY BUDDY • MY MAMMY • MY MOM • NEWSPAPER SONG • NEVER BEFORE • OUTSIDE OF HEAVEN • PARADISE • REMEMBER • SORRY • TELL ME WHY • THAT OLD FEELING • THAT'S THE CHANCE YOU TAKE • THEY SAY • THINKING OF YOU • TRUST IN ME • TURN BACK THE HANDS OF TIME • UNLESS WATERMELON WEATHER (With PERRY COMO) • WHAT CAN I SAY AFTER I SAY I'M SORRY? • WISH YOU WERE HERE • WITH YOU • YOU'LL NEVER KNOW

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FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

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TV TO PIX STUDIOS: 'TOO LATE'

As Pix Retool for 3-D, Glam Colony Takes a Shot at V-D (Vegas Dollars)

By BILL WILLARD

Las Vegas, April 21.

The hegira from Hollywood is finding its mecca in Las Vegas, where top film personalities are picking up nice bundles of lucre as nitery headliners. They're being groomed and boomed into the new medium, some to bridge the gap while studio execs retool for 3-D, others because of low resistance to nice offers from hard-put bonifaces angling for any kind of name to lure suckers. Mazdas along the Strip are blinking more and more names from the celluloid capital.

Most recent example was Van Johnson's big splash at the Sands. His opening last Thursday (16) found an impressive list of ringsiders in the cheering section for the teeoff, including Eddie Cantor, Edgar Bergen, Keenan Wynn, Dick Powell & June Allyson, Peter Lawford, assorted fan mag scribblers and photogs, and columnists.

Matching this hoopla and perhaps surpassing it will be Susan Zanuck's preem at El Rancho Vegas tomorrow (Wed.) in the Gregory Ratoff packet. Darryl Zanuck will be on hand with other 20th-Fox biggies to witness the cafe debut of daughter Susan as chantoosie. Ratoff, himself a character of note in the flicker village, is also a newcomer to niteries, although having had earlier credits in Broadway legits and musicals. Current headliners at El Rancho, Abbott & Costello, are also fugitives from sound

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CBS-TV 'Omnibus' Gets Shaw's Plays

George Bernard Shaw's plays, long denied to the American television audience, have been made available to "Omnibus," the 90-minute CBS-TV program produced by the Ford Foundation's radio-TV workshop.

First play, Robert Saudek, workshop director, announced, will be "Arms and the Man." It will be enacted by an all-star cast Sunday, May 3, under the direction of John Burrell, who staged the play for London's Old Vic. Entire program, last of the "Omnibus" shows for the season, will be devoted to the Shaw comedy.

The arrangement to release Shaw plays for American television was made by Morris Ernst, attorney representing the Shaw estate in the U. S. It was felt that "Omnibus" assured the high standard of showcasing the Shaw estate demanded. The fee was not disclosed.

To be staged on the program in the fall are other Shaw plays lending themselves to TV, such properties as "Candida," "Major Barbara" and "Caesar and Cleopatra."

Ice & Igloo Video

Anchorage, April 21.

A TV station is scheduled to "go on the air" in Anchorage, Dec. 1.

The new station, to be operated by a newly-organized firm known as Anchorage TV, Inc., will set up a 500-watt DuMont transmitter capable of a potential 3,000-watt output. Station is said to have been organized the past year. Names of firm members have not been disclosed, all stockholders requesting to remain anonymous.

Stockholders predict a potential audience of between 75,000 and 100,000. The population in Alaska has been estimated about 175,000.

Stanley Adams Seen Certainty As ASCAP Prez

With full support of the writers and backing of key publishers, Stanley Adams is now virtually certain to be named the next president of the American Society of Composers, Authors & Publishers. The ASCAP board will make its prexy selection next Thursday (30) and at the present time, Adams is the sole candidate in the field.

Clincher for Adams' election to the top ASCAP spot at $25,000 per for the one-year term was the backing he gained both from Herman Starr, head of the Music Publishing Holding Corp., and Max Dreyfus, Chappell combine topper. Both Starr and Dreyfus wield enough influence in ASCAP to get

(Continued on page 16)

KTTV Ignores Pressure Group Beefs on Showing Of Old Chaplin Shorts

Hollywood, April 21.

Rejecting beefs from pressure groups, KTTV will continue showings of old short subjects starring Charles Chaplin.

When one Chaplin short was shown a month ago, channel got 46 calls, and 15 beefs came in on a Chaplin shortie last week. Most callers base objections on actor's "moral character," others on his alleged "subversive" associations, but none identifies himself. One caller said, "How do you dare show a Chaplin picture immediately after the telecast of the House Un-American Activities Committee?"

Chaplin pix on the L. A.-Times-owned station are sponsored by Cameo Curtains, Inc.

MISSED BOAT ON TIME AND COIN

Hollywood, April 21.

Despite grandiose predictions of the amount Hollywood will reap from television when and if the industry's huge backlog of films is released to video, most telestation execs here feel that film studios have missed their golden opportunity. None will pay top prices for pix anymore, even top product, and some, particularly the webs, don't even have Class A time available.

Commented one station manager: "They should have been forty-niners if they wanted to pan gold. If they'd come around in 1949 when we needed pictures badly they could have gotten much better prices. 1953 represents an entirely different situation. The majors are going to be surprised if they anticipate a bonanza from the sale to television."

Adamant stand against paying top prices is coupled with repeated contention that video is so altered in its program structure that feature films no longer enjoy a dominant position.

Some execs said they had already nixed what they considered good packages because no Class A time was available. Don Hine, KNXT filmbuyer, says "majors

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'Juliet' Scalpers' Cleve. Field Day

Cleveland, April 21.

Five days before "Me and Juliet" opened here Monday (20), it was a sweeping sellout for the two-week Hanna Theatre run, duplicating the history of the second company of "South Pacific" when it also teed off its tour here several seasons ago.

Power of the Rodgers-Hammerstein label on a new Broadway-bound tuneshow is so potent that there has been a ticket stampede for the new entry, according to Hanna manager Milt Krantz. It also took only a modest three-day advertising budget to sell out all the house's seats, totaling $24,000 for the fortnight's tryout.

Despite precautions taken, a large batch of ducats at $5.55 top were apparently grabbed by scalpers. Up to premiere time, it was reported they were peddling "Juliet" tickets under nitery tables for prices ranging from $12 to $25 each.

Producers, accompanied by one of the largest production staffs ever seen here, held dress rehearsals behind locked hotel and theatre doors. Dramatic critics on three daily newspapers couldn't crash the gates while the cast of 70 was doing dress run-throughs.

Building up suspense, Rodgers &

(Continued on page 18)

NBC-TV Left Holding Bag on Shows As Ennds Backs Down on Contracts

Can't Copyright History

Dallas, April 21.

A Dallas court has held that one station can "recreate" a sporting event from the original broadcast of another station, without infringing on the broadcast rights of the latter.

Decision came in an appeal of a similar judgment by a lower court in suit brought by KRIZ, Phoenix, against KFIL, Dallas.

Court said that had KFIL's reporter been at the track itself, it would have constituted a violation of KRIZ's exclusive contract, but his absence from the track gave KFIL the right to recreate the event.

Bob Hope, Others Ruled Ineligible For TV Station

Washington, April 21.

Because of circumstances surrounding the deal by which NBC sold KOA in Denver last year to a company in which Bob Hope holds a substantial interest, the FCC's Broadcast Bureau yesterday (Mon.) recommended that the company, Metropolitan TV Co., be found ineligible for a TV station.

In proposed findings on the hot contest for channel 4 in Denver between Metropolitan and KMYR, the Bureau held that in the sale of KOA, NBC has retained a direct interest in the ownership, operation and control of the station. Metropolitan's application for TV, therefore, "is not eligible . . . since it follows that NBC would then be acquiring a direct interest in the ownership, operation and

(Continued on page 63)

Mel Martin Exits Cincy TV 'B'fast Party' to Hit Evangelist Sawdust Trail

Cincinnati, April 21.

Mel Martin bowed out dramatically from the Crosley Broadcasting Corp. by announcing Thursday (16) during the "Breakfast Party" show, which starred him for the past 30 months on WLW's TV network, that he was renouncing the entertainment world to return to evangelical work. The word was as startling to his bosses as to his fans.

The 38-year-old preacher said he "felt the old urge within me" while attending services of Evangelist Billy Graham at a convention meeting here the night before.

NBC legalites were at work this week studying reprisal action after the network was notified by Pearson Pharmacal (Ennds) that it had found it necessary to change its mind about sponsorship of the Saturday night "Ethel and Albert" show and would also have to bow out of sponsorship of the Monday night "Eye Witness" program.

"Ethel and Albert" preems this Saturday (25) in the 7:30 to 8 p.m. slot (previously occupied by "My Hero," which now goes into the 8 o'clock segment). Contracts had been signed and the web had committed a number of affiliates to the pickup. For reasons reportedly ascribed to inadequate station clearances, Pearson Pharmacal suddenly notified the web late last week that, contract or no contract, it was bowing out of the deal. As result "Ethel" (which originally appeared on TV as a comedy insert on the Kate Smith show) preems on a sustained basis, while NBC scurries around in search of another bankroller.

Similarly, the network finds itself out on a limb on the Monday night "Eye Witness" show, which preemed a few weeks back under Ennds' alternate-week sponsorship. (Network had not succeeded in finding another client for the alternating week). With NBC committed to the program (it's slotted opposite CBS-TV's "I Love Lucy") it's another case of NBC left holding the sustaining bag.

Whether or not the network's legal dept. will insist that Ennds go through with its double sponsorship commitment was still being resolved this week. Network claims the station clearances are satisactory.

Kaye's Huge 744G In 14 Palace Wks.

Danny Kaye will bow out of the Palace Theatre, N. Y., Sunday (26) after chalking up $744,692 in 14 weeks for the highest weekly average to be scored by any performer who worked there. Longevity record is held by Judy Garland, who drew $750,000 last year and played for 19 weeks. Both performers could have stayed on indef. Miss Garland left to take a rest and Kaye's picture commitments prevented a longer run.

Kaye averaged a net of $53,192 during his 14 weeks, while Miss Garland averaged approximately $39,474. It's recalled, though, that Miss Garland frequently had to cancel shows because of illness, while Kaye met every stage deadline. Kaye started out by doing 10 shows weekly, but wound up with the regulation eight shows during his run.

Kaye's highmark was made during his first week, which was reck-

(Continued on page 63)

Cannes Film Fest Rolling Smoothly After Some Friction, Scissoring

Cannes, April 21.

The Cannes Film Fest, which opened last Wednesday (15), has made an impressive showing already for the two-week get-together, in which 27 countries are participating.

Leading prize contenders are the French film, "Le Salaire De La Peur" ("The Wages of Fear"); American pix, "Lili" (M-G) and "Come Back Little Sheba" (Par); Finnish entry, "Le Renne Blanc" ("The White Deer"), and Brazilian film, "O Cangaceiros." Acting faves so far are Mel Ferrer, Jennifer Jones, Shirley Booth and Charles Vanel.

Last night (20), the Brazilian pic, "O Cangaceiros," proved to be an interesting melange of folk-myth and depiction of the bandit milieu of north Brazil, but intrusion of hackneyed love story slackened an otherwise memorable affair. Only in lensing or well embroidered musical score could this have a chance.

"Le Salaire De La Peur," which opened the fest (15), was another matter. This is a bold, brutal saga of men in crisis with unrelenting suspense and sadistic bits that made this a red-meat opener. On virtuosity, theme and conception this well looks the pic to beat. It has two acting gems in Charles Vanel and Falco Lulli. There was some talk afterward that the pic was anti-U. S. in its portraiture of U. S. oil officials, but consensus feels this is just a story backlight,

(Continued on page 21)

L'Affaire Chaplin (Plus His Dossier) Shelved As Clown Nixes U.S. Reentry

Washington, April 21.

L'Affaire Charles Chaplin will probably be quietly shelved here in view of his action in surrendering his reentry permit, according to present indications here.

Announcement last week that Chaplin was quitting the U. S. permanently came from Att. Gen. Herbert Brownell, Jr., who said he had been notified by the State Dept. that the screen comic had handed back his reentry permit to consular authorities at Geneva, Switzerland, on April 10. Permit was mailed to the State Dept. here.

Chaplin, a British subject, had lived in the United States since 1910. After he left for Europe last year, the then Attorney General, James P. McGranery, announced the actor would have to prove his reentry rights, the same as any other alien. McGranery said he would question Chaplin about publicized charges involving both morals and leftist connections.

The Justice Dept. has quite a dossier ready, but there probably will be no opportunity to use it now, and nothing further will be said.

'Persecution' Campaign

London, April 21.

Explaining his step in surrendering his reentry permit to the U. S., Charles Chaplin said he had been

(Continued on page 14)

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Per Hundred
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Martin-Charisse Teamup For Honolulu Concerts

Honolulu, April 21.

Tony Martin and Cyd Charisse are here for series of concerts at Armed Force bases and two civilian concerts in McKinley Auditorium tomorrow (Wed.) and Thursday (23).

Visitors were hosted at a press party last week (16)

No RCA-WB, Any Film Co. Merger

If for no other reason than Governmental hazards, fear of "monopoly," and the like, any takeover by the Radio Corp. of America of a film company is ruled out by company president Frank W. Folsom. There was one linking with a major company, other than Warner Bros., in the rumor factory; and the oldie about WB-RCA merging is going the rounds anew.

It dates back some five years or more because (the late) Col. Nathan (Benny) Levinson, WB's technological expert, and Folsom were old friends from their San Francisco days. It was sparked anew when the RCA echelon, on a recent Coast tour, was invited to sit in on a Warner Bros. board meeting in Burbank.

WB is a favored customer of RCA's electronic products, but that's all there is to it," says Folsom. "What do we want with a Hollywood studio? We have plenty of studios all over the map. If it comes to buying film product for TV, as might be the suspected reason for such move, it's then a matter of negotiation for available pictures but we don't want to go into the movie business."

COMMY CHARGE DENIED BY STAR AT CANNES FEST

Cannes, April 21.

A story with many false implications filed by the AP here started a small political crisis at the Cannes Fest last weekend. Article stated that American film stars and directors called the French pic "Le Salaire De La Peur" ("The Wages of Fear") anti-American and pro-Communist. It also accused the star, Yves Montand, of being a card-carrying Communist. Montand stated that he had no card and would pay $1,000 to anyone who could prove he did. He also said that he would never wittingly make an anti-American film.

Director H. G. Clouzot has written to the Paris Herald-Tribune, where the article appeared, to demand retraction. He said that no anti-feeling was intended by the film. "If anything, it is an anti-trust film." For him, and most of the participants here, it was a film of intense feeling, terror and brutality in creating a trip of two trucks filled with explosives, which might explode any minute, and chronicling the reactions of the drivers. Jury members felt it was unwise to introduce any political overtones to the proceedings, since they were there to judge films on aesthetic, not on political merit.

Christine's Theatre Bow At Orpheum, L.A.; 12½G

Christine Jorgensen will play her first theatre date May 5 at the Orpheum Theatre, Los Angeles. Deal was consummated by Charlie Yates, who'll represent her. She'll be getting a $12,500 against 50% of the gate. Miss Jorgensen will show films that she made in Denmark, as part of her act. Others on the layout are still to be pacted.

She's slated to go to the Coronation in June and may make some personal appearances there, according to Yates. Upon return to the U. S., she'll resume theatre engagements and play a Las Vegas cafe.

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Levant Dropped By Col. Artists as AFM Charges Pact Renege

In the wake of his run-in with James C. Petrillo, American Federations of Musicians chief, Oscar Levant has been dropped by Columbia Artists Mgt. as a result of the pianist's alleged reneging on contractual engagements. Columbia Artists managed and booked Levant for the past six years.

Levant has been blocked by the AFM from playing any more concerts until, Petrillo said, "he is ready and willing to live up to and respect contracts made in good faith." Petrillo's fuse was lit by A. K. Gee, director of Celebrity Concerts in western Canada, who complained to Petrillo of Levant's cancelling out on five bookings in various cities, April 7-13. Levant's wife in Hollywood said that he cancelled the dates on doctor's orders.

Gee stated that Levant failed to give a formal excuse for his non-appearances but offered to settle his Winnipeg cancellation by paying Celebrity Concerts $500 for any loss incurred. Gee said the sum was "paltry" and rejected it. Gee has authorized Elmer Wilson, a member of the National Assn. of Concert Managers on the Coast, to negotiate an equitable settlement.

In suspending Levant from the AFM, Petrillo said, "I have an idea that Mr. Levant feels he is bigger

(Continued on page 20)

N.Y.'s 'Salute to Israel' Sock One-Night Success

"Salute to Israel," marking the fifth anni of the founding of the country, which was held simultaneously at 10 theatres throughout New York, played to 21,000 persons, with gross temporarily computed at $2,000,000 in Israeli bond sales. Originally slated for nine houses, a tenth was added at the last minute when Louis Lotito, of City Investment Corp., donated the Coronet Theatre. A corps of entertainers headed by Jimmy Durante, doubling out of the Copacabana, was recruited for that house.

The half-hour drama, "Key to the Future," which was played in theatres throughout the city, was also rushed into that theatre. Company headed by Mercedes McCambridge, originally slated to shuttle from the Fordham, Bronx, to the Beacon, Manhattan, also played the Coronet the same evening.

Generalissimo Disney

Glasgow, April 14.

Question of payment of soldiers of the Argyll & Sutherland Highlanders for taking part in battle scenes in Walt Disney's "Rob Roy" was raised in the British Parliament.

Emrys Hughes, Scot member, asked what extra pay had been given to the soldiers for this work. The Under-Secretary of State, War Office, replied: "None, sir."

Hughes, amid laughter, then asked: "Are we to understand that the Argylls were given voluntarily to Walt Disney? And are you aware that the local Home Guard thinks Mr. Disney would be a far better conductor of military operations than the present Secretary of War?"

It's Happening—Biz Is Good

Ballyhoo, for all its 20th century scientific refinements, is an unpredictable thing. Generally speaking, a "campaign" will pay off. Not too frequently, all the ballyhoo in the book will prove futile in the face of mediocrity. And, occasionally, from left field, born of not always predictable sources, new values will crop up and snowball into an unexpected bonanza.

One "Rudolph the Red-Nosed Reindeer" pop song sparks an entire line of Christmas goods. One sheer happenstance with Bill Boyd puts "Hopalong" Cassidy merchandise into top brackets. One Mickey Mouse creates a whole new avenue of supplemental income for Walt Disney. One "Tobacco Road," "Abie's Irish Rose," "Life With Father," etc., creates a decade to a lifetime career for its entrepreneurs. One "revolution" in the phonograph record business—no pun intended, this was merely a changeover from the orthodox 78 revolutions-per-minute to 45s and 33s (LP)—puts new spotlight on that segment of the phonograph business and zooms it to new heights as nothing ever did before, including the conversion of the "horn" recording principle to electronic system.

And so with the picture business. From left field has come a new dimension, which is a footnote to the talk about 3-D. This is the more important dimension of ballyhoo for a business which bade fair to stagnate and mayhap even die of its own inertia. The new dimension is merely that they're talking again about films, and with that new spotlight on the industry, the public is suddenly more picture-minded.

All the ballyhoo that "movies are better than ever" couldn't bring about what the intangible excitement that there was something new happening in Hollywood finally achieved. In short, the public may vote "Bwana Devil" yes or no, good or bad; 3-D or flatties; Technicolor or "realistic" foreign imports—it took the unexpected dimension of renewed interest in Hollywood to turn the tide. Maybe even the intra-trade stuff—Stolkin-Hughes, Green-Skouras, 3-D or not to 3-D—has been a plus in disguise. One thing is sure—they're talking more about films; they're patronizing them more; business is up, it's good, it's booming, and bids fair to continue to new heights. *Abel.*

Gracie Fields Rouses 'Em At London Palladium Bow

London, April 21.

Gracie Fields, headlining the Palladium here, drew a clicko ovation for a surefire songalog which includes pop ballads and her traditional comedy numbers. She got her accustomed begoff at the opening show yesterday (Mon.).

Harpist Robert Maxwell, who closes the first half, received a hefty mitt for a polished routine. Merry Macs scored with slick harmonics and the Edwards Bros. made an impressive impact with acrobatics and piano interludes.

M&L May Nix Brit. Dates Unless 3 Acts Get Okay

London, April 21.

Val Parnell's contract with Dean Martin & Jerry Lewis for four weeks in June, including two weeks at the London Palladium, opening June 22, has been held up suddenly, and may not even materialize.

Announcement of team's arrival has caused stampede at the boxoffice, with house SRO for the fortnight. But film-TV stars insist on bringing over the three people who are in their act, with threesome (Kitty Kallen, Dick Stabile, Mayo Bros.) to be included in the Woolf Phillips Skyrockets orch. The Musicians Union is entirely opposed to this.

Benny's Crixless Teeoff

San Francisco, April 21.

Jack Benny, who opened his two-a-day engagement at the Curran Theatre here last night (Mon.), refused to permit critics at the preem. Entire house was sold out as a benefit.

Local show appraisers as well as those from Hollywood are coming in for tonight's (Tues.) show.

SAG, IATSE Ask Taft Act Changes

Washington, April 21.

Representatives of the Screen Actors Guild and the IATSE were among those who testified before the Senate Committee on Labor and Public Welfare today (Tues.) in favor of a proposed amendment to the Taft-Hartley Act. Both the SAG and IA would like to see a modification of the 30-day clause in the Act.

IA international rep, Roy M. Brewer, also plugged for closed shop agreements, hiring halls and a law that would permit unions to discipline their members.

SAG prexy Walter Pidgeon and exec secretary John Dales, Jr., told the committee that the 30-day clause aggravated guild unemployment in Hollywood. They pointed out that, of the guild's 7,000 members, only 327 at present have permanent employment contracts; that the majority of bit players make less than $5,000 a year, and that many extras make no more than one film.

The 30-day provision in the Taft-Hartley law calls for a man to join the union 30 days after the start of his employment. SAG and IA would like to reduce this period to 7 days or less, since actors are rarely used on any one pic for more than 30 days and the 30-day clause gives performers an out from joining SAG.

The SAG execs stressed that even a 7-day clause would not help much in television since commercials and shorts are lensed in less time than that. SAG reps actors in filmed TV pix.

4-22

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BIG-GROSSERS BUOY MARKET

Films' Downtrend Data—'46-'52

Washington, April 21.

Following are highlights of the statistical survey given the House Ways and Means Committee, prepared for the Council of Motion Picture Organizations and showing the state into which the motion picture industry has plummeted since 1946:

"A total of 5,010 four-wall theatres, 33% of the total, have operated at a loss since 1952 and are in distress today. Total of 917, or 28% of all drive-in theatres, operated at a loss in 1952. Total of 1,493, or 45% of all drive-ins, are in the red on admissions. Without income from concessions exhibitors would have operated in 1952 at a loss of $147,785,000.

"Today, the motion picture industry accounts for only 18.8% of household expenditures for entertainment, contrasted with a representation of 36% in 1946. During the last seven years, the average weekly attendance rate for motion pictures in the U. S. declined 43.8%, from 82,400,000 weekly in 1946 to 46,000,000 weekly at present. If the rate of movie attendance drops another 4.7% next year, as the trend now indicates, the industry will be back where it was in 1935, during the depths of the depression."

"The larger grossing theatres have been harder hit than the smaller ones, being off one-third in their gross business from 1946 to 1952."

"The industry's corporate income after taxes has plummeted from $187,000,000 in 1946 to a meagre $31,000,000 in 1952. Undistributed corporate profits for each year have shown an even greater shrinkage, from $123,000,000 in 1946 to about $1,000,000 in 1952. Dividends have been held up, but the figures show that today there is a dangerously thin margin separating the money for dividends and corporate income."

Film Tax Fight Hinges On White House, Treasury Dept. Greenlight

Washington, April 21.

Whether the Council of Motion Picture Organization succeeds in getting the 20% excise on motion picture admissions killed appears to depend entirely upon a "yes" or "no" sign from the White House and the Treasury Dept. On the basis of yesterday's (Mon.) hearing before the Ways and Means Committee, that body and the House of Representatives as a whole will vote strongly for such legislation—providing the administration does not object. With administration approval, the Senate would be expected to add its okay.

But, if the word is "no," then the bill will be pigeonholed. Spokesmen for COMPO said they had huddled with the Secretary of Treasury and experts of the Department, presenting all their facts and figures. But, they admitted, they did not yet know whether it would be thumbs up or thumbs down. The Treasury Dept. has yet to show any sentiment toward the tax elimination.

The Department in the past has voiced a disinclination to cut taxes until further progress is made in the balancing of the budget. No specific plan has as yet been mapped for Treasury reps to appear before the House Ways & Means Committee.

Yesterday's appeal found a ready audience on the Ways and Means Committee itself. The bill under consideration was authored

(Continued on page 18)

Find Holiday Bookings Murder on Average Pix; Can't Buck Competition

Distribution reps are doing a reappraisal of holiday playing time, which has been traditionally sought after, and finding it may not be so desirable after all. In a general way, theatre business is best during the holiday periods. But in many specific cases over Easter Sunday and the vacation week that followed the competition was so tough that average pix were sluffed off.

Companies had a crop of top pix in release over that session, in addition to those more or less in the average category. The less-than-spectacular entries, competing with such b.o. pix as Walt Disney's "Peter Pan," United Artists' "Moulin Rouge," Columbia's "Salome," 20th-Fox's "Call Me Madam," etc., lost out.

Distribs, of course, will still angle for holiday bookings with the bigger pix because of the generally stronger tone of business and the upped admission scales. But chances are, because of the Easter experience, there will be less inclination to seek such dating with the usual run of releases.

Dot Lamour as Indie

Toronto, April 21.

Following her current stage tour, Dorothy Lamour and her husband, William R. Howard 3d, plan their independent filming of "South Sea Island," this to be produced by Eddie Welsch, who wrote her original "Jungle Princess," plus other South Seas film themes for Miss Lamour. Film is scheduled to roll this fall, with a dicker for 3-D current.

Husband - wife proposed indie production, however, will not interfere with Miss Lamour's other films.

Col's 'Look at Us': Dimension Tension But No Suspension

Columbia execs are stressing a policy of "business as usual" in production with more than the usual amount of product now lensing, or set to roll shortly. While swinging into 3-D and largescreen techniques, Col pix also will be available in the conventional 2-D, the latter point being underlined by the company as indicating a continued flow of product for all exhibs.

While most other outfits are stalling on new pic-making to catch up on the new dimension trends or, as with 20th-Fox, having retooled for CinemaScope, Col execs state that the outfit's studio activity has continued uninterruptedly. Com-

(Continued on page 14)

Warner Family Buys Up More Stock in Film Co.

Members of the Warner family are further adding to their holdings in the Warner Bros. pic company via purchases of common stock on the N. Y. Stock Exchange. Wall Street insiders relate that the stock buy-ups are strictly investments in the outfit, and do not mean any impending "deal," as is sometimes suggested by such stock activity.

Jack Warner, v.p. in charge of production, picked up 31,925 additional shares, bringing his holdings to 226,099 shares owned directly and 12,750 in a trust in which he is beneficiary.

Albert Warner, v.p.-treasurer, bought a block of 5,000 shares. He now directly owns a new total of 159,675.

$8,000,000 'PAN' LEADS B.O. LIST

By GENE ARNEEL

In line with new public interest in films and the firmer tone of business generally, there's a widening list of click pix now in circulation to help bolster the morale of trade execs who have been pondering the where-do-we-go-from-here perplexities of 3-D and panoramic screen processes.

No one has found the recipe for cooking up only money-making product, and there has been no squeeze out of lemons from the market. But the films which are successful are growing in number and the coin they're taking in, in many instances, is spectacular.

The hoopla re Cinerama, CinemaScope and other bigscreen and dimension techniques gets part of the credit, as having caused a reawakening to screen entertainment in general. "The public is alert to films," says Leonard Goldenson, president of American Broadcasting-Paramount Theatres. "They are talking about them again."

Prominent among the "blue chips" pix is Walt Disney's "Peter Pan," which is now shaping as the cartoon-maker's greatest commercial success. "Pan" is certain to amass $8,000,000 or more in domestic distribution revenue, i.e., rentals collected from exhibitors

(Continued on page 21)

D.C. Solons Bite Pix Quality at Tax Hearing, Rap 'Inflated' Salaries

Washington, April 21.

At one stage in the COMPO tax hearing, the session wandered off into the field of the quality of Hollywood product. Rep. Tom Jenkins (R.,O.) told Pat McGee, one of the COMPO spokesmen, "I think one trouble is that you've been paying entirely too much for pictures. Some little girl gets $5,000 a week and in my district, a Common Pleas judge gets $5,000 a year."

"The competition for talent," retorted McGee, "depends not on us but on the public. But in their competitor, television, the same thing is happening. There are only one or two people like Milton Berle and

(Continued on page 21)

Gotta Rewrite Court's Book of Rules On Film Sales in 'New Pix Era'

In view of the upcoming "new film business," the court-ordered set of rules governing the distributors' licensing methods either must be overhauled or will be rendered inapplicable in large part, according to some legal opinion in the trade.

Industry anti-trust decrees were fashioned by the courts with only conventional 2-D pix in mind, it's pointed out. With 3-D'ers already in release and the trade converting to largescreen at least limitedly, the old court injunctions and specific instructions on dollar business will have to be updated in some way.

The restraints on fixing admission prices will still stand, it's figured. But the decree provisions on selling picture-by-picture and theatre-by-theatre demand new classifications. Also, the rules on clearances and availabilities must be amended.

No Surprise

There haven't been hints yet of courtroom brawls with exhibs on the handling of the 3-D'ers, but if a suit is filed it will not come as any big surprise to many film company lawyers.

While the law directs the distribs must sell their pix on an equitable basis to exhibs, it doesn't say any-

(Continued on page 6)

They're Really in Tune

Hollywood, April 21.

Paramount handed Jay Livingston and Ray Evans a new songwriter contract to supplant their old one, which still had three years to run.

New pact is for five years and is non-exclusive, permitting them to work elsewhere when not busy at Paramount. They plan to write for legit musicals and TV.

Producers Guild Raps Film Heads Re 'New Era' Rush

Hollywood, April 21.

New thinking by top-level management to restore calm to the industry confused by 3-D and wide-screen developments was demanded at a most outspoken Screen Producers Guild luncheon meeting with the press this week. Producers urged a united industry front on public relations and research. Members blasted the industry for rushing into new photographic and projection processes without having done research work that could have established standardization and eliminated confusion.

Industry is similarly behind in public relations, it was charged. It was agreed that until management, production and distribution get together for the good of the industry as a whole, the industry will be beset by confusion and cross-purposes. While decrying present poses. While decrying present conditions with resultant heavy studio retrenchment and payroll slashes, SPG members are hopeful of the industry's future.

Most agreed that the transition should be settled within four to six months. It was emphasized, however, that this wouldn't have happened at all, if management had been forward thinking enough to set up continuing research pro-

(Continued on page 21)

2,500 Houses Will Shut In 2 Yrs. If 20% Admish Tax Isn't Voided: COMPO

Louisville, April 21.

Before Kentucky Assn. of Theatre Owners, holding a two-day convention here last week, Pat McGee, Denver, co-chairman of the Council of Motion Picture Organizations, predicted an estimated 2,500 filmhouses will close within the next two years, if the present 20% Federal admissions tax is not removed from tickets.

McGee said the Fed tax has been indirectly responsible for shuttering of 4,500 film houses since the

(Continued on page 18)

National Boxoffice Survey

Biz Continues Stout; 'Salome' Champ, 'Moulin' Close 2d, 'Madam' 3d, 'Hans' 4th, 'In Dark' 5th

There is the usual letdown this session after all first-runs benefitted by the Easter school vacation period. But trade is holding generally better than expected in many situations covered by VARIETY. A number of key cities reported unusually cool weather and rain as stimulating biz. In contrast, a 4-inch snowfall in Denver over the past weekend hurt.

First place is being captured by "Salome" (Col), although closely pursued by "Moulin Rouge" (UA). Latter is remarkably strong in all spots currently, being as sock in Minneapolis, Portland, Ore., and Indianapolis as in the bigger keys.

"Call Me Madam" (20th) is winding up third, with a surplus of holdover and extended-run dates naturally cutting down its total. "Hans Christian Andersen" (RKO-Goldwyn) is pushing up to fourth position, while "Man in Dark" (Col), just getting started, is landing fifth money.

Sixth spot goes to "Trouble Along Way" (WB), with "Off Limits" (Par) in seventh. "Desert Legion" (U) is finishing eighth with a flock of new play-dates.

"Ma, Pa Kettle on Vacation" (U) is landing ninth and "Peter Pan" (RKO-Disney) is 10th. "Little Sheba" (Par) and "Battle Circus" (M-G) round out the Golden Dozen in that order.

Of a long string of new pix, several show great potentialities. Probably outstanding as a smash grosser is "House of Wax" (WB). It is getting a terrific total in two L.A. houses, and is still sockeroo on second week at N.Y. Paramount. This 3-D film also teed off in smash fashion in several Texas key cities.

"Titanic" (20th) is rated strong on its initial date in L.A. "Hitch-Hiker" (RKO) looks nice in Denver and okay in Balto. "Girl Who Had Everything" (M-G), also is disappointing in Chi and L.A. "The System" (WB), another new entry, is mild in Washington but stout in Louisville. "Girls of Pleasure Island" (Par), so-so in Cincy, looms neat in Buffalo.

"Trader Horn" (M-G), out on reissue, is sock in both Boston and Providence. "Small Town Girl," from same company, looks hefty in K.C. and okay in Cleveland.

"Importance of Being Earnest" (U) shapes big in Boston and Frisco and okay in N.Y. "Never Wave at Wac" (RKO) looms good in Denver. "Tall Texan" (Lip), mild in L.A., is nice in N.Y.

"Tonight We Sing" (20th) okay in Cincy, is slow in Chi and slim in Frisco, and L.A. "Sombrero" (M-G) looks neat in Chi.

"Mississippi Gambler" (U) is strong in Louisville. "Niagara" (20th) shapes trim in St. Louis.

(Complete Boxoffice Reports on Pages 8-9)

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DAILY VARIETY

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ABC Ready to Pitch Institutional Pilot Pic to Sponsors; Delay Seen

American Broadcasting Co. would like to be able to start pitching the pilot film of the Motion Picture Assn. of America's institutional TV show, "Hollywood Parade," to prospective sponsors by May 15. Net is all set to go ahead and film the initial stanza, with Cecil Barker, ABC western program director, set to supervise.

Proposed format for a 13-week series was discussed in N. Y. last week (17) by the MPAA's advertising-publicity directors committee, which decided to have another meet with ABC reps to iron out some details. Since approval of the whole idea in its final form also must still be obtained from the company prexies, to whom it will be submitted by Joseph Hazen, it now appears unlikely that ABC will have the pilot reel at hand by May 15.

One of the most immediate problems is the choice of film excerpts to be used on each of the half-hour stanzas. It's planned to have three clips on each program. The ad-pubbers see some possible disagreement on who should get on when and with what film, and they'd like this question settled before they give their final okay.

Ad-pubbers have named a subcommittee, consisting of Jerry Pickman, Charles Simonelli and Si Seadler, for another session with ABC. Chances are that Rodney Bush of 20th, who last week succeeded Seadler as chairman of the committee for six months, will also sit in on the discussions.

Unique problem in connection with the show is being faced by

(Continued on page 6)

Balaban & Katz '52 Net In Slight 17G Dip To $1,629,508; Divvies $5.75

Chicago, April 21.

Balaban & Katz's net income slipped again last year, but not markedly, with net $1,629,508 as against $1,646,637 in 1951. However, shareholders got only a $5.75 dividend as against $6.28 last year. Annual meeting today (21) also disclosed that B&K had $3,488,645 in cash and working assets of $5,968,551. Company has total assets of $20,637,920, with current liabilities of $2,180,903.

Circuit has 262,630 shares of common stock outstanding, of which United Paramount Theatres owns 259,17. Capital stock amounted to $18,377,626. Chain made $4,628,399 in 1952, with other income of $63,880 boosting the final total to $4,697,280.

Company noted, without comment, that it had 62 rental leases which expire three years hence and which, in 1952, amounted to $1,424,000. Whether or not it is the intent of B&K to let a large number of these lapse, was not disclosed.

Company realized a net gain of $4,200,000 in the $6,000,000 sale of station WBKB-TV facilities to WBBM-TV in January of this year. Stockholders got a $15.25 extra dividend after this sale.

David Wallerstein, general manager and veepee, was upped to directorial board.

Tax Angle Seen Spur To New Decca-U Merge Talk

Statement last week by Milton R. Rackmil, Decca Records and Universal prexy, that there still was a possibility of a Decca and U merger, came as a surprise to U execs. Latter insist they know of no such move in the works, but admit it might become advisable for tax purposes.

Rackmil told Decca stockholders that, while there were no merger plans "at this moment," certain impending changes could alter the situation. Originally, before Decca bought so heavily into U, amalgamation of the two companies had been envisioned. Later, with Decca owning 42% of U, the idea was dropped, with Rackmil saying it was no longer necessary.

It's believed at U that, should a merger still come about, it would be in the form of a financial arrangement only, and would in no way interfere with U as a corporate unit.

Mulvey Eases Work-Load; Trade in Birthday Salute

James Mulvey, president of Samuel Goldwyn Productions, appears easing up on his work sked. He has hired a new assistant, Marshall Wortman, to take over some of his office chores and is now mapping a vacation in Ireland this summer. He'll be abroad about two months. Wortman, incidentally, a major in the U. S. Air Force, is now awaiting his service release.

About 40 execs and trade press editors attended a luncheon Monday (20) in Mulvey's honor tendered by Goldwyn in observance of the 30th anniversary of their association and Mulvey's 54th birthday. Those joining in the salute included Samuel Rosenman, attorney for the Goldwyn office; Ned E. Depinet, former RKO president, and Phil Reisman, RKO's former foreign chief who is now a v.p. of Joseph P. Kennedy Industries. In a brief address, Goldwyn lauded the honored guest's integrity over the years and cited the high esteem in which he is held throughout the industry.

Goldwyn sails on the Queen Elizabeth today (Wed.) for an extended swing of European capitals.

Techni Splits Stock To Hypo Investor Interest; Fulton, Lyon to Board

Moving to widen investor interest in the company, the Technicolor board last week (15) voted to split the corporation's stock at the rate of two shares for one. Stockholders will be asked to approve the action at their annual meet May 18. Techni also declared a dividend of 50c per share payable May 12, stockholders of record April 27.

Board elected Hugh Fulton, senior nartner of the law firm of Fulton, Walter & Halley as a director. Leonard Lyon, Sr., senior member of Lyon & Lyon, Los Angeles patent attorneys and long associated with Techni, joined the board of Technicolor Motion Picture Corp.

Stockholders will be asked to approve proposals involving the changing of the shares, no par value to a par value of $1; elimination of preemptive rights, and reduction of the corporation's capital to the par value of the new shares. It's believed that that reclassification of the share par value will result in lower transfer taxes by shareholders on transfer of their shares.

Addressing the board, prexy Dr. Herbert T. Kalmus cited Techni expansion in recent years on which the corporation has expended some $6,000,000 to raise its capacity in the U. S. from an annual 160,000,000 feet of release prints to upwards of 600,000,000 feet. This, he said, represents a growth of from 30 features to more than 100 a year.

A portion of the $6,000,000 in capital expenditure will enable Techni to handle the various new processes, Kalmus stated, adding that "with the present Technicolor facilities, all of these methods of photography can be used by Technicolor to deliver release prints made by the usual Technical dye transfer method."

New Stockholder Suit Vs. RKO, Hughes, Depinet

Los Angeles, April 21.

Second suit by RKO minority stockholder Milton Friedman against Howard Hughes and Ned Depinet was filed here in Superior Court. It followed a similar action filed recently in Federal Court here, and it is likely that another suit will be registered in the Las Vegas Federal Court to assure jurisdiction.

Friedman charges the defendants with "complete disregard of their fiduciary duties to RKO." His action is based on the sale of controlling stock to the Ralph Stolkin syndicate, a deal which eventually collapsed. He charges that Hughes and Depinet profited "excessively" on the deal while RKO lost money, and demands an accounting.

Honor Fabian, Rosen

S. H. Fabian and Sam Rosen, president and veepee, respectively, of both Fabian Enterprises and Stanley Warner, will be honor guests at the annual luncheon of the amusement industry division of the United Jewish Appeal, set for May 26 at the Hotel Plaza, N. Y.

At a meeting last week Adolph Schimel, Universal counsel, was named chairman of the division's drive. Quota for this year is $750,000, or 50% over last year.

Metro Swinging To Widescreen

Metro, although still uncommitted officially in the 3-D versus widescreen hassle, appears to have boarded the bandwagon of the latter. Originally, it dubbed its own 3-D process as MetroVision, but this trade name has been quietly shifted to its own widescreen process.

Company has completed one film, "Arena," in 3-D. First announcement said it would be made in MetroVision. However, present bally only lists the film as "the first 3-D western." Early plans called for a second film, "Rope's End," for 3-D treatment, but latest reports from the studio indicate the picture will be made in M-G's MetroVision widescreen process.

Company also has a comitment with 20th-Fox to make films in CinemaScope. However, it hasn't officially announced any films for this process, although 20th sources say M-G will film "Kiss Me Kate" and "Knights of the Round Table" in CinemaScope. Metro has refused to divulge details of the deal it has with 20th for CinemaScope lensing. At a recent stockholders' meeting in New York, veepee and treasurer Charles C. Moskowitz told stockholders that it would not be to their benefit to know the arrangements the company had with 20th. However, Moskowitz indicated that Metro helped develop it.

Don't Forget the 3-Ts: TV, Taxation, Court Trial, Wolfson Warns Exhibs

Seattle, April 21.

"We should not let the cacophony of 3-D drown out the urgent appeals of the 3-Ts — Television, Taxation and Trial in Court," said Mitchell Wolfson, past president of Theatre Owners of America today (Tues.) at a meeting of the Theatre Owners of Washington, Northern Idaho and Alaska. "The first of these we need, and the other two are this industry's worst blight."

Pointing out that theatre television's potential is as great as ever, Wolfson charged that it has been almost relegated to obscurity "by our sudden stampede to try to cash in on two motion picture processes which have been known to us for some time." Wolfson said that while flat screens and flat pictures may become a thing of the past, "the love that the people have for immediacy will never be replaced." He declared that theatre television, once established, "would be like the creation of a new major producer, offering us new and ap-

(Continued on page 6)

Cong. Preps 2 Antitrust Pic Bills in 1 Package

Washington, April 21.

Two bills of great interest to the motion picture industry will probably wind up in the same legislative package when they are offered to the House of Representatives for action. This was indicated last Thursday (16) by the House Judiciary Committee, when it considered the measures.

One is a measure by Rep. Kenneth Keating (R., N.Y.) to set a five-year statute of limitations on private antitrust suits and also to permit the Government to sue for damages in some antitrust cases.

The other, by Rep. Chauncey W.

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GOLDEN ON PIX FINANCE

Herb Golden, member of Bankers Trust Co.'s amusement industries division, will discuss film and television financing at New York U. next Tuesday (28).

He'll address combined motion picture and economics classes.

N.Y. Daily News' Pix Pitch

Daily News, N. Y. mass-circulation tabloid, gave its entire two-column editorial space Monday (20) to an upbeat treatment of the film business and a pitch for removal of the admissions tax.

"For our part," it said, "we hope all these dreams (about a prosperous future via 3-D, etc.) come true, and that the movies may indeed have a gold-crusted rebirth with the assistance of 3-D. At their best, the movies are great art. At their best and worst, they've given worlds of pleasure to billions upon billions of customers. It would be tragic, we think, for them to be cut down permanently to half rations, skimpy productions and sparse audiences. In which connection, we'd like to focus a special suggestion on the House Ways and Means Committee in Washington.

"That honored body is now considering a proposal to recommend that Congress cut out the Federal tax of 20% levied these long, weary years on movie theatre admissions. It always was a big burdensome tax, and may easily have something to do with the decline in movie attendance. Wouldn't this be an excellent time to boot the thing overboard, and thereby give the movies a still better chance to be born again via 3-D?"

Senate Group to Slap Distribs, But Won't Aim Antitrust Bill at Majors

Washington, April 21.

The Senate Small Business Committee will probably refuse to recommend new antitrust legislation aimed at the big film companies. This was indicated last weekend after three days of hearings, in which indie exhibitors charged a variety of pressures were being exerted on them in violation of the antitrust decrees.

Committee, however, is expected to urge the Justice Dept. to make a thorough study of exhibitor complaints with a view toward possibly reopening the antitrust decrees against the big distributors.

Senate group is also figured to put out a stinging report, slapping recent distribution policies in the industry.

Nearly all the witnesses last week represented the Allied States Assn. Their testimony added up to an appeal to Congress to jab the Justice Dept.'s Antitrust Division into doing something to protect them from unfair squeezes.

Number of witnesses are still to be heard. According to the revised hearing schedule announced last week, officials of TOA will appear next Monday (27) to speak for an industry arbitration plan as a solution to the large majority of the distributor - exhibitor headaches. Alfred Starr and Walter Reade, Jr., will carry the ball for TOA, with Herman Levy, general counsel, also on hand. Levy was present at last

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Mexican Unions Won't Handle Red-Spiced 'Salt'

Hollywood, April 21.

Roy M. Brewer told the Hollywood AFL Film Council that "Salt of the Earth," Red-tinged film, will not be processed by Mexican labor unions. Picture was made in New Mexico by unfriendly witnesses in the Un-American probe.

Brewer said he had been promised by Louis Sanchez-Tello, leader of the Mexican technical workers, that they will keep hands off the picture.

Bill Hendricks Named As WB Publicity Director; Evelove Quits on Pay Cut

Hollywood, April 21.

Bill Hendricks has been named studio publicity director of Warner Bros., succeeding Alex Evelove, who resigned last weekend after 24 years of service with the company. Hendricks, who was assistant to Evelove, has also been with the company for 24 years.

According to Evelove, the departure followed his refusal to take a salary cut. He said that he was given no indication that the cut was temporary. Evelove indicated that he resigned two weeks ago, but stayed on to complete the campaign on the local "House of Wax" preem. He had been publicity chief of the studio for the past 12 years, being upped to the post when Bob Taplinger exited in 1941. Evelove was first with War-

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PRODUCTION SLOW, BUT WARNER LOT IS TUNEFUL

Hollywood, April 21.

Although film production is at a low ebb on the Warner lot, its music department, headed by Ray Heindorf, is working at top capacity on the scores of 11 pictures, four of which are musicals.

Tunefilms are "Calamity Jane," "So This Is Love," "Three Sailors and a Girl" and "The Eddie Cantor Story." Others in the scoring mill are "The Charge at Feather River," "So Big," "The Boy From Oklahoma," "Blowing Wild," "Riding Shotgun," "South Sea Paradise" and "The Monster From 20,000 Fathoms."

N. Y. to Europe

Ernie Anderson
Tom Avera
Vivian Blaine
Geraldine Brooks
Richard Brooks
Leslie Caron
Gary Cooper
B. G. Davis
Samuel Goldwyn
William Kapell
Frank King
Maury King
Louis Lipstone
Kurt Neumann
Sheldon Reynolds
David Rose
Joseph Ruttenberg
J. Milton Salzberg
Robert Taylor
Jules B. Weill
Robert M. Wolfe

L. A. to N. Y.

Laurie Anders
Sir Michael Balcon
Dorothy Bromley
Richard Brooks
Gaby Bruyere
Leslie Carón
John Carroll
Jack Chertok
John R. Clark, Jr.
Hal Cook
Bob Crosby
Alfred Crown
Audrey Dalton
Joseph S. Dubin
Joan Edwards
Sam Fuller
Bob Goodfried
Sheilah Graham
Abner Greshler
Ted Haworth
F. Hugh Herbert
Victor Jory
Joseph Kaufman
Edwin Knopf
Carol Levene
Isidore Lindenbaum
Harold Lloyd
Joe DiMaggio
Gene Mann
Jeff Morrow
Gene Nelson
William Ornstein
Otto Preminger
Joseph Ruttenberg
Arthur Schwartz
Don Taylor
Ben Thau

N. Y. to L. A.

Gene Autry
Arlene Dahl
Marilyn Erskine
Fernando Lamas
Gus Lampe
George Rosen
M. H. Shapiro
Spencer Tracy

Europe to N. Y.

Stell Andersen
Robin Chandler
Morton Downey
Edna Ferber
Jeffrey Lynn
Molly Picon
Jerome Thor

H'WOOD NIX ON 'MESSAGE' PIX

'Wedding' of 3-D to Widescreen Seen Only Matter of Time by Par's Raibourn

"When the technical equipment is available, and I don't think this is too far away," says Par v.p. Paul Raibourn, there will be a panoramic screen and 3-D wedding. With such demand for it as now exists, and with so many minds stimulated, it can be only a matter of time before it is achieved. And viewing glasses will not be required."

Exec related that a "major studio" (presumably meaning Metro) already has demonstrated such a combined system with impressive results although, in this instance, spectacles were used. As for that near future, "a great many theatres will be changed over for it (bigscreen-3-D); the required lighting will be achieved, and the results will be unusual," he declared.

Raibourn was unusually high on the pix biz future. In addition to the hypo from technological steps ahead, he sees the public with more time on its hands for entertainment via less work hours. Also, there's the possibility of admissions tax relief. Addressing a meeting of the Customers Brokers Assn., Wall Street outfit, in N. Y. last week, he stated: "The film industry is a growing industry, not a dying one. I doubt if it has even started yet."

'Serious Times' Survived

Exec, who is in charge of Par's television and economic planning, in discussing the past, said the industry has survived "serious times." In the past seven years, a "wild inflation and a 35% rise in costs" were coped with while admissions fell off one-third. "The amazing thing is that the picture company managements were able

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Sees Sacrifice

On the subject of selling standard pix to TV, Paramount v.p. Paul Raibourn fails to see why any film company would enter such deals at prices telecasters could afford to pay. A film outfit might unload if it is in "financial difficulty," he said, but otherwise these deals would mean a sacrifice of assets.

Asked re 20th-Fox's bigscreen policy, Raibourn stated: "I can understand the interest Darryl Zanuck is taking in CinemaScope. But the problem of introducing it in theatres is a real one. I hope it succeeds because of its emotional effects. But we at Paramount are not moving that quickly because we do not believe the industry can move so fast."

Schwartz Revise By RKO Theatres Adds Stock Deal

Sol A. Schwartz has been inked to a revised employment contract as RKO Theatres president which runs to April 30, 1957. This includes a stock option deal, subject to stockholders' approval, which gives him the privilege of buying up to 25,000 shares of the chain's common stock at 95% of market value on the day of purchase. Original employment pact, which gives Schwartz about $80,000 annually in remuneration plus $17,400 in annual benefits upon retirement, was a three-year termer to expire at the end of this year.

Option provision is part of an overall stocks plan for numerous "key" employees which has been approved by the board and is to be voted upon by all stockholders at the company's annual meeting at the RKO 86th St. Theatre, N. Y., May 7.

If approved, the plan will be administered by a committee of three board members. Only others selected for the option privileges so far are William W. Howard, v.p., and Thomas F. O'Connor, v.p.-treasurer, but subsequently the list may go up to 50 or 75 persons. Optioned shares will number up to a maximum of 150,000, which is

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Majors Assure Ill. Allied on Product

Chicago, April 21.

Jack Kirsch, head of Allied Theatres of Illinois, last week received assurance from the majority of major producers that they will continue to furnish the small exhibitors with 2-D product, although they are going full steam ahead on CinemaScope, 3-D and other new projection units. Kirsch had sent an open letter the week previous to heads of the major companies, asking help for those houses that could not convert to the new systems in the near future.

Abe Montague, sales head for Columbia Pictures, said, "we intend to continue to make all 3-D pictures available in 2-D. 'Miss Sadie Thompson' in 3-D will also be available in 2-D, with or without stereophonic sound. I personally do not believe that there will be a shortage of 2-D pictures. It looks like we will have a program of 40 odd pictures."

Arthur Krim, United Artists topper, called attention to his previous statement, that UA will release 65 films in 2-D, whether produced in 3-D originally or not.

20th's Al Lichtman told Kirsch "we have scheduled 37 pictures to be released this year, three of which are CinemaScope, one possibly in 3-D, thus making 33 pic-

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Raftery Fighting W. Va. B.O. Gross Fraud Suit

Edward C. Raftery, member of the N.Y. law firm of O'Brien, Driscoll & Rafferty, is in Bluefield, W. Va., this week, repping distribs in a $100,000 suit against the Rogers & Shore chain based on charges of fraud in reporting boxoffice grosses.

Hearing got underway Monday (20) before special master Howard Jarrett, who had been appointed by the Federal Court. Raftery is associated with Sargoy & Stein, N.Y., in the action.

STUDIOS NOW PLAYING IT SAFE

Determined not to give its customers any arguments, the film industry is staying clear of all controversial subjects.

A check indicates that, with one or two minor exceptions, studios have struck all "message" pix off their lists and are toeing the straight-and-narrow of pure entertainment. This policy apparently also extends to anti-Communist films, of which only few are planned or in release.

General trend of thought was highlighted by the remark of one industryite this week. "We've got the safest release schedule this side of the Rockies," he said.

Companies' decision to avoid controversy arises partly from a conviction that the present political climate doesn't favor screen treatment of "hot" topics on which any sector of the broad audience might disagree. This now falls under the category of "good business," despite the satisfactory b.o. showing of such past "message" pix as "Gentlemen's Agreement," "Pinky," etc. Former, coupled with 'Snake Pit," are being reissued by 20th-Fox.

Story editors in N. Y. are frank to admit that nothing that touches on controversy has a chance of being bought by the studios today. "The film industry has shed its crusading spirit. It's no longer interested in being an instrument for social improvement," one story department head said.

One point-of-view is that Hollywood never had any right tackling the race and other issues in the

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3-D Stalls S-W Action on Divvy

Stanley Warner Corp., theatre offspring of Warner Bros. Pictures, will not determine a dividend policy until a later date. Exact time at which such a policy will be made was not indicated by prexy S. H. (Si) Fabian in a letter this week to stockholders.

Fabian noted the financial position of the company and its subsidiaries is sound, but stressed that the theatre outfit, to maintain a strong competitive position, is faced with relatively large coin outlays for conversion to 3-D, widescreen and stereophonic sound.

As another reason for delaying a decision on a dividend, Fabian pointed to the decline in the operating profit of the theatre company, prior to its split from the picture company, and the fact that a dividend was paid in February, 1953, to all the stockholders of the old Warner Bros. Pictures.

Topper said it would be some weeks before the company's accountants completed the audit of the operation for the six-month period ending February, 1953,

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Goldenson's $159,000 Tops AB-PT Salaries; Reelect Board May 19

With exec personnel remunerations holding at the same level as in 1951, Leonard Goldenson, president of American Broadcasting-Paramount Theatres, topped the company's list of top money earners with a salary of $159,000 and expense allowances of $25,000 for 1952.

Proxy statement sent to AB-PT stockholders in advance of the annual meeting May 19 in New York lists these remunerations to other officers: A. H. Blank, $48,100; Robert B. Wilby, $49,000; Walter Gross, Edward L. Hyman, Robert M. Weitman and Robert H. O'Brien, $32,850 each.

Corporation's 18 incumbent board members are candidates for relection at the stockholders session. Slate comprises Earl Anderson, John Balaban, Blank, John A. Coleman, Charles T. Fisher, Jr.; E. Chester Gersten, Goldenson, Gross, Robert H. Hinckley, Robert Huffines, William T. Kilborn, Robert E. Kintner, Walter P. Marshall, Edward J. Noble, O'Brien, Herbert J. Schwartz, Wilby and Owen D. Young.

UPDATE CINEMASCOPE TESTS; 3 'ROBE' BOWS

Denoting wider lens availability and a desire to give as many as possible in the trade an advance looksee, 20th-Fox is readying a demonstration of its CinemaScope widescreen system at the Roxy Theatre, New York, Friday (24), and in four key cities in another month or two. This will be followed by showing in another 11 keys.

First Cinemoscope pic, "The Robe," is set for simultaneous October preems at the Roxy, N. Y.; the Fox Theatre, Philadelphia, and the Fox, Detroit.

It's understood that the deal 20th made with Bausch & Lomb for pro-

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Green Plans to Liquidate 20th, Sez Skouras; 4 New Directors on Slate

Firing his first broadside against minority stockholder Charles Green, who is challenging the 20th-Fox management, prexy Spyros P. Skouras in N. Y. last week (16) charged that Green was planning to shut down production at 20th's Westwood studio, sell out to TV and eventually liquidate the company for quick profit.

At his press conference as well as in the management proxy letter which started mailing to stockholders last week, Skouras related how he had pleaded with Green to cease his attacks for one year while 20th was retooling for and adjusting to CinemaScope and other developments.

According to Skouras, Green had turned him down and, after being refused his bid for three directors on the 20th board, had reaffirmed his intention of going through with the proxy battle.

The slate of directors of the 20th management sees three officers of the company bowing off the board, with only W. C. Michel, exec v.p., and Skouras remaining. The quartet of newcomers to the proposed 10-man board includes Colby M. Chester, Jr., honorary chairman and director of General Foods Corp.; Kevin C. McCann, president of Defiance College; B. Earl Puckett, chairman and director of Allied Stores Corp., and Gen. James A. Van Fleet, former U. N. commander in Korea.

Resigning are W. J. Eadie, comptroller and assistant treasurer; Donald A. Henderson, treasurer and secretary, and Murray Silverstone, 20th-Fox International prexy. Renominated to the board were L. Sherman Adams, Robert L. Clarkson, Daniel O. Hastings, Robert Lehman, Michel and Skouras.

Decision in the proxy fight will come May 5 in Wilmington, Del., at a special meet of stockholders called by 20th to decide on the proposed abolition of cumulative

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Pearlman to Cinerama

Sam Pearlman, managing director of Loew's State, N.Y., has resigned to join the Cinerama organization. He'll be in charge of the Warner Theatre, N.Y., to which "This is Cinerama" now at the Broadway Theatre, N.Y., transfers June 5.

Pearlman was with the Loew organization for 21 years.

AB-PT Preps New Widescale Educ'l Theatre TV Plan

Theatre television will be given its greatest play as an education medium under a plan now being discussed, involving American Broadcasting-Paramount Theatres. Leonard Goldenson, AB-PT president, disclosed that the idea calls for a nationwide theatre tieup and closed-circuit telecasting of a program on careers in science and engineering. Technical Societies Council of N. Y. is indicated as the sponsor if the show goes through.

Same outfit conducted a seminar via TV in three theatres, including AB-PT's Paramount on Broadway, March 21, on career opportunities in engineering and scientific research. Due to the "excellent response," according to Goldenson, piping of a similar program to theatres across the country is now being considered. Total of 3,500 high school youngsters attended the March 21 Par show.

In a letter to AB-PT stockholders, dated Monday (20), Goldenson listed consolidated earnings of $5,732,000 for the first quarter of 1953, with the American Broadcasting division's earnings being included as of Feb. 10. Overall profit included net capital gains of $4,252,000, mainly from the sale of WBKB, Chicago, to Columbia Broadcasting.

In comparison, the first quarter of 1952 brought earnings of $2,049,000, including $244,000 in net cap gains.

Goldenson's letter accompanied first quarter dividend checks in the amounts of 25c per share on the common stock and 14½c on the preferred.

Green's 1st Proxy Note Shows His Group Owns $2,000,000 of 20th Stock

In his first proxy letter to be mailed to 20th-Fox stockholders this week, minority shareholder Charles Green revealed Monday (16) that he and four of his associates—all nominees for the board—own or control 118,230 shares of common stock representing over $2,000,000.

Second Green proxy letter is already at the Securities and Exchange Commission and should be mailing over the coming weekend.

Better part of Green's proxy, as well as a special section attached to it, concerned itself with the forthcoming fight over the elimination of cumulative voting, which is proposed by management and strongly opposed by the Green group. Issue is to be taken up at a special stockholders' meet in Wilmington, Del., May 5, where the management must raise a simple majority to carry its motion.

Five directors nominated by Green for the 20th board include himself; Patrick J. Frawley, Jr., of Beverly Hills, Cal., prez of Frawley Corp.; Harry T. Silverman, N. Y., sec.-treas. of Dorset Products, Inc.; Robert Roy Dann, N. Y. attorney

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20th Protects Exhibs: Skouras

Protection of exhib interests is the key to 20th-Fox policy "at all times," 20th prexy Spyros P. Skouras said in N. Y. Monday (21), in referring to his announcement that the company would eventually offer some of its old pix to TV.

"I want to clear up any misunderstandings that may have arisen over my message to the stockholders," the 20th topper stated. "We are not even thinking of TV until and unless theatres have made the switch to CinemaScope and other systems that will so antiquate the 2-Ds that they can no longer be considered competition for exhibitors who by then will be dealing with altogether different product."

The original announcement from 20th said the advent of CinemaScope and other processes would greatly decrease the theatres' demand for older pix and that "it is likely these older pictures will then be made available

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Hauser Named Eastern RKO Ad-Pub Director

Mervin Hauser, who has been heading publicity at the RKO homeoffice the last couple of months, following a shift from the studio, has been named the company's eastern ad-pub director, it was disclosed by Perry Lieber, national ad-pub chief.

Hauser also will supervise the eastern sales promotion and foreign publicity departments, which are headed by Leon Bamberger and Rutgers Neilson, respectively. Ben Grimm continues as ad manager under Hauser.

Farmer Takes a Wife
(SONGS—COLOR)

Technicolor musical starring Betty Grable; only so-so b.o. chances.

Hollywood, April 21.

20th-Fox release of Frank P. Rosenberg production. Stars Betty Grable, Dale Robertson, Thelma Ritter, John Carroll; features Eddie Foy, Jr., Charlotte Austin, Kathleen Crowley, Merry Anders, Donna Lee Hickey. Directed by Henry Levin. Screenplay, Walter Bullock, Sally Benson, Joseph Fields; from the stage play by Frank B. Elser and Marc Connelly; based on the novel, "Rome Haul," by Walter D. Edmonds; camera (Technicolor), Arthur E. Arling; editor, Louis Loeffler; songs, Harold Arlen, Dorothy Fields; choreography, Jack Cole. Previewed April 17, '53. Running time, 80 MINS.

Molly	Betty Grable
Daniel Harrow	Dale Robertson
Lucy Cashdollar	Thelma Ritter
Jotham Klore	John Carroll
Fortune Friendly	Eddie Foy, Jr.
Pearl	Charlotte Austin
Susanna	Kathleen Crowley
Hannah	Merry Anders
Eva	Donna Lee Hickey
Amy	Noreen Michaels
Abbie	Ruth Field
John	William Pullen
Miss Kranz	Juanita Evans
Floyd	Meet Mills
Andy	Lee Turnbull
Gov. Fish	Howard Negley
Boatwife	Joanne Jordan
Ethan McCarthy	Gene Roth
Abner Green	Mel Pelton
Abigail	Gwyneth Verdun
McCracken	Fred Graham
Gilhooley	Jack Stoney
Drunk	John Butler
Race Official	Gordon Nelson

Betty Grable, off the screen for some time, needs a much more auspicious vehicle than this mediocre musical for her return. The entertainment values are only so-so at best and the grossing prospects are of like calibre.

"The Farmer Takes a Wife" was first screened in 1935 as a straight drama, the same as it was on the stage, and it doesn't take smoothly to the injection of songs and dances, probably because the tuning is unimpressive and the terp numbers lacking in bounce. Miss Grable and Dale Robertson achieve moderate results on "Somethin' Real Special," which gets a reprise. "With the Sun Warm Upon Me" and "We're in Business." The latter is used as a mild production number, as is Miss Grable's "Today, I Love Everybody," another tune that is reprised. Other Harold Arlen-Dorothy Fields songs are "On the Erie Canal," "We're Doin' It For the Natives in Jamaica," on which John Carroll comes in for a short chorus, and "Can You Spell Schenectady," used by Eddie Foy, Jr., for terps.

The Frank P. Rosenberg production tells the story of a farm boy who takes a job on the Erie Canal to save money for a farm, meets a barge cook, falls in love, and returns with her to the soil when the railroad puts the canal out of business. Henry Levin's direction hasn't much to work with in the screenplay by Walter Bullock, Sally Benson and Joseph Fields, and he fails to add any punch that would keep up interest in the unfoldment. Dialog is poor, and is delivered in an odd assortment of dialects by the players as the story begins. However, the accents are soon dropped. Several fight sequences are featured in the footage, but they could have been more exciting.

Miss Grable takes prettily to the Technicolor hues and the period costuming, latter being rather fancy for a canal boat cook. As the farmer turned boatman, Robertson is okay, but is out of his element in picture's musical requirements, light as they are. Carroll is asked to do little but bluster through his role of a rival boatman, and, as previously noted, is called upon to display his baritone in only one short snatch of song. Thelma Ritter is the fourth costar, playing a rich widow with matrimonial designs on Foy, a rum salesman. The pair has only a few chances at comedy. The others in the cast have very minor roles.

Arthur E. Arling's color lensing features bright post card tints. Editing has trimmed the picture down to 80 minutes. *Brog.*

Col Skeds 9 Overseas In New Location Trend

Hollywood, April 21.

Columbia is going far afield to shoot its 1953 production program, with nine pictures slated for filming on foreign soil and seven more due for lensing beyond the limits of California.

Currently in production in London is "Hell Below Zero." "River of the Sun" will be filmed in Brazil; "High Command" and "The Human Beast" in Canada; "The Black Knight" and "Richard the Lion Hearted" in England; "Lola Montez" in Bavaria; "Debut" in Italy, and "Casanova" in Italy and Spain. In addition, "From Here to Eternity" and "Miss Sadie Thompson" will be shot in Hawaii.

I Believe In You

"I Believe In You," British import opening at the Baronet Theatre, N. Y., Monday (27), was reviewed from London by VARIETY in the issue of April 2, 1952. Pic, which stars Celia Johnson, Cecil Parker and Godfrey Tearle, spotlights the work of probation officers, via a documentary-like treatment, in relating a story of youths from the slums mixed up with criminal gangs.

Myro said that "In a modest sort of way, it is engrossing material and should get fair boxoffice returns on either side of the Atlantic." Acting, on the whole, drew favorable comments from the reviewer, as did Michael Relph's direction. Pic is being released in the U. S. by Universal-International as a U-I Special Films Division release.

Remains to Be Seen
(SONGS)

Fairly entertaining comedy-mystery, with June Allyson, Van Johnson; okay for general bookings.

Hollywood, April 20.

MGM release of Arthur Hornblow, Jr., production. Stars June Allyson, Van Johnson; co-stars Louis Calhern; features Angela Lansbury, John Beal, Dorothy Dandridge. Directed by Don Weis. Screenplay, Sidney Sheldon; based on play by Howard Lindsay & Russel Crouse; camera, Robert Planck; editor, Cotton Warburton; musical direction, Jeff Alexander. Previewed April 15, '53. Running time, 88 MINS.

Jody Revere	June Allyson
Waldo Williams	Van Johnson
Benjamin Goodman	Louis Calhern
Robert Chauvel	Angela Lansbury
Dr. Glenson	John Beal
Dorothy Dandridge	Herself
Lt. O'Flair	Barry Kelley
Ben	Sammy White
Mrs. West	Kathryn Card
Mr. Bennett	Paul Harvey
Mrs. Bennett	Helene Millard
Ling Tan	Peter Chong
Examiner Delapp	Charles Lane
Det. Minetti	Larry Blake
Kyle Manning	Morgan Farley
Clerk	Howard Freeman
Fleming	Frank Nelson
Officer Miller	Robert Foulk

The macabre comedy offered in "Remains to Be Seen" comes off at a fairly entertaining pace, and the picture shapes up as an okay release for general bookings. Names of June Allyson and Van Johnson are in its favor for dates in regular situations.

Based on the stage play by Howard Lindsay & Russel Crouse, the Arthur Hornblow, Jr., production rolls along amusingly in telling a story about how a band canary and an apartment house manager get mixed up in a Park Ave. murder, but find time to fall in love during the mystery developments as well as to get off two songs and a dance.

Don Weis' direction is generally good, although he does let the pace slow down occasionally by holding some scenes too long. Script by Sidney Sheldon features a lot of jive talk that fits the two principals and provides some chuckles to leaven the suspense.

Mystery comes about when Miss Allyson's millionaire uncle, a character whom she doesn't like, gets a knife in his chest after he had been found dead presumably from a heart attack. Dumbfounded at this development are Johnson, manager of the Park Ave. apartment but a drummer boy at heart, the police and Louis Calhern, the dead man's attorney. As footage unfolds, the shenanigans are seen as part of a scheme of Angela Lansbury to fasten the blame on John Beal, a crooked doctor, and collect the dead man's millions for her own. Apartment in which most of the action takes place is decorated with masks and relics that go with the mystery intents. There's a secret door thrown in for good measure to help keep the suspense rolling and the principals in comedic danger.

Miss Allyson is perfectly at home as the jive-talking band singer and does much to carry the picture. She and Johnson sings "Toot Toot Tootsie, Goodbye" and "Too Marvelous for Words" agreeably. Johnson goes through the demands of his role nicely but his long hair seems at variance with his hep character. Calhern is good, Miss Lansbury mysterious and Beal acceptable. Dorothy Dandridge is written in as a nitery singer for one song, "Taking a Chance on Love." Barry Kelley, Sammy White, Kathryn Card and the others are capable.

Technical assists, including the lensing by Robert Planck and the musical direction by Jeff Alexander, are good. *Brog.*

Edward Small's summer production program calls for five starters, "Screaming Eagles," "Cannibal Island," "Khyber Pass," "Return to Treasure Island" and "Savage Frontier."

Naughty Martine
(FRENCH)

Globe Films release of Gaumont (Andre Hakim) production. Stars Dany Robin, Claude Dauphin; features Lucien Baroux, Henri Vidal, Marguerite Moreno. Directed by E. E. Reinert. Screenplay, Jacques Companeez. At 55th St. Playhouse, N.Y., April 17, '53. Running time, 90 MINS.

Martine	Dany Robin
Brevannes	Claude Dauphin
Baron	Lucien Baroux
Pierre	Henri Vidal
Schoolmistress	Marguerite Moreno

(In French; English Titles)

A saucy, urbane outlook on life, a sexy setting in a girls' boarding school and hijinks in a chichi ski resort in the French Alps, all combine to make this amiable comedy a fine b.o. lure on the art-house circuit. Lack of marquee names, its English titles and carefree moral viewpoint, though, will probably limit its general release.

Charming scenario by Jacques Companeez revolves around the romantic ups-and-downs of Dany Robin as Martine. She's a pert, pouty little number, with an addiction for spinning fibs, who leaves an exclusive boarding school to become an adventuress. She takes up with Lucien Baroux, who, as a scroundrelly card sharp, con artist and fake baron, easily steals the film. Baroux, given the wittiest dialog, plays his role as a gentleman humbug to the hilt.

When an Alpine avalanche cuts off their escape, Miss Robin obligingly spends the night in a cave with a robust mountain guide, Henri Vidal. At first, she thinks she has fallen for the young caveman. Ultimately, though, she leaves the oaf to his buxom peasant girl and fades into a clinch with Dauphin, the middleaged composer, preferring his suave city style. Marguerite Moreno plays the boarding house mistress.

Actors uniformly handle their brittle dialog in the best French Noel Coward manner, and director E. E. Reinert has lensed their antics with a view to exploiting adroitly the full values of the girls' boarding school and snowy mountain settings. *Rask.*

USSR Today

Artkino release of Central Documentary Studios (Kiev, Riga, Alma-Ata Film Studios) production. Directed by Georgi Bobrov, Roman Karmen, Maria Stepanova, Ivan Gfigorovich, Leonid Kristi, Feodor Kiselov, S. Gurov. At Stanley Theatre, N.Y., April 18, '53. Running time, 90 MINS.

This 90-minute documentary is a Soviet progress and happiness report that has little entertainment value, even for the Red partisans. It's divided into two parts, first being a Magicolor travelog of four of the Soviet's republics, while latter half is a black-and-white pictorial tagged "Folk Dances."

Color effects in the first portion treat the eye to some okay panoramic scenes, but the similarity of each episode has a lulling effect. Camera steadily dwells on the Soviets working on farms and in factories, studying in schools and spending their leisure frolicking at the beaches and dancing in native costume. Shots of modern buildings, modernized cities and endless, albeit, pretty parks have the effect of riffling through picture post cards. The many directors credited have shown little imagination, and the commentary, in English, is laudatory and dull.

"Folk Talent," the black-and-white presentation directed by S. Gorov, suffers from repetition. It's an amateur terp exhibition and each of the groups repped in the Moscow dance contests go through their native routines but after you've seen the first you've seen 'em all. *Gros.*

Verginita
(ITALIAN)

I.F.E. release of Romana Film production. Stars Leonardo Cortese, Irene Genna, Eleonora Rossi Drago. Directed by Leonardo De Mitri. Screenplay by De Mitri, G. Prosperi, Diego Fabbri, Turi Vasile, from story by De Mitri and Prosperi; camera, Giuseppe La Torre. At Cinema Verdi, N.Y., April 17, '53. Running time, 94 MINS.

Gina	Irene Genna
Mara	Eleonora Rossi Drago
Franco	Leonardo Cortese
Giancarlo	Otello Toso
Landlady	Franca Marzi
Rene	Arnaldo Foa
M. Finzi	Tamara Lees

(In Italian; English titles)

This highly melodramatic story of an Italian white-slave ring is told with bold flourishes. Even with deft pruning and what appears to be cleaning up of the English titles, the N.Y. censors must have a problem. Story is an unsavory screen subject at best and the leering, methodical way in which it is told doesn't make it more palatable. A highly competent cast is worthy of a better yarn. However, the film looks to get good business at Italian-language theatres.

Yarn concerns a hardworking, smalltown femme who enters a beauty contest in a big city. When she misses out, a rep for a model agency suggests she earn a living by posing. It is never made very clear whether the agency setup is only a blind for procuring gals or is a legit business, with a cafe tie-in. A playboy chips in with coin so he can paw over fresh recruits. But the hero, a candy salesman (Leonardo Cortese), shows up in time to rescue the girl from the ring.

Irene Genna, comely blonde, shows promise as the country girl who tries her luck in the big city. Otello Toso is a proper villain as a publisher of pulp magazines, gambler and link with the modeling agency. Eleonora Rossi Drago displays the proper amount of anguish as the femme about to be shipped to Brazil through a white-slave organization. Arnaldo Foa, as Toso's righthand man, plays the shady character who spots promising femmes. Franca Marzi makes a typical proprietor of a girls' "rooming house." Supporting cast is adequate.

Director Leonardo De Mitri also had a hand in the story and screenplay, and does a good job. He shares story credits with G. Prosperi, who also had a hand in the script. Diego Fabbri and Turi Vasile likewise helped on the screenplay. Giuseppe La Torre does okay with the camera. *Wear.*

The Assassin

"The Assassin," a British import which preemed at the Sutton Theatre, N.Y., Friday (17), was reviewed by VARIETY Oct. 29, 1952, under its original title of "Venetian Bird." Appraising its b.o. potential, *Myro* rated this Betty Box production as a "pedestrian meller with an implausible plot which does not take positive shape until the last couple of reels. It won't command much attention in overseas markets."

Written by Victor Canning from his novel of the same name, the script concerns a private detective who becomes implicated in a plot to kill a political leader in Venice. Richard Todd, the reviewer thought, "struggles manfully" in the role of the private eye, while Eva Bertok, cast as the wife of the heavy, is "completely wasted." Direction of Ralph Thomas was considered "so-so." Ernest Steward's camerawork was praised. United Artists is distributing in the U.S.

La Voce Del Silenzio
(The Voice of Silence)
(FRANCO-ITALIAN)

Genoa, April 7.

Lux Film release of Cines-Franco London Film production. Stars Aldo Fabrizi, Jean Marais, Daniel Gelin, Frank Villard, Cosette Greco, Antonio Crast, Edoardo Ciannelli; features Paolo Panelli, Fernando Ferman-Gomez, Rosanna Podesta, Mariz Grazia Francia, Enrico Luri, Franco Scadurra, Checco Durante, Paolo Stoppa, Pina Piovani. Directed by G. W. Pabst. Screenplay, Pabst, Tolnay, Prosperi, Costeara, Bost, Laurelbach, Berto, Biancoli, Pinelli, Tompkins, Treuber, Tecchi, from story by Cesare Zavattini; camera, Gabor Pogany; music, Enzo Masetti; editor, Eraldo Da Roma. At Palazzo, Genoa. Running time, 110 MINS.

Despite production gloss and an all-star European cast, "Voice" looks a slow mover on most markets. Weighty content, seldom relaxing its grim mood, plus its handling, will encounter limited audience sympathy, arty or otherwise.

Mosaic plot, overdeveloped from an idea by Cesare Zavattini, follows several men on a three-day spiritual retreat through their mental qualms, as they mull over past and present and try to re-establish their purpose in life. Among victims of their problems are a politician with a guilt complex about having killed some civilians during a war action; a returned vet who finds his wife remarried and happier than before; a pulp writer whose books may have caused a murder; a thief who has entered the retreat to escape seizure; and a candle merchant whose more worldly problem includes danger of a new synthetic candle which may ruin his business. With exception of the last two, the thief played by Paolo Panelli, and Aldo Fabrizi's colorful merchant, few if any of the others arouse sympathy or even much interest in their problems.

Characters are cold and oversimplified, and their brief flashbacked tales too patly resolved for belief. It's a case of too-many-scripters-spoil-the-story, and the intricate but empty screenplay provides an inadequate guide for Pabst's direction. Pic's message is often stated, rarely felt, and the lightweight moments provided by Fabrizi almost involuntarily steal the show.

Technically, pic is topnotch, with Pabst's hand seen in Gabor Pogany's excellent lensing, and expenses have obviously not been spared. Much-ballyhooed strip scenes in which gal's (Rosanna Podesta) clothes are auctioned off, was almost entirely cut in Italian version seen here. *Hawk.*

Wolfson's 3-T's

Continued from page 4

pealing 'product' which can come from no other source."

On the question of industry trade practices, the former TOA topper said that it seemed illogical to abandon hope and work toward the setting up of an arbitration system. "Most of all," he said, "it is the little exhibitor who should be clamoring for arbitration, and it is folly to junk the progress that has been made. It has been said before, but it needs emphasis: that when the courts award the Hometown Amusement Co. on the Atlantic coast $1,000,000 in damages, it is John Exhibitor in Seattle who helps pay those damages in increased film rentals." Wolfson said that arbitration is the only answer, since no other method to prevent "ruinous litigation has ever been offered."

Wolfson was accompanied to Seattle by E. D. Martin, TOA veepee. Pair move on to Portland tomorrow (Wed.) where they will address Oregon exhibs. On Thursday (23), they're due in San Francisco to meet with the board of the California Theatre Assn. Their tour will end with a meeting of exhib leaders of the Southern California Theatre Owners Assn. in Los Angeles April 25.

ABC Ready

Continued from page 4

20th, which is converting to CinemaScope entirely. Special lens would have to be used to promote CinemaScope pix on TV, unless 20th is willing to lens special 16m footage.

According to the ABC proposed format, the MPAA show would be filmed using the technical production facilities currently in use for lensing the "Ozzie and Harriet" show. If MPAA endorses the pilot film, ABC would get exclusive selling rights to the series to Dec. 31, '53. If, by that time, there's no bankroller in sight, pic and idea go back to MPAA. Should the latter not like the way the initial stanza turns out, ABC would scrap the pic, which should cost in the neighborhood of $10,000.

In acknowledgment of various unions' personality contributions to the show, the sponsor would be required to shell out coin for the Motion Picture Fund and also to meet certain MPAA expenses. "Hollywood Parade" would be emceed by different stars each week, with the pilot probably using MPAA prexy Eric Johnston as host.

Book of Rules

Continued from page 3

thing about films being peddled in two versions. Three-D pix can also be exhibited in theatres only equipped for the standard 2-D'ers. Consequently the latter can claim being left out in the cold with such dual-type product if the distrib insists on the first playoff in only 3-D houses.

The same situation could obtain with bigscreen entries, particularly now that some companies such as Paramount want to give standard pix the "new look" via adapting them for widened projection. Question unanswered by the legalites is whether theatremen, who can't convert to largescreen, will be entitled to bid for such product in its standard size.

Clearances must be "reasonable," says the court, and this means another poser. For, if an exhib wants a subsequent run of, say Warners' "House of Wax," in 2-D, how long would he have to wait following the pic's showcasing in 3-D at a firstrun house?

Antitrust Bills

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Reed (R., Ill.), chairman of the Judiciary Committee, would terminate compulsory treble damage verdicts in private antitrust suits. It would permit the trial judge to set the damage verdict, in his discretion, at any figure from actual damages to treble damages.

House committee turned both bills over to a subcommittee, headed by Keating, to see if they can be put into one piece of legislation.

HOT PRODUCT FOR DOG DAYS

Reappraisal of Film Rental Deals Looms as Direct Offshoot of 3-D

A complete reappraisal of film rental deals, both percentage and flat, appears to be a certain offshoot of the introduction of 3-D. Based on the experience of three companies who have handled depth pictures, United Artists, Warner Bros. and Columbia, it's obvious that distribution costs are skyrocketing. According to distrib sources, the cost of marketing 3-D pictures is just about double of that of flats. To make up for the added coin outlays, distribs of necessity are forced to up their rental charges. Exhibs, though loud in their beefs of upped prices for flat pix, so far have exempted the stereopix.

Should any protests stem from rentals sought for the 3-D films, distribs are ready to present a detailed analysis of the increased expenses. Terms for the early 3-D'ers, all of which have been sock b.o. attractions, have been at 50% of the gross, with exhibs accepting these deals sans beefs.

Most basic of the distribs' additional costs is the expense of prints. Because of the dual projection necessary for 3-D, all print orders are doubled. Where a picture formerly required 300 prints, 600 are needed now to play the same number of theatres as were formerly serviced by half that amount. In addition, the tremendous light required for the showing of depth pictures has often caused film to buckle, requiring replacement of footage. Extra ex-

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Distribs OK $4 Boost For Exchange Unions In Cleve., Denver, Atlanta

First break in the deadlock between distribs and exchange unions in negotiations for a new pact took place this week. Agreements were reached in Cleveland, Atlanta and Denver calling for a $4 across-the-board increase.

New pacts, expected to be inked shortly, will succeed the two-year agreement which expired last November. This was the first time since 1946 that the exchanges bargained with distribs on a local basis.

Previously Richard F. Walsh, prexy of the International Alliance of Theatrical Stage Employees, negotiated one contract applicable to all the exchange unions.

While the settled agreements may serve as a pattern for other zones, the two New York exchange outfits—Local H-63 and Local B-51, representing white collarites and backroom employees respectively—have indicated that a $4 hike would not be acceptable. Both locals, which have requested strike permission from prexy Walsh, will make another attempt to settle the stalemate, this time with a representative of the parent body taking part in the talks.

Walsh has assigned international rep Joseph Basson as the trouble shooter. Basson is expected to set up a date later this week with the distribs for a renewal of the talks.

Metro Demands UAT Spend More Ad Coin

Hollywood, April 21.

Metro and the United Artists Theatre Circuit are in a hassle, with the studio accusing the chain of spending too little coin on ads for local openings at the Egyptian and Loew's State Theatres. Understood Metro feels that too much of the circuit's weekly ad appropriation goes into fixed salaries and other charges and not enough into newspaper advertising.

As a result, the chain has been notified that, unless a satisfactory settlement is reached, Metro will drop its ad support of openings at the two houses after the bow of "The Girl Who Had Everything" and "Confidentially Connie."

Grady Aide to Thau In M-G Casting Shift

Hollywood, April 21.

Metro shifted Billy Grady, head of the studio casting department for years, to become special assistant to Ben Thau, veepee in charge of talent. Deal calls for Grady to tour Europe, starting May 1, in quest of new faces.

Meanwhile Leonard Murphy, Robert Webb and Mel Ballerino will continue as associate casting directors, with Thau supervising. Al Trescony will function as head of the studio department, dealing with newcomers.

Lengthy Lull In Story Market

Preoccupation with 3-D and widescreen pix has caused a prolonged lull on the story market, according to the companies' story department execs in N. Y. The studios are buying fitfully and strictly with an eye for possible adaptation to the new processes.

Since many of the studios have quite a backlog of story properties, they're going through their prior purchases with a fine tooth comb to pick out the ones that might be suitable for lensing in a new medium.

Several execs report that March has been their slowest month in many a year, which they attribute to their respective studios trying to find their bearings in the maze of new technological developments. This is particularly true of 20th-Fox and Warner Bros. Metro and Paramount story purchases have been insignificant, with M-G only picking up a few short stories.

While 3-D has been a decisive factor in bringing about the story-buying hesitancy, the lack of activity is also partially ascribed to the quality of the material available. "There is no difference in the buying market now and when the industry felt it was beginning to lose revenue," one story department exec said Monday (21).

"The trouble is that there are simply few purchaseable stories on the market. This doesn't include a few of the good novels and plays which cost a lot of money and which would be bought anyway, whether the industry has 2-D or 10-D." He added that the prevalence of avant-garde writing was forcing the companies to rely more heavily on originals.

Souvaine Quits in Huff; Invites Stockholders To Join Him in Suit

Having resigned as prexy and director of Souvaine Selective Pictures, Henry Souvaine yesterday (Tues.) called on stockholders to join him in a suit against a finance company which, he said, has caused the company to suffer "substantial damage" through failure to honor a commitment of about $370,000. Souvaine identified the finance outfit as American Ventures Corp.

Souvaine resigned from the board April 13 when certain of the directors "with dual responsibilities" voted against his motion to institute action for damages vs. American Ventures Corp. "By remaining on the board my hands were necessarily tied, but now, purely as a stockholder, I am inviting all other stockholders to join me in approval of the suit," Souvaine stated. He expects to go to court within a week.

Edmund Cobb returns to UI, after an absence of 20 years, for a featured role in "Ma and Pa Kettle Hit the Road Home."

HEFTY RELEASES SET FOR SUMMER

With the summer months established as a solid b.o. period, distribs are readying some of their heftiest product for release during the hot weather season. July and August will see a number of major efforts going through the distribution mill, aided considerably by the lure of top marquee names. In general, the product is weighted on the musical and adventure side, although there is a sprinkling of drama and straight comedy. The tuners and outdoorers are lavish productions enhanced by Technicolor or other tint processes.

Despite the excitement over 3-D and widescreen, the conventional flats will carry the major portion of the load during the sweltering stanza. There will be a few depth pictures in circulation at that time, but they'll serve as b.o. plusses rather than the main source of summer biz. It's doubtful that widescreen will have much effect during the period, although it's conceivable that some theatre may install systems capable of converting flats to larger areas, such as that currently being installed by the Radio City Music Hall, N. Y., for the showing of Paramount's "Shane."

Another indication that the flats will still be king is the important parts played by seasonal theatres in resort areas and by drive-ins. With the former catering to what almost amounts to a captive audience, especially on rainy days, it's doubtful that they'll need 3-D to entice customers. The seasonal aspect of the operation also precludes the shelling out of additional coin for the installation of costly new

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Cinerama Chi Bow In July; 45% Hiked Screen for L.A. Run

Deal has been closed for the unveiling of Cinerama in Chicago, with the Palace Theatre set to receive the three-dimensional illusion process late in July.

This marks the fourth showcase for Cinerama. Company is already displaying "This Is Cinerama," its initial entry, in N. Y. and Detroit, with a Hollywood opening slated for April 29, featuring a screen 45% larger than the others. Joseph Kaufman, Cinerama's exhibition topper, concluded the Palace deal in Chicago yesterday (Tues.) and were back in N.Y. same night.

Originally, Chicago was slated to follow N. Y. in the chain of openings planned by Cinerama. However, a hassle developed with the projectionists union, which demanded as much as $200 weekly for the boothmen. When a stalemate was reached, the Palace, although set to be converted to the medium, returned to a conventional picture policy.

House is reportedly committed for product until some time in June. It'll shut down during the month when the conversion process will get under way. Cost of retooling the house and installing the new equipment is estimated at about $50,000, which is about what the

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Pix Conversion Sees Sharp Dip in Lenser Jobs

Hollywood, April 21.

Film industry's conversion to 3-D and widescreen has caused the lowest ebb in employment of lensers since the postwar slump in 1947. Herb Aller, business agent of Cameramen's Local 659, AFL, reports that approximately 350 of the local's 750 members are out of work, with little sign of improved conditions for at least six months.

UA & AA Squawk on Share of 146 Pix Japs Allocate to U.S. Importers

While most of the distribs in N. Y. this week appeared satisfied with their cut of the 117 import permits allocated to individual companies by the Japanese government, United Artists and Allied Artists are beefing about the size of their allotment.

Rest of the distribs have already indicated to Tokyo they aren't willing to take any reductions in their slice to satisfy the two dissidents.

Total Japanese allocation to U. S. importers for the fiscal year (which started April 1) was 146 pix. Of these, 121 go to Motion Picture Assn. of America member companies and the rest to local Japanese distribs for indie productions. Of the 121, four come off the top and go to Universal, Republic, UA and AA, since these four missed out when the MPAA divvied up six leftover permits earlier this year.

Allocation for the 1952-53 fiscal year gave the MPAA distribs 122 pix. Current 121 total actually is boosted to 129. That's because the new agreement—reached following prolonged powwows in Tokyo between MPAA rep Irving Maas and the Japanese Finance Ministry — provides for an additional eight "bonus" pix to be allocated on the basis of "artistic merit."

It's understood the current allocation, undertaken by the Japanese Ministry at the request of the American distribs, divides up like this: Metro 17, 20th-Fox 15, Warner Bros. 14, RKO 12, Univer-

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'Ceasar' in N. Y. May Bow At Booth, Shubert House

"Julius Caesar," Metro's film version of Shakespeare's tragedy, appears to be headed for the Booth Theatre, N.Y., legit house owned by the Shuberts. Opening, which will be the world preem, is slated for late May following the legit engagement of Bea Lillie at the theatre.

Presentation of "Caesar" will follow a legit policy, with reserved seats on a two-a-day basis. Talks with the Shuberts also involve houses operated by the legit circuit in other cities.

No CinemaScope Set for Par Pix

Paramount at present is not planning to use CinemaScope for any of its pix, Barney Balaban, Paramount prexy, said in N. Y. last week (15). He added, however, that this should make little difference to exhibs who, once they have installed a large screen, are in a position to show films in any medium.

Balaban disclosed that his studio is currently preparing a brochure for exhibs, outlining specific data on screen installations for any size theatre and reviewing the various 3-D and widescreen developments "in an effort to bring some orderly thinking into the current confused and confusing situation."

Regarding the announced plan of 20th-Fox for eventual release of its library of old pix to TV, Balaban indicated the wording of the plan was too vague to cause much concern. At the same time, he recalled his statement in testifying before the Federal Communications Commission last year, when he said that Paramount, too, would consider selling to TV if and when it proved its ability to meet the asking price.

Eric Johnston Reports To MPA; U.S. Pic Deals With Italo-Brazil Off?

Contrary to impressions prevailing in N.Y. a few weeks ago, the U. S. industry now appears not to have film deals either in Italy or in Brazil.

Eric Johnston, Motion Picture Assn. of America prexy, returned to N. Y. from Rome last Saturday (18) without having been able to overcome Italian government objections to an increase in remittances from the former 37½% to 40%.

He reports today (Wed.) to the company prexies and the MPAA board on his Italian negotiations and the current position. Johnston had been given carte blanche in shaping a new Rome pact.

Brazil situation is equally unclear, and has remained muddled since Johnston returned from there and Argentina late last year. Remittance of some $8,000,000 in accumulated coin in Brazil still awaits finalization of the $300,000,000 Import-Export Bank loan.

While the Brazilians have issued import licenses for the second half of '52, there are no indications at this moment at what rate, or to what extent, the distribs will be able to withdraw their current earnings.

COL QUARTERLY MELON

Columbia Pictures last week declared a quarterly dividend of $1.06¼ per share on its $4.25 cumulative preferred stock.

Melon is payable May 15 to stockholders of record May 1.

Anti-Snipping Forces Call for End of Censor Law at Ohio Hearing

Columbus, April 21.

Attack against Ohio's film censorship law on strict constitutional grounds was made before the Senate Education Committee hearing last night (Mon.) on a bill by its chairman, Sen. Charles A. Mosher, to repeal the state's 40-year-old law. James Ratliffe, v.p. and columnist for the Cincinnati Enquirer, said the basic issue "is that it is impossible to abridge the right of freedom of the press and speech." Columnist, who said he had not seen movies in six months, pointed out that morality was beside the point in this question. "Ohio's film censorship law was unconstitutional when it was made and it is unconstitutional now," he charged, because it transgressed the constitution. Ratliffe stated that the U. S. Supreme Court intent in the "Miracle" case obviously made this point without rendering a specific ruling.

Norman Nadel, film editor of the Columbus Citizen, told senators that film scissoring is "prior censorship" and that other laws and the Johnston office protect the people from immoralities, obscenities, libel and slander. He criticized the 1913 law as "ambiguous" and that the censor board operated

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DeMille to Aid State Dept. On O'seas Film Handling

Villanova, Pa., April 21.

Dr. Robert L. Johnson, president of Temple U. and new head of the State Dept.'s International Information Administration, said he would bring in Cecil B. DeMille to study the State Dept.'s handling of films as a means of getting across our ideas to other countries.

Entrance of DeMille into the set-up is part of Dr. Johnson's plan for a complete reorganization of the U. S. Information offices. The educator said DeMille had agreed to come to Washington, where the producer "will look into the whole operation and suggest individuals who might be brought in to strengthen it."

Two 3-D Films Boom L.A.; 'Wax' Wham $100,000, 'Dark' Bright 33G, 'Salome' Sultry 52G, 'Titanic' Strong $15,000

Los Angeles, March 21.

An array of new bills, topped by two 3-D films, is booming biz at first-runs here to high levels for the best weeks since last Christmas. "House of Wax" may hit a gigantic $100,000 in two theatres while "Man in Dark," the other stereopic, sapes solid $33,000, also in two locations.

Two other upped scale pix, "Salome," stout $52,000 in two houses, and "Titanic," strong $15,000 at Chinese, are helping the overall total.

Elsewhere, trade is milder with new entries. "Confidentially Connie" and "Girl Who Had Everything" is rated fair $20,000 in two spots. "Tall Texan" looms moderate $23,000 in four sites. "Time Gone By" shapes good $7,000 at Canon. Only "Lili" among holdovers continues to please with nice takings in fifth week at the Vogue.

Estimates for This Week

Los Angeles, Hollywood Paramounts (AB-PT-F&M) (3,200; 1,430; 95-$1.50)—"House of Wax" (WB). This 3-D pic preemed with round-the-clock showings, and other ballyhoo. Colossal $100,000. Last week, L.A. Par, "Sombrero" (M-G) (2d wk), with Duke Ellington, Pearl Bailey topping stage bill, handsome $41,200, above hopes. Hollywood Par with another unit.

United Artists, Hawaii (UATC-G&S) (2,100; 1,106; 90-$1.50)—"Man In Dark" (Col). Solid $33,000 for this 3-D film. Last week, with other units.

Hillstreet, Pantages, Four Star (RKO-UATC) (2,752; 2,812; 900; 74-$1.50)—"Salome" (Col). Stout $52,000. Last week, Hill and Pan, "Peter Pan" (RKO) (5th wk), $17,900.

Chinese (FWC) (2,048; 80-$1.50)—"Titanic" (20th). This Hollywood Blvd. house returns to showcase status with this bill; strong $15,000. Last week, in another unit.

Fine Arts (FWC) (679; 80-$1.50)—"Importance of Being Earnest" (U). Mild $4,000. Last week, "Four Poster" (Col) (5th wk-6 days), $2,300.

Canon (ABC) (533; $1.20)—"Times Gone By" (Indie). Good $7,000. Last week, on reissue policy.

Loew's State, Egyptian (UATC) (2,404; 1,553; 70-$1.10)—"Confidentially Connie" (M-G) and "Girl Who Had Everything" (M-G). Fair $20,000. Last week, Egyptian, "Sombero" (M-G) (2d wk), $6,000; Loew's State, with Four Star, Hawaii, "Desert Legion" (U) and "Stolen Identity" (Indie) (2d wk), $12,500.

Los Angeles, Iris, Uptown, Loyola (FWC) (2,097; 814; 1,715; 1,248; 70-$1.10)—"Tall Texan" (Lip) and "I'll Get You" (Lip), plus 3-D short. Modest $23,000. Last week, L. A., Chinese, Uptown, Loyola, "Call Me Madam" (20th) and "Cairo Road" (Indie) (2d wk), $24,500.

Downtown, Wilshire, Beverly Hills (WT) (1,757; 2,344; 1,612; 70-$1.10)—"Trouble Along Way" (WB) (2d wk). Mild $12,000. Last week, $21,300.

Wilshire (FWC) (2,296; 80-$1.50)—"Tonight We Sing" (20th) (2d wk). Slim $4,000. Last week, $7,300.

Ritz (FWC) (1,370; 80-$1.50)—"Man On Tightrope" (20th) (3d wk). Show $3,500. Last week, $5,900.

Vogue (FWC) (885; 80-$1.20)—"Lili" (M-G) (5th wk). Nice $4,500. Last week, $5,700.

Globe (FWC) (782; 80-$1.20)—"Moulin Rouge" (UA) (8th wk). Off to $3,000. Last week, nice $3,500.

Broadway Grosses

Estimated Total Gross
This Week $629,100
(Based on 21 theatres)
Last Year $583,200
(Based on 23 theatres)

'Salome' Smash 35G Tops Cleve.

Cleveland, April 21.

Blustering snow and rainstorms, which trimmed several main stem houses, are not affecting "Salome," terrific at the Hipp to easily pace city. "Small Town Girl" is only okay at State while Palace's "Destination Gobi" is mild. "Moulin Rouge" continues sockeroo in sixth week at Stillman. "Trouble Along Way" is good in second frame at Allen.

Estimates for This Week

Allen (Warners) (3,000; 55-85)—"Trouble Along Way" (WB) (2d wk). Good $8,500 on five-day stayover following last week's great $14,000.

Hipp (Telemanagement) (3,700; 75-$1.25)—"Salome" (Col). Great $35,000 or near. Last week, "Hans Christian Andersen" (RKO) (4th wk), bright $10,000.

Lower Mall (Community) (585; 55-85)—"Limelight" (UA) (3d wk). Thin $2,400 after last lap's $3,000.

Ohio (Loew's) (1,500; 55-85)—"Off Limits" (Par) (m.o.). Trim $8,000. Last week, "I Love Melvin" (M-G) (m.o.), $3,800.

Palace (RKO) (3,300; 55-85)—"Destination Gobi" (20th). Mild $8,500. Last week, "Call Me Madam" (20th) (2d wk), $10,000.

State (Loew's) (3,450; 55-85)—"Small Town Girl" (M-G). Oke $13,000. Last week, "Off Limits" (Par), $14,000.

Stillman (Loew's) (2,700; 55-85)—"Moulin Rouge" (UA) (m.o.) (6th wk). Lots of power yet at $10,000 after $10,500 last round.

Indpls. Cold, B.O. Hot; 'Trouble' Fancy $13,000, 'Kettles' Sockeroo 12G

Indianapolis, April 21.

April cold wave, with freak snowfall, seemed to help most first-runs here by keeping people out of yards and gardens over weekend. "Trouble Along Way" is hot at Indiana while "Ma and Pa Kettle on Vacation" at Circle is equally big. "Moulin Rouge" is off but still stout on holdover at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Ma, Pa Kettle on Vacation" (U) and "Battles Chief Pontiac" (Indie). Smash $12,000. Last week, "Peter Pan" (RKO) (2d wk), great $15,000 at $1.20 top.

Indiana (C-D) (3,200; 50-76)—"Trouble Along Way" (WB) and

(Continued on page 20)

'MADAM' SOCK 12½G, PORT.; 'ROUGE' NICE 9G

Portland, Ore., April 21.

Two more inflated admission pics here this week making a total of six so far in the past month. "Moulin Rouge" looms nice at Mayfair. "Man In Dark" also is fine at Paramount. "Call Me Madam" shapes smash in two houses. "Desert Legion" is good at Broadway.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Desert Legion" (U) and "Girls In Night" (U). Good $8,000. Last week, "Seminole" (U) and "Reach For Star" (Rep) (reissue), $7,400.

Guild (Parker) (400; 65-90)—"Don Camillo" (Indie). Mild $1,200. Last week, "Four Poster" (Col) (4th wk), $2,000.

Liberty (Hamrick) (1,875; 65-90)—"Jeopardy" (M-G) and "Stand Up, Sing" (Rep) (reissue). Okay $6,000. Last week, "I Love Melvin" (M-G) and "Confidentially Connie" (M-G) (2d wk), $8,000.

Mayfair (Evergreen) (1,506; 90-$1.25)—"Moulin Rouge" (UA). Nice $9,000 or over. Last week, legit show.

Oriental (Evergreen) (2,000; 65-90)—"Call Me Madam" (20th) and "Member Wedding" (Col). Sock $3,500 or close. Last week, "Destination Gobi" (20th) and "Taxi" (20th), $2,800.

Orpheum (Evergreen) (1,750; 65-90)—"Call Me Madam" (20th) and "Member Wedding" (Col). Smash $9,000. Last week, "Destination Gobi" (20th) and "Taxi" (20th), $7,000.

Paramount (Evergreen) (3,400; 75-$1)—"Man In Dark" (Col) and "Magnetic Monster" (UA). Fine $9,000. Last week, "Salome" (Col) (2d wk), $9,000.

United Artists (Parker) (890; 90-$1.25)—"Hans Christian Andersen" (RKO) (3d wk). Stout $8,500. Last week, $13,500.

'Legion' Loud 11G, Prov.; 'Horn' 13G

Providence, April 21.

Two oldies, "Trader Horn" and "Sequoia" at Loew's State, shape strong here after a hep radio campaign. Sock standout is Majestic's "Desert Legion." "Seminole" looks good at Albee. "Salome" is nice in third at Strand.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Seminole" (U) and "Girls In Night" (U). Good $8,500. Last week, "Hans Christian Andersen" (RKO) (2d wk), solid $10,000.

Majestic (Fay) (2,200; 44-65)—"Desert Legion" (U) and "Jalopy" (AA). Socko $11,000. Last week, "Trouble Along Way" (WB) and "Seeing Eye" (WB) (2d wk), slow $3,500.

Metropolitan (Snider) (3,100; 44-65)—"High Noon" (UA) and "African Queen" (UA) (2d runs). Opened well Sunday (19). Last week, "Off Limits" (Par) (2d wk), nice $7,000.

State (Loew) (3,200; 44-65)—"Trader Horn" (M-G) and "Sequoia" (M-G) (reissues). Heavy campaign helping to get nice returns but no mention is made about being oldies. Sock $13,000 or over. Last week, "Call Me Madam" (2d wk), nifty $9,000.

Strand (Silverman) (2,200; 44-65)—"Salome" (Col) (3d wk). Very nice $5,000. Second week was hot $9,000.

'Trouble' Fast $12,500, Cincy; 'Girls' So-So 7G, 'Limits' Lusty 11G, 'Sing' 7G

Cincinnati, April 21.

"Trouble Along the Way" shapes favorably at the big Albee and heads a middle-of-road pack this frame. Palace has a nice entry in "Off Limits." Other newcomers are "Girls of Pleasure Island," in so-so stride at Capitol, and "Tonight We Sing," moderate at Keith's for upped scale. "Hans Christian Andersen" continues sturdy in third stanza at the Grand.

Estimates for This Week

Albee (RKO) (3,100; 55-85)—"Trouble Along Way" (WB). Pleasing $12,500. Last week, "Salome" (Col) (2d wk), $10,500 at 75-$1 scale.

Capitol (RKO) (2,000; 55-85)—"Girls of Pleasure Island" (Par). So-so $7,000. Last week, "Sheltering Palms" (20th), $6,500.

Grand (RKO) (1,400; 75-$1)—"Hans Christian Andersen" (RKO) (3d wk). Sturdy $8,000 after $10,500 second stanza.

Keith's (Shor) (1,500; 75-$1)—"Tonight We Sing" (20th). Off key $7,000 or near. Last week, "Desert Legion" (U) (2d wk), $5,000 at regular scale.

Palace (RKO) (2,600; 55-85)—"Off Limits" (Par). Nice $11,000. Last week, "Call Me Madam" (20th), $13,500.

Key City Grosses

Estimated Total Gross
This Week $2,642,500
(Based on 24 cities, 217 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,485,700
(Based on 25 cities, and 235 theatres.)

'In Dark' Rousing $25,000, Philly

Philadelphia, April 21.

Weekend upbeat is boosting first-run biz here currently. Holdover list is not helping too much. "Man in Dark" is getting solid takings at the Randolph via lure of being a major company's 3-D pic. "Destination Gobi" shapes as only a fill-in, being slow at Mastbaum. "Call Me Madam" looms big at the Fox in fourth week. "Salome" also looks fancy in third Stanley stanza. Still an eye-opener is "Moulin Rouge," great in seventh week at Trans-Lux.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Old Maid" (WB), Mildred Pierce" (WB) (reissues). Mild $5,000. Last week, "Anna" (IFE), $6,000.

Arcadia (S&S) (625; 85-$1.20)—"Bad and Beautiful" (M-G) (11th wk). Around $4,000. Last week, fine $4,500.

Boyd (WB) (2,360; 50-99)—"Little Sheba" (Par) (2d wk). Good $16,000. Last week, $21,000.

Fox (20th) (2,250; 85-$1.30)—"Call Me Madam" (20th) (4th wk). Big $12,500. Last week, $15,000.

Goldman (Goldman) (1,200; 50-99)—"Off Limits" (Par) (3d wk-5 days). Oke $6,000. Last week, $11,000.

Mastbaum (WB) (4,360; 50-99)—"Destination Gobi" (20th). Slow $12,000 or less. Last week, "Trouble Along Way" (WB) (2d wk), $8,500.

Midtown (Goldman) (1,000; 85-$1.50)—"Hans Christian Andersen" (RKO) (11th wk). Strong $10,000 or near. Last week, $12,000.

Randolph (Goldman) (2,500; 50-99)—"Man in Dark" (Col). Solid $25,000. Last week, "I Love Melvin" (M-G) (2d wk), $9,000.

Stanley (WB) (2,900; 85-$1.25)—"Salome" (Col) (3d wk). Fancy $18,000. Last week, $20,000.

Stanton (WB) (1,473; 50-99)—"Prince of Pirates" (Col) and "Jack McCall, Desperado" (Col). Fair $8,000. Last week, "Seminole" (U), loud $11,000.

Trans-Lux (T-L) (500; 90-$1.25)—"Moulin Rouge" (UA) (7th wk). Great $12,000. Last week, $13,000.

World (G&S) (500; 60-99)—"Don Camillo" (IFE) (3d wk-5 days). Okay $2,500. Last week, $3,200.

'Hans' Great $32,000, Toronto; 'Legion' 14G

Toronto, April 21.

Newcomer strength is boosting biz here this week, with "Hans Christian Andersen" way out in front to smash returns. "Battle Circus" and "Desert Legion" are neck and neck for second place, both big.

Estimates for This Week

Crest, Downtown, Glendale, State (Taylor) (863; 1,059; 955; 698; 35-60)—"Invasion U. S. A." (Col) and "Desperate Search" (M-G). Oke $14,000. Last week, "Pathfinder" (Col) and "Jalopy" (AA), $15,500.

Imperial (FP) (3,373; 40-75)—"Hans Christian Andersen" (RKO). Smash $32,000. Last week, "The Stooge" (Par) (3d wk), $8,000.

Loew's (Loew) (2,096; 40-75)—"Battle Circus" (M-G). Big $17,000. Last week, "Bwana Devil" (UA) (2d wk), $14,500.

Odeon (Rank) (2,390; 50-90)—"Salome" (Col) (2d wk). Holding hefty at $16,000. Last week, $22,000.

Shea's (FP) (2,386; 40-75)—"Call Me Madam" (20th) (3d wk). Oke $11,000. Last week, $18,000.

University (FP) (1,556; 40-75)—"I Confess" (WB) (3d wk). Good $7,000. Last week, $9,000.

Uptown (Loew) (2,743; 40-75)—"Desert Legion" (U). Big $14,000. Last week, "Ma, Pa Kettle on Vacation" (U) (2d wk), $7,500.

D.C. Loaded With H.O.s; 'Legion' 17G, 'Rouge' Fat 24G, 3d, 'Salome' Big 15G

Washington, April 21.

With only two newcomers at the big houses, this shapes as a routine session. Two long runs, "High Noon," in 16th week at the Dupont, and "Peter Pan," in 10th round at RKO Keith's, are winding up after current stanza. "Call Me Madam," in third week at Loew's Columbia, and "Moulin Rouge," also in third at Loew's Palace, are still going strong. "Salome," in second session at Trans-Lux, continues smash. Both newcomers, "Desert Legion" plus Buddy Baer topping vaude at Loew's Capitol, and "The System," at the Warner, are weak.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Desert Legion" (U) plus vaude topped by Buddy Baer. So-so $17,000. Last week, "Ma, Pa Kettle on Vacation" (U) plus vaude, trim $19,000.

Columbia (Loew's) (1,174; 74-$1.20)—"Call Me Madam" (20th) (3d wk). Solid $14,000 after big $17,000 last week. Holds again.

Dupont (Lopert) (372; 55-$1)—"High Noon" (UA) (16th-final wk). Winds up with steady $3,500 after record-breaking run, both for length of stay and total take.

Keith's (RKO) (1,939; 90-$1.25)—"Peter Pan" (RKO) (10th-final wk). Pleasing $8,000 to finish run. Last week, $9,000.

Metropolitan (Warner) (1,200; 90-$1.25)—"Hans Christian Andersen" (RKO) (9th wk). Oke $6,000 after $6,500 last week.

Palace (Loew's) (2,370; 74-$1.20)—"Moulin Rouge" (UA) (3d wk). Still fancy at $24,000 after $27,000 last week. Stays on.

Playhouse (Lopert) (435; 55-$1)—"Little Sheba" (Par) (10th wk). Okay $4,000 for second consecutive week. Holds another round.

Warner (WB) (2,174; 55-85)—"The System" (WB). Mild $9,000. Last week, "Trouble Along Way" (WB), trim $12,000.

Trans-Lux (T-L) (600; 90-$1.25)—"Salome" (Col) (2d wk). Big $15,000 after record-breaking $19,000 last week. Holds.

'MADAM' FAST $14,000, ST. L.; 'ROUGE' 19G, 2D

St. Louis, April 21.

Snow flurries and cold winds Sunday (19) sent natives to film theatres, with biz taking an upturn over last week. "Niagara" shapes neat at Ambassador while "Call Me Madam" looms fast at the Missouri. Real standout is "Moulin Rouge," which is going great guns in second Loew's week to get biggest coin of any fire-run in current session. "Hans Christian Andersen" loks solid in third week in two smaller houses.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Niagara" (20th) and "Trouble Along Way" (WB). Neat $14,000; Last week, "Never Wave at Wac" (RKO) and "Lady Wants Mink" (Rep), $10,000.

Fox (F&M) (5,000; 60-75)—"Desert Legion" (U) and "Gunsmoke"

(Continued on page 20)

'Salome' Torrid $32,000, Det.; 'Legion' Lively 18G, 'Rouge' Rich $24,000, 3d

Detroit, April 21.

First-run biz continues at a fast clip this week. "Salome" is sizzling at the Madison. "Desert Legion" is kicking up plenty of dust at the Palms. "Moulin Rouge" is strong in third week at the Fox. "She's Back on Broadway" looks only average at the Michigan. "Call Me Madam" if off some in third week but still okay at the United Artists. "This Is Cinerama" continues virtually capacity at Music Hall in fifth week.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 80-$1.25)—"Moulin Rouge" (UA) (3d wk). Big $24,000. Last week, $30,000.

Michigan (United Detroit) (4,000; 70-95)—"Back on Broadway" (WB) and "Glass Wall" (Col). Mild $16,000. Last week, "Mississippi Gambler" (U) and "Prince of Pirates" (Col) (2d wk), $14,000.

Palms (UD) (2,961; 70-95)—"Desert Legion" (U) and "Ma, Pa Kettle On Vacation" (U). Stout $18,000. Last week, "Seminole" (U and "Woman Almost Lynched" (Rep), $19,000 in 9 days.

Madison (UD) (1,900; 95-$1.25)—"Salome" (Col). Torrid $32,000. Last week, "Peter Pan" (RKO) (8th wk), $12,000.

United Artists (UA) (1,938; 95-$1.25)—"Call Me Madam" (20th) (3d wk). Oke $10,000. Last week, $14,800.

Adams (Balaban) (1,700; 95-$1.25)—"Hans Christian Andersen" (RKO) (5th wk). Trim $8,000. Last week, $10,000.

Broadway-Capitol (Korman) (3,500; 70-95)—"Invaders From Mars" (20th) and "White Lightning" (AA) (2d wk). Down to $6,500. Last week, fine $15,500.

Music Hall (Cinerama Productions) (1,236; $1.40-$2.80)—"This Is Cinerama" (Indie) (5th wk). Near capacity $31,000. Last week, $31,300.

H.O.'s Hobble Chi; 'Sombrero' Sharp $15,000, 'Kettles' Big 11G, 2d; 'Salome' Smash 27G, 'Rouge' Great 30G, 3d Wk

Chicago, April 21.

Loop is filled with holdover product, some strong, but most of it weak. Only one new entry, "Sombrero" at the Monroe, looks sharp $15,000. In second week, "Desert Legion" and "Ma and Pa Kettle on Vacation" at the Roosevelt looms strong at $11,000. "Jeopardy" and "Confidential Connie" at United Artists still is bright $12,000 on first holdover round.

"Call Me Madam" at Oriental appears okay $21,000. Chicago, with "Trouble Along Way" and stageshow is in minor groove.

"Salome" and "Moulin Rouge" still lead the third weekers and are providing the real sock business currently. "Salome" at Grand is sock while "Moulin Rouge" is great at the State-Lake. "Girl Who Had Everything" at Woods doesn't appear to have much. "Come Back Little Sheba" at Ziegfeld in seventh frame continues brisk.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) "Trouble Along Way" (WB) plus stageshow (2d wk). Mild $24,000. Last week, $33,000.

Grand (RKO) (1,200; 98-$1.50)—"Salome" (Col) (3d wk). Torrid $27,000. Last week, $33,000.

Monroe (Indie) (1,000; 55-98)—"Sombrero" (M-G). Neat $15,000. Last week, "Devil in Flesh" (Indie) (2d wk), $4,500.

Oriental (Indie) (3,400; 98-$1.25)—"Call Me Madam" (20th) (2d wk). Okay $21,000 looms. Last week, $30,000.

Palace (Eitel) (2,500; 55-98)—"Tonight We Sing" (20th) (3d wk). Not much at $7,000. Last week, $10,000.

Roosevelt (B&K) (1,500; 55-98)—"Desert Legion" (U) and "Ma, Pa Kettle on Vacation" (U) (2d wk). Strong $11,000. Last week, $20,000.

State-Lake (B&K) (2,700; 98-$1.25)—"Moulin Rouge" (UA) (3d wk). Fancy $30,000. Last week, $38,000.

Surf (H&E Balaban) (686; 98)—"Crash of Silence" (Indie). Not bad $3,700. Last week, $4,000.

United Artists (B&K) (1,700; 55-98)—"Jeopardy" (M-G) and "Confidential Connie" (M-G) (2d wk). Brisk $12,000. Last week, $20,000.

Woods (Essaness) (1,073; 98)—"Girl Who Had Everything" (M-G) (3d wk). Lean $9,000. Last week, $14,000.

World (Indie) (587; 98)—"Forbidden Games" (Indie) (7th wk). Staunch $3,000. Last week, $3,700.

Ziegfeld (Lopert) (485; 98)—"Little Sheba" (Par) (7th wk). Perky $4,300. Last week, $4,600.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'A&C' Hotsy, 16G, Hub; 'Horn' 36G

Boston, April 21.

Most action this frame is being shown by "Trader Horn," socko at the State and Orpheum. Pic received terrific buildup via WNAC and WNAC-TV. Abbott-Costello To Mars" at Boston shapes big but "She's Back on Broadway" at Paramount and Fenway is only so-so. "Salome" in third frame at Astor is holding fairly well. "Call Me Madam" in third at the Memorial shapes great.

Estimates for This Week

Astor (B&Q) (1,500; 74-$1.25)—"Salome" (Col) (3d wk). Holding okay at $14,500 after strong $18,500 for second.

Boston (RKO) (3,000; 50-90)—"Abbott-Costello To Mars" (U) and "Iron Crown" (Indie). Vacationing school kids should push this one to hotsy $16,000 or near. Last week, "Blood and Sand" (20th) and "American Guerilla in Philippines" (20th) (reissues), $6,500 for 5 days.

Exeter (Indie) (1,300; 60-80)—"Importance of Being Earnest" (U) (3d wk). Big $6,000 following $6,500 for second.

Fenway (NET) (1,373; 50-90)—"Back on Broadway" (WB) and "Monsoon" (UA). Unexciting $4,000. Last week, "Trouble Along Way" (WB) and "San Antone" (Rep) (2d wk-5 days), $3,000.

Memorial (RKO) (3,000) (60-$1)—"Call Me Madam" 20th) (3d wk). Big $16,000 following a sock $17,000 for second.

Metropolitan (NET) (4,367; 50-90)—"Off Limits" (Par) and "Stolen Identity" (Indie) (2d wk-4 days). About $8,500 after oke $17,500 for first week.

Orpheum (Loew's) (3,000; 50-90)—"Trader Horn" (M-G) and "Sequoia" (M-G) (reissues). Look bullish $24,000. Last week, "Small Town Girl" (M-G) and "Jack McCall" (Col). NSG $13,500.

Paramount (NET) (1,700; 50-90)—"Back on Broadway" (WB) and "Monsoon" (UA). Fair $13,500. Last week, "Trouble Along Way" (WB) and "San Antone" (Rep) (2d wk-5 days), good $8,500.

State (Loew's) (3,500; 50-90)—"Trader Horn" (M-G) and "Sequois" (M-G) (reissues). Strong $12,000. Last week, "Small Town Girl" (M-G) and "Jack McCall" (Col), $7,300.

Cold Clips K.C. Trade But 'Hans' Terrif 14G; 'Beneath Sea' Oke $12,000

Kansas City, April 21.

Strong films continue to reap big money. "Hans Christian Andersen" at the Missouri with upped scale is sock, and holds "Small Town Girl" at Midland looms okay while "Off Limits" is giving the Paramount a nice second week. "City Beneath Sea" shapes fairish in four Fox houses. Unseasonally cold and windy weather for first few days was no help.

Estimates for This Week

Kimo (Dickinson) (504; 65-85)—"Happy Time" (Col) (3d wk). Pleasant $2,000. Goes a fourth. Last week, $2,500.

Midland (Loew's) (3,500; 50-75)—"Small Town Girl" (M-G) and "Bandits of Corsica" (UA). Just okay $12,000. Last week, "Salome" (Col) (2d wk) at giant $12,000 at $1.10 top.

Missouri (RKO) (2,650; 35-65-$1)—"Hans Christian Andersen" (RKO). Great $14,000. Holds. Last week, "Peter Pan" (RKO) (2d wk), at $1 top, wow $14,000, record second round.

Paramount (Tri-States) (1,900; 50-75)—"Off Limits" (Par) (2d wk). Okay $8,000. Last week, fancy $13,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"City Beneath Sea" (U) and "San Antone" (Rep). Okay $13,000. Last week, "Seminole" (U) and "Call of Wild" (20th) (reissues), stout $16,000.

Vogue (Golden) (550; 65-85)—"Number of Wedding" (Col). Nifty $2,4. Last week, "Breaking Sound Barrier" (UA) (7th wk), $1,400.

'Trouble' Trim $12,500, Balto; 'Madam' 13½G, 3d

Baltimore, April 21.

Grosses here this week are close to average after boost provided by big holiday product. "Trouble Along Way" at the Stanley looks good. "Don Camillo" opened well at sureseater Little. "Peter Pan" is okay at Hipp. "Call Me Madam" at the New still is big in its third week.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"I Love Melvin" (M-G). Mild $9,000. Last week, "Naked Spur" (M-G) (2d wk), $6,800.

Hippodrome (Rappaport) (2,100; 50-$1.25)—"Peter Pan" (RKO) (3d wk). Holding okay at $21,000 after $24,300 for last week.

Keith's (Schanberger) (2,400; 25-90)—"Girls of Pleasure Island" (Par). Starts tomorrow (Wed.) after third week of "Off Limits" (Par) dipped to oke $6,000.

Little Rappaport) (310; 25-90)—"Don Camillo" (Indie). Looks pleasing $4,400. Last week, "Justice Is Done" (Burstyn), $3,800.

Mayfair (Hicks) (980; 20-70)—"Treasure Golden Condor" (20th). Fair $4,500. Last week, "Fair Wind to Java" (Rep) (2d wk), $4,200.

New (Mechanic) (1,800; 35-90)—"Call Me Madam" (20th) (3d wk). Still big at $13,500 after potent $18,000 for second round.

Playhouse (Schwaber) (420; 50-$1)—"Little Sheba" (Par) (6th wk). Socko $6,700, same as last week.

Stanley (WB) (3,280; 25-75)—"Trouble Along Way" (WB). Good $12,500. Last week, "I Confess" (WB) (2d wk), $6,800.

Town (Rappaport) (1,500; 35-70)—"Hitch-Hiker" (RKO). Oke $9,000. Last week, "Small Town Girl" (M-G), $8,500.

'Rouge' Huge 16G, Mpls.; 'Mars' 6G

Minneapolis, April 21.

Every recent week has brought one real boxoffice socko and the current stanza doesn't alter the pattern. This time it's "Moulin Rogue," getting huge total at Century. A trio of three other highly regarded newcomers, "President's Lady," "Girls of Treasure Island" and "Invaders from Mars" are having to take somewhat of a back seat.

High-powered holdovers continue to hold their high ground.

Estimates for This Week

Century (Par) (1,600; 76-$1)—"Moulin Rouge" (UA). Taking this town by storm same as everywhere else. Nothing but raves. Huge $16,000. Last week, "Anna" (IFE) (2d wk), okay $4,500 at regular scale.

Gopher (Berger) (1,026; 65-85)—"City Beneath Sea" (U) (2d wk). Stout $3,500. Last week, $5,400.

Lyric (Par) (1,000; 65-85)—"Invaders from Mars" (20th) and "Toughest Man in Arizona" (Rep). Nice $6,000. Last week, "Destination Gobi" (20th) (2d wk), $5,000.

Radio City (Par) (4,000; 65-85)—"Girls of Pleasure Island" (Par). Helped by opening day's personals of four cast members but only moderate $8,000 looms. Last week, "Trouble Along Way" (WB) (2d wk), $5,500 in 6½ days.

RKO-Orpheum (RKO) (2,800; 76-$1)—"Hans Christian Andersen" (RKO) (2d wk). Still rolling but must make way April 23 for "Salome" (Col). Stout $14,000. Last week, terrific $22,000.

RKO-Pan (RKO) (1,600; 76-$1)—"Peter Pan" (RKO) (4th wk). Trim $6,000. Last week, $6,500.

State (Par) (2,200; 65-85)—"President's Lady" (20th). Slow $5,000. Last week, "Sheltering Palms" (20th), $4,800.

World (Mann) (400; 55-$1.20)—"Little Sheba" (Par) (2d wk). Robust $6,000 or near. Last week, smash $6,700.

'Legion' Lusty $9,000, Pitt; 'Rouge' 15G, 2d

Pittsburgh, April 21.

"Desert Legion" at Fulton looks like best of new entries. Smash takings spell a holdover. "Moulin Rouge" still is strong in second and final stanza at Penn while "Call Me Madam" is winding up a nice run at Harris. "Destination Gobi" at Stanley, shapes sad. Reissue combo of "Old Maid" and "Mildred Pierce" at Warner looks modest.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Desert Legion" (U). Smash $9,000. That's more than enough to hold. Last week, "Silver Whip" (20th)

(Continued on page 20)

Rain Helps B'way; 'Wax'-Fisher Great 120G, 'Dark' $21,500, Both 2d, 'Madam' Hep 80G, 'Rouge' Robust 37G in 10th

Broadway film business is holding up in surprising style this session, the dip from an unusually strong Easter vacationing week being less than expected. The first-runs are nearly 100% holdover or extended-run. However, the cold, rainy weather (snow flurries Monday), which dominated the last seven days apparently were a hypo to the boxoffice.

The second week of "House of Wax" with Eddie Fisher heading stageshow at the Paramount looms as one of standouts of current round. It is heading for a smash $120,000 in initial holdover session, not far from opening week. At current pace, this bill may go four stanzas at the Par flagship.

Also reflecting the obvious yen of the public for 3-D films is the strength displayed by "Man in Dark" for its second round at the Globe, where it is finishing at big $21,500. Lone newcomer is "The Assassin," which is heading for a sock $12,000 opening frame at the small-seater Sutton.

The Music Hall is winding up "Light of Silvery Moon" and Easter stageshow with a good $126,000 for fourth week. Hall brings in "Shane" on its huge panoramic screen tomorrow (Thurs.). "Salome" is off from its previous week but still socko with $35,000 for fourth stanza at the Rivoli.

"Call Me Madam" with iceshow onstage continues its great run at the Roxy, winding up with smash $80,000 on its fourth session. It is set to go six weeks. "Tall Texan" is down to around $7,500, still very good, for second frame at the Holiday.

Perhaps the most astonishing showing continues to be made by "Moulin Rouge," which is starting its 11th week today (Wed.) at the Capitol. This longrunner held at great $37,000 in 10th stanza ended last night (Tues.). It now looks to run into a 12th session, and top the old mark held by "Gone With Wind."

"Murder Will Out" continues big with $8,500 in third week at the Normandie. "Come Back, Little Sheba" held in great fashion to get $15,500 on its 17th week at the Victoria.

Estimates for This Week

Astor (City Inv.) (1,300; 80-$1.50)—"Off Limits" (Par) (4th-final wk). Down to okay $14,000 or less in final five days of current round ending today (Wed.). Third full week was fancy $22,000 but below hopes. "Never Wave at Wac" (RKO) opens tomorrow (Thurs.).

Broadway (Cinerama) (1,250; 90-$2.80)—"Cinerama" (Indie) (30th wk). The 29th week ended yesterday (Tues.) was $40,500 after $41,000 for 28th session.

Baronet (Reade) (430; 90-$1.50)—"Importance of Being Earnest" (U) (18th wk). The 17th frame ended Sunday (19th) held at $3,800 after okay $4,000, over hopes, for 16th week. "I Believe in You" (U) set to open April 27.

Capitol (Loew's) (4,820; 70-$1.80)—"Moulin Rouge" (UA) (11th wk). The 10th stanza ended last night (Tues.) held at great $37,000 after $41,000 for ninth round. If "Rouge" holds over only three days of 12th session, it will beat the old all-time mark here held by "Gone With Wind" (M-G) which ran 11 weeks and two days.

Criterion (Moss) (1,700; 85-$2.20)—"Hans Christian Andersen" (RKO) (22d wk). The 21st stanza ended Monday (20) slipped to $12,400, a natural dip since schools were not closed. The 20th week was $20,000.

Fine Arts (Davis) (468; 90-$1.80)—"The Promoter" (U) (26th wk). The 25th round ended Monday (20) was $3,200 after nice $3,500 for 23d week. "Fanfan the Tulip" (Indie), which broke nearly all theatre marks where it played on the Continent, opens May 5.

Globe (Brandt) (1,500; 60-$1.50)—"Man in Dark" (Col) (3d wk). Initial holdover round ended yesterday (Tues.) held at socko $21,500 after terrific $30,000 opening week. First stanza was considerably over hopes, and best here since Christmas week of 1951.

Holiday (Per-Rose) (950; 60-$1.20)—"Tall Texan" (Lip) (2d wk). Initial holdover frame ending tomorrow (Thurs.) looks like nice $7,500. First week was big $10,000.

Mayfair (Brandt) (1,736; 70-$1.80)—"Jeopardy" (M-G) (4th wk-4 days). Third week ended Sunday (19) was okay $12,000 after $16,000 for second stanza. "Angel Face" (RKO) opens Friday (24).

Normandie (Normandie Theatres) (592; 95-$1.80)—"Murder Will Out" (Indie) (3d wk). Third stanza ending next Friday (24) looks to hold at big $8,500 after great $9,500 for second week.

Palace (RKO) (1,700; $1.80-$6)—Danny Kaye and all-vaude bill (14th wk). The 13th session ended last Saturday (18) was nearly capacity at $49,000 after $53,500 in previous stanza. Now due to wind up April 26.

Paramount (Par) (3,664; 80-$1.80)—"House of Wax" (WB) with Eddie Fisher heading stageshow (2d wk). Initial holdover round ending tomorrow (Thurs.) looks to hit sock $120,000 after gigantic $123,000 for opening week. First session was one of the bigger weeks at the Par flagship.

Paris (Indie) (568; $1.25-$1.80)—"Hans C. Andersen" (RKO) (22d-final wk). The 21st round ended Monday (20) held at $4,900 after big $7,500 for 20th week. "The Freshman" (Indie) opens April 28.

Rivoli (UAT) (2,092; 95-$2)—"Salome" (Col) (5th wk). Fourth round ended last night (Tues.) slipped to $35,000 but still very big for this stage of run. Third week was powerful $50,000.

Radio City Music Hall (Rockefellers) (5,945; 90-$2.40)—"By Light of Silvery Moon" (WB) and Easter stageshow (4th-final wk). Off to good $126,000, sans any assist from Easter vacationers. Third week was fancy $150,000. "Shane" (Par) launches Hall's panoramic with new show tomorrow (Thurs.).

Roxy (20th) (5,886; 50-$2.20)—"Call Me Madam" (20th) and iceshow onstage (5th wk). Fourth frame ended last night (Tues.) held around smash $80,000 after $109,000 for third week. Stays here six weeks, according to present plans.

State (Loew's (3,450; 85-$1.80)—"Sombrero" (M-G). Opens today (Wed.). Last week, "I Love Melvin" (M-G) (2d wk-6 days), was off to fair $11,000 or less after nice $21,000 opening week.

Sutton (B & B) (561; 90-$1.50)—"The Assassin" (UA). Initial week ending tomorrow (Thurs.) looks socko $12,000. In ahead, "Penny Princess" (3d wk-10 days), $5,400.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Justice Is Done" (Burstyn) (8th wk). Seventh frame ended Sunday (19) was good $4,700 after fine $5,200 for sixth.

Trans-Lux 52nd St. (T-L) (540; 90-$1.50)—"Lili" (M-G) (7th wk). Sixth stanza ended Monday (20) held with very big $10,600 after $11,000 for fifth week.

Victoria (City Inv.) (1,060; 95-$1.80)—"Little Sheba" (Par) (18th wk). The 17th round ended yesterday (Tues.) was remarkably strong $15,500 after $15,000 for 16th week. Going 19 weeks.

L'ville Stout; 'Legion' Fine $9,000, 'Spur' 9½G, 'System' Sturdy $6,500

Louisville, April 21.

Business is stout this week although crimped somewhat Saturday (18) by an unexpected return of wintry blasts and snow. Short-lived return engagement of icy temperatures didn't hurt Sunday's (19) downtown film house biz much. Rialto, with "Desert Legion" and "I'll Get You," looks okay $9,000 while "System" at the Mary Anderson is sturdy. "Naked Spur" with "High Treason" at State is fair. "Mississippi Gambler" at Kentucky is proving it's mettle by going a third stanza there.

Estimates for This Week

Kentucky (Switow) (1,200; 50-75)—"Mississippi Gambler" (U) (3d wk). Still strong at $3,500. Last week, big $4,000.

Mary Anderson (People's) (1,200; 50-75)—"System" (WB). This single bill allows for plenty of turnover, and this should mean a sturdy $6,500. Last week, "Trouble Along Way" (WB) (2d wk), $5,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"Desert Legion" (U) and "I'll Get You" (Lip). Nice $9,000 or over. Last week, "Peter Pan" (RKO) (2d wk), at 99c top, healthy $10,000.

State (Loew's) (3,000; 50-75)—"Naked Spur" (M-G) and "High Treason" (M-G). Fair $9,500. Last week, "Salome" (Col) (2d wk), at upped scale, oke $8,500.

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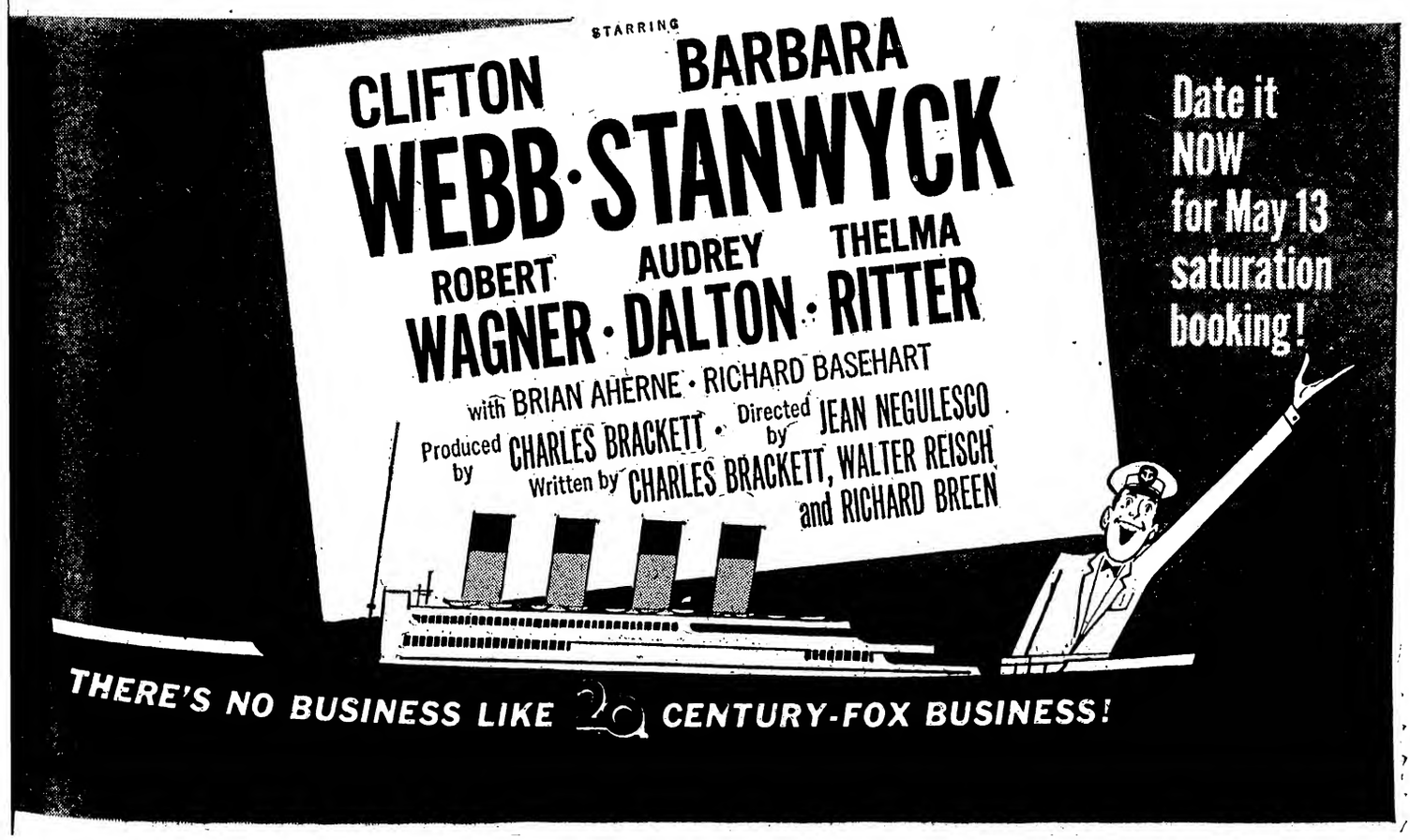

ACT Seeks to Restrict Top Foreign Technicians Working on Brit. Films

London, April 21.

A new offensive to restrict the employment of top grade foreign technicians on British pix is to be launched next weekend when the Assn. of Cine and Allied Technicians holds its annual meeting in London. It will advocate a tightening of existing quota regulations to achieve this object.

In the ACT annual report, which will be issued in London tomorrow (Wed.), protest is made over the general policy of importation, particularly of producers and directors, especially as the persons involved frequently are not "internationally outstanding." The Ministry of Labor, it is reported, has generally co-operated with the union, but this method is considered as unsatisfactory. Therefore, it is advocating that a film which qualifies for a quota ticket must have a British producer or director, at least one leading British artist and 75% of writing fees paid to a British subject exclusive of the purchase of author's rights.

Having made representations to the Board of Trade as well as the Labor Ministry, the union is now hoping that some acceptable arrangement may be introduced when the Anglo-American film agreement is due for revision. It is particularly concerned at the number of quota films lensed in British territory abroad with scarcely any British technicians employed in any grade.

The main ACT beef is not directed against members of the British Film Producers Assn. with whom the union has a working agreement on foreign producers and directors, but with non-BFPA members, who have been claiming the bulk of the foreign labor permits. Since April, 1951, 57 work tickets in these grades were issued, of which only 13 were applied for by BFPA members.

At the annual meet, the issue will be spotlighted by a resolution from the producers-directors section of the union, which views with grave misgiving the increasin tendency to employ foreign producers, directors and others in higher creative grades by companies making films in this country. The general council will be urged to take vigorous steps to reverse this tendency by pressing for a revision of quota qualifications.

See Aussie Indie Exhibs Delaying Swing to 3-D Until Fully Perfected

Sydney, April 14.

General run of Australian exhibitors will not dip into their bankrolls to splurge with 3-D until a standard system has been developed at a reasonable cost, according to independent cinema operators. Some of these are playing a game of "wait and see." One circuit operator here felt it was not sensible to spend heavy coin on one 3-D system if unsuited for product from a rival distributor.

The majority of independent exhibitors here, in addition to the major loops, play product from several companies. And it goes without saying that they can't install three different systems.

The Robert Menzies Liberal Party government has made no announcement covering a relaxing of the dollar freeze to permit importation of American 3-D equipment. However, inquiries in financial circles indicate that no greenlight would be given for the wholesale entree here of 3-D equipment from the U.S. However, it might be produced here or brought in from Great Britain. Reported that the government would not okay heavy expenditure on the importation of Cinerama equipment.

Survey indicates that now there are no more than six major Aussie cinemas capable of playing Cinerama. To convert the balance would set a cost far above the reach of Down Under exhibitors because in a majority of situations it would entail a complete theatre rebuild.

Violinist Joseph Szigeti finishes his two-month tour of Japan April 25. By the end, there will have been 10 performances in Tokyo alone, with a special program for the Emperor at the Imperial Palace

Brit. Pix Technicians Still Vs. Comm'l TV

London, April 21.

British film technicians are maintaining their stand of full opposition to the advent of commercial television. This is confirmed in the annual report of the Assn. of Cine Technicians. Re-affirmation of the union's attitude was taken after consideration of a special report last month, although they are still anxious to ascertain the terms on which licenses will be granted by the government. It has asked the Postmaster General if he would consult them before any permits are issued.

Meanwhile, the report reflects the increasing telepix activity in London for U. S. sponsors, with the statement that improvement in film production is due almost entirely to the various TV films being lensed in Britain.

Yank Films Still Tops In Berlin; 'Rain' Scores, 'Razor's Edge' Also Big

Berlin, April 14.

After the successful three-month run of "American in Paris" (M-G) at Cinema Paris, another Metro pic, "Singing in Rain," is now rated a big draw at Gloria Palast. Film drew excellent reviews, making Gene Kelly the present favorite star of Berlin's Kurfuerstendamm. Cinema Paris, generally a French preem house, now has another American film, "The River" (UA).

Most cinemas in this area are presenting Hollywood films. Filmtheatre Berlin has "The Razor's Edge" (20th), Bonbonniere is showing "Sirocco" (Col), the Studio is playing "Payment on Demand" (RKO) while Filmbuehne Wien has the Swiss film, "Heidi" (Col). Despite summerlike weather all film houses report good biz.

First 3-D feature pic, "Bwana Devil" (UA) will be shown in Germany this month. It is being distributed by Constantin, which handles UA product here. Local exhibs are not too excited about the arrival of 3-D pix since polaroid glasses are nothing new to local public. British 3-D pix were shown at a fair here two years ago.

Three films now are being shot in West Berlin studios. Algefa's "The Chaste Joseph," at CCC studios in Spandau, "Die Rose von Stambul," a Central Europa film, at the Templehof studios, and a third film, untitled so far, produced by Capital in same studios. Ideal Film, a Berlin and Munich-producing company, soon will start shooting "Chase After the Rommel Treasure." Pic will be based on actual happenings in 1943, when a German army captain from Rommel's Africa troop got the order to bring Rommel's cash box to Berlin. The Allied landing in Italy, however, forced him to sink the treasure in the bay of Golo.

Brit. Hopeful of Easier Talent Flow Into U.S.

London, April 14.

As result of high-level talks during the past few weeks, there is rising hope in London that the U. S. State Dept. will okay a relaxation of the McCarran Act, to permit a free flow of British performers to work in America.

It is believed that, within the next three to four months, agreement will be reached in Washington, which will enable British artists to accept U. S. engagements on conditions similar to those in operation before the legislation became effective last December.

Since representations were first made to Washington this year by the Variety Artists' Federation, a number of prominent agents and others, who have been on business trips to America, have discussed at executive level difficulties confronting British performers under the McCarran Act. It is widely accepted here that these representations have been sympathetically received, and the view prevails that some accommodation arrangement will be agreed upon in due course.

Big Screen TV For Coronation, $3.50 Top

London, April 14.

Big screen TV is being installed at the Royal Festival Hall and will be used on Coronation day. Admission tabs of $2.80 to $3.50 are being charged, this including a picnic lunch.

Main presentation will be from 10 a. m. to 5 p. m. with a repeat of the telefilm for a night show. Admission at latter will be 70c to $1.

3-D Interest Perks in Paris

Paris, April 21.

Interest here in 3-D is getting its first boxoffice test since the publicity about U. S. strides and the 20th-Fox purchase of the Gallic invention to create CinemaScope. It is still strictly in the novelty category here with TV competition negligible, and film patronage on an even keel the last year.

First here is Metro with a dusted-off version of its pre-war Audioscopies. These Metroscopix are getting a big play in front of the theatre, overshadowing regular pic, "Pat and Mike." First day crowds were ahead of the usual ones.

UA releases "Bwana Devil" here tomorrow (Wed.) at two big houses to ride the 3-D crest. Last November the British Festival 3-D shorts played the first-run Broadway. They had a nice run without fanfare or big publicity. 20th-Fox hopes to have a CinemaScope demonstration ready here by early June.

All Austrian Studios Idle; Need Better Deal On Distrib in Germany

Vienna, April 21.

The first week of this month sees all Austrian film studios, without exception, idle. Prospects for resumption hang on negotiations now under way in Munich to set possibly increased Austrian quotas for pix exported to Germany. Restrictions on income imposed by the present 15-pic yearly limit on exports to the Reich, plus increased studio costs since the first of 1953 and practical paralysis of production bank credits locally are responsible for the complete lull. Likelihood is that no more than one new production, an Ernst Marischka operetta, will roll between now and June.

Under the present Austro-German agreement, this country is on the short end of a five-to-one quota system. Since Austria's small area and population are not sufficient to pay out even on the average $100,000 production cost here, German income is absolutely essential. It has been customary for Austrian producers to sell their German rights before production in return for advances of approximately half the production cost. This gives German distribs veto power over Austrian scripts, casting and costs. This has reinforced local unwillingness to make anything but wine-women-and-song routiners of the type that are sure shots for limited income, but have no artistic burden.

Legit Shows Abroad

LONDON

(Week ending April 18)

Affairs of State, Cambridge (8-21).
Airs Shoestring, Royal Ct. (22).
Call Me Madam, Coliseum (3-15).
Dangerous Curve, Garrick (14).
Dear Charles, New (12-18).
Deep Blue Sea, Duchess (3-6).
Dial M Murder, West (6-19).
Escapade, Strand (1-20).
For Better Worse, Comedy (12-17-52).
Glorious Days, Palace (2-28).
Happy Marriage, Duke York (8-7).
Little Hut, Lyric (8-23-50).
Living Room, Wyndham's (16).
London Laughs, Adelphi (4-12).
Love of Colonels, W. Garden (5-23-51).
Love From Judy, Saville (9-25).
Mousetrap, Ambas. (11-25).
Paint Wagon, Her Majesty's (2-11).
Paris to Piccadilly, Pr. Wales (4-15).
Quadrille, Phoenix (9-12).
Redheaded Blonde, Vaudeville (4-1).
Reluctant Heroes, White (9-12-50).
Ring Out Bells, Vic. Pal. (11-12).
Seagull, Arts (22).
Seagulls Sorrento, Apollo (6-14-50).
South Pacific, Drury Lane (11-1-51).
Sunday Breakfast, New Lindsey (15).
Three Cheers, Casino (3-7).
Water of Moon, Haymarket (4-19-51).
Wonderful Time, Hipp. (10-21-52).
Woman Importance, Savoy (2-12-53).
Young Elizabeth, Criterion (4-2).

SCHEDULED OPENINGS
(Figures denote premiere dates)
So Shall Ye Reap, Richmond (27).
Starched Aprons, Embassy (29).

Arg. Indie Film Production Perks; Comedy Ribs Yank Cowpoke Picts

Buenos Aires, April 14.

Carlos A. Seidel has set up an organization to purchase and export 26 Argentine pictures a year for distribution in all countries except Uruguay, Brazil and Chile. Apart from purchasing the films outright from producers, Seidel hopes to finance independent producers on a percentage basis. His outfit has purchased five pictures so far: "Sala de Guardia" (ADOCA), "Que Rico el Mambo" (Gral Belgrano), "La Mano que Aprieta" (Gral Belgrano), "Captura Recomendada" (Sono) and "Un Angel Sin Pudor" (ADOCA).

Some of the studios, shuttered by bankruptcy, are attempting to wriggle out of their difficulties and start work again. EFA may get a good lease for its studio buildings in the Calle Lima, but before any deal can be set it must pay salaries owed to technical staffs and extras. An independent producer is interested in the outfit's physical assets, with the idea of putting them under Juan Carlos Thorry as producer-director.

Work at Portenas studios is proceeding under veils of secrecy on the parody of "Way of a Gaucho," the film which 20th-Fox made a year ago on Argentine soil. "Way of a Cowboy," as it is now called, obviously is intended to mock American producers for what Argentines look upon as travesties on their "Gaucho" character. Comedians Augusto Codeca and Severo Fernandez are working in this, along with Guillermo Battaglia and Alberto Bello. Juan Sires is directing.

Libertador Studios has just completed rolling the Argentine episode of "Witchcraft," an international co-production. Olga Zubarry and Narciso Ibanez Menta had the principal roles under Leon Klimovsky's direction. Script is by Alejandro Verbisky. Remainder of the pic will be shot in Mexico and Spain.

TV Included in Latest French-Italo Air Pact

Rome, April 14.

A pact extending Franco-Italian airwave collaboration for another year has just been signed. Agreement, between Italian Radio (R.A.I.), and the Radio-Diffusion Francaise, calls for cooperation and exchange of programs between the two countries. It has been renewed yearly the last four years.

This year's agreement, signed by French rep Francois Ponchet and Italian radio topper Sernesi, for the first time also specifically includes TV programs in the setup.

Ireland's at Home Fete Proves Real Show Biz Dud; Dearth of Tourists

Dublin, April 21.

Too many cuffo shows and too much culture hit Irish show biz during first weeks of "An Tostal," Ireland at Home festival, which started at Easter. Organizing through the government-sponsored tourist body, Festival authorities asked show biz to rally for the fete. It paid off adversely. Abbey Theatre yanked Lennox Robinson's "The Whiteheaded Boy" after one week, and replaced it with a revival of "Playboy of the Western World."

Gate Theatre also pulled Christopher Fry's "A Sleep of Prisoners" after two weeks of dull biz and put in Micheal MacLiammoir's adaptation of Jules Romains's "Comic History of Dr. Knock" called "An Apple a Day." Piece was originally planned for summer season at Gaiety. The Gaiety did poorish biz with "La Vie Parisienne" and the same applied to "Everyman," morality play, at the Capitol.

Theatre Royal presenting a spectacular show, "Trumpet Call," with the co-operation of the Irish army and navy also found trade slow, and yanked the show after two weeks.

Fireworks, floodlighting and general carnival air of streets and number of cuffo exhibitions are held responsible for the bad show biz. The small number of tourists also hurt. Encouragement given by organizers to provide longhair concerts also led to clashes, Jose Iturbi playing the Olympia the same day as the big symphony concert at Capitol. Coin for longhairs is notably short in these parts recently. Theatre Royal originally had violinist Campoli slated for same day, but the date was postponed until the fall.

BBC-TV Show Plugging London Niteries Halted

London, April 14.

After a six-month run, TV's most elaborate free commercial for West End niteries has been temporarily halted. Known as "Toppers About Town," program was first aired direct from the Cafe de Paris last October. It has been featured at monthly intervals from some leading nightspots.

Produced by Richard Afton, program was built around the British Broadcasting Corp.-TV resident dancing line, the Toppers, with a star cabaret show preformed before an invited audience. The only cost to the management were the free meals for the guests. "Toppers" has come from the Bagatelle, the Colony, Washington, Embassy, Ciros, Mayfair Hotel, etc.

Most bonifaces agree this TV show has proved a stimulant with the intrinsic value in its country-wide coverage, giving out-of-towners first-hand glimpses of West End shows which could be noted for subsequent celebrations.

Scot Coronation Dimout

Glasgow, April 14.

TV will not reach film theatres in Scotland in time for the British Coronation. After trials, it has been decided that the present size of picture obtained on theatre screens is not suitable.

Expected now it'll be end of 1953 before tele reaches film houses here.

2d Nip Studio Hops On 3-Dee Wagon; 'Wax,' 'Tix,' 'Bwana,' 'Wings' U.S. Pix

Tokyo, April 14.

Shochiku Studios, leaping on the three-dimensional bandwagon, announced successful testing of Shochiku Vision and rush production of a five-reel 3-D'er to be ready for release within two weeks. Toho studios has two dimensional pix under way, using a system they call Tovision.

Shochiku Vision is similar to Natural Vision, requiring only one camera and a single projector. An ordinary screen is used after processing with metallic powder. Special lenses are attached to camera and projector for filming and screening.

Both studios are faced with a shortage of polaroid specs for screening both their own and imported illusioners. Shochiku has contracted for 20,000 pairs of polaroids from Mitsubishi Electric Co., which is already swamped with orders from importers of foreign 3-D pix.

Universal's "Wings of the Hawk" has been added to the three other U. S. 3-D pix scheduled for early showing here. Set for May showings, so far, are "House of Wax" (WB), "Bwana Devil" (UA) and "Ticonderoga" (Col.).

Demands for synchronizing motors needed to operate dual projectors are increasing with the anticipation of the new medium. Only firm which can make them here, Fuji Central, has seen its stock advance on the Tokyo curb.

2,073,000 TV Sets in Brit.

London, April 14.

Although still lagging a way behind America, the number of TV receivers in use in Britain is creeping up at an impressive rate. Latest figures available, up to the end of February, show a total of 2,073,000 sets in use.

With a potential viewing audience of three to four persons per receiver, peak programs are now attracting a public of 6,000,000 to 8,000,000.

Flurry of New Legit Shows in Paris As Season Nears End; Need Fill-Ins

Paris, April 21.

Post-Easter season will see a last flurry of an unusually loaded legit setup here. Fifteen new plays will open despite the fact that theatre shutterings start here in July, people leaving Paris and legit hitting the road. This late season upbeat is partly due to many floppos this season, causing many sudden yankings and a greater need for fill-ins.

The Comedie-Francaise will do three new plays, "A Vain Girl," by Andre Obey; "Betrothal in Mourning," by Philippe Herlat, and Roger Ferdinand's adaption of the Elizabethan piece, "The Spanish Curate." The Theatre National Populaire will present the Germano play, "Death of Danton," adapted by Arthur Adamov.

The Bouffes Parisiens will present a new play by Gabriel Chevalier, "Le Ravageur," a satire on bourgeois morality. Theatre Fontaine will be tenanted by another Roger Ferdinand entry, an original comedy, ("The Third Woman.") Michodiere comes up with the Gallic adaption of "The Fourposter." Called "Le Ciel Au Lit" here, it will star the husband-wife team Francois Perier and Marie Daems, with staging by Pierre Fresnay. Theatre Montparnasse will offer a new comedy by Louis Ducreux.

The Noctambules will have another play by Italo writer Ugo Betti, "Goat Island," with Sylvia Montfort and Alain Cuny. Potiniere will present the first play by 19-year-old playwright Michel Dubosc. It is called "There Was a Captain," and stars the new comic Gerard Sety. Studio Des Champs Elysees will try an experimental piece with Paul Sabatier's "Agnes."

Several Move to New Houses

Three reprises also fill in the theatres with long-run "J'Y Suis Je Reste" moving to the Ambigu to continue its long run. "La Neige Etait Sale," based on Simeon's book by Raymond Vincy, fills in at the Comedie-Caumartin, while the Daniele Delorme Co. remains inactive because of the illness of the star. Noel Coward's "Les Amants Terribles" gets another production at the Gymnase, and Jean Cocteau's "Le Bel Indifferent" goes to the Marigny with Edith Piaf repeating the role she did in 1940, and supported by hubby, Jacques Peals. Half of the program will be song recitals by the duo.

Serge Veber's operetta, "A Woman a Day," goes into the Theatre De Paris for a revival run. Comic operetta "Baratin," by Jean Valmy and Andre Hornes, after a year's absence, comes back to the Olympic, recently converted from a pic house to legiter, to continue its long record run when it begins its 2,030th presentation.

Adaptor of 'Curves' Challenges Harsh Crix

London, April 21.

A challenge to the national press crix who panned the first-night presentation of "Dangerous Curves," the Terence de Marney production of the new Peter Ceney play based on the Slim Callaghan character, was made last weekend by Gerald Verner, who adapted the original for its current version at the Garrick Theatre.

Speaking at a luncheon tossed by de Marney to Sunday newspaper columnists, Verner underlined his faith in the production by declaring that, if the play was not paying its way within six weeks, he would donate his share of the film rights to the Widows' and Orphans' Fund of the National Union of Journalists. In return, he asked reviewers to see the play again six weeks hence and give it fresh notices; he would not quarrel with their opinion if they wanted to pan it all over again.

De Marney admitted the shortcomings of the production, but explained that they were unable to adhere to the original contract and have a short out-of-town tryout before preeming in the West End. He reaffirmed that the show's backer, Dennis Brock, had confirmed his complete faith in the presentation, and had given financial support to insure its indefinite run.

Small Interest In TV Worries Nips

Tokyo, April 14.

There is real worry in local TV circles because the rate of registration by video set owners remains way below expectations. Japan Broadcasting Corp. (NHK), the only network currently operating, semi-governmental controlled outlet which charges set owners a 55c monthly listening fee, reports only 1,480 registrations at the end of March. Net had been expected to be 2,400.

Poor showing is attributed to the high cost of receivers and the low quality of shows. Downbeat in TV interest here is also worrying Japan Televi and Radio Tokyo, commercial nets planning to begin operations this year.

50% Mex Filming Law Is Killed

Mexico City, April 21.

The government's attempt to force 50% playdates for Mexican pix throughout Mexico, in the form of a clause in the new cinematographic law established last Oct. 15, has been killed. Demise of the forced dating was the granting of a permanent injunction against the clause's enforcement to several exhibitor groups by Federal Judge Ignacio Burgoa here. He had previously allowed the exhibitors a temporary injunction against it.

Exhibs here are jubilant, but some producers naturally grumble. Nevertheless, all concede that there will be no forced playing of any Mexican pix. Trade opinion is that the government now won't appeal to the national supreme court from Judge Burgoa's decision.

The jurist upheld the exhibitors' prime plea that the clause is unconstitutional. In granting the permanent injunction, Judge Burgoa cited constitutional article No. 28, which states "in the United Mexican States there must never be monopolies or trusts of any kind."

BETH SHOLEM AWARD TO J. J. FITZGIBBONS

Toronto, April 21.

John J. Fitzgibbons, president of Famous Players (Canadian), with some 450 houses across Canada, will receive the annual Beth Sholem award for his work in "furthering brotherhood among all classes and creeds and his promotion of Christian-Jewish relations." Presentation will be at a banquet here April 27.

Fitzgibbons, a Catholic, was national chairman last year of Brotherhood Week; is a director on the board of Canadian Council of Christians & Jews, and a pioneer organizer of "Variety Village" (Tent 28, Toronto), residential vocational school for crippled boys.

London Show Biz Safari To South Rhodesia Fete

London, April 14.

F. L. Jonsson, general manager of the Rhodes Centenary Exhibition, which is being staged in Bulawayo, South Rhodesia, from June to August, has arrived in London to finalize arrangements for the big British contingent which is flying out for this junket. More than 400 artists will have to be transported by air, plus 25 complete stage settings and several thousand costumes.

Full lineup of stage attractions, set for the centenary, includes John Gielgud's production of "Richard II" recently staged in London, with most of the original cast.

Other units to participate include the Covent Garden Opera company, Sadler's Wells Theatre Ballet, the Halle Orchestra and a full vaudeville company.

A special centenary city is being built in Bulawayo, and will comprise 2,500 prefabricated luxury cottages.

Assoc. British Books 'Wax' in 16 Key Spots

London, April 21.

A number of key theatres in the Associated British group are being equipped for 3-D and will screen "The House of Wax" after its prerelease engagement at the Warner Theatre. It is likely that 15 houses will be converted for the film in the first place, with others to follow later.

According to the present schedule, "Wax" will preem at the Warner early next month. Warnerphonic sound is now being installed for the preem.

Yank Distribs Still Seeking Arg. Pix Peace

Buenos Aires, April 14.

American film distributors in Argentina are preparing to again press the Argentine government to show more sincerity in its promise to implement the Johnston-Cereijo pact of 1951. Again they are called on to remind about the solemn pledges made to Eric Johnston during his last Argentine trip late in 1952. They feel confident that if it rests with Argentine Foreign Minister Jeronimo Remorino they will be given the "fair play" which the latter promised Johnston. The delaying tactics by Information Minister (and Entertainment Czar) Raul Apold have made Remorino's promise an empty one so far.

The U. S. complaints have been summarized in a memorandum which was to have been presented to Apold last week, but had to be witheld temporarily because of the unexpected death by the alleged suicide of the Presidential Secretary Juan Duarte.

The Motion Picture Assn. of America has officially appointed Emilio Lopez, Columbia Pix rep. in Argentina as MPAA spokesman before the Argentine government. It is hoped that if Apold has to deal with an individual he may prove more amenable.

The methods adopted by the Information Ministry and Entertainment Board to defer fulfillment of the promise made to the U.S. distribs generate a suspicion that for some unknown reason the department is prepared to override the foreign minister's policies. Otherwise, it is hard to explain, the minor technicalities resorted to so as to delay release permits, prevent withdrawal of material from customs, etc. American companies are still not allowed to remove their material from customs; the two release permits each due them for February and March have not been issued nor has a revision of the number of releases promised for March been discussed yet.

British Equity Seeks 80% Quota on TV Time

London, April 14.

With commercial TV for Britain all set except for the starting date, British Actors' Equity is jumping in with a demand for an 80% British quota on program time. Immediate representations are to be made to the government on this claim.

The Equity report, to be submitted at the annual meeting in London May 17 explains that the 80% quota, which is regarded as an essential safeguard, is meant to apply to programs which should be devoted to British material but not necessarily to entertainment in which Equity members were employed. Claim is being made because of the danger that much of the programming by the new stations will be taken up with foreign television or films which could be sold cheaply in Britain.

Equity has rejected an alternative proposal demanding that a similar percentage of program time should be devoted to live entertainment as against films. It is explained that this decision was made because the union is not opposed in principle to the use of TV films made in Britain.

West End Biz Soars; 'War of Worlds' Smash $13,500, 'Beneath Sea' Solid $8,600, 'Rouge' Great $10,800, 4th

London, April 14.

Easter holiday crowds packed the West End last week to give first-runs the consistently best week of the year. Biz was above average everywhere, with SRO in many spots.

New product as well as holdovers shared in this b.o. bonanza. The Leicester Square Theatre's "Cruel Sea" started off by breaking the house record and has maintained the pace throughout its run. Third and final week, still is sock at about $13,000 and is only being coming out because of the rigid release setup here.

"Moulin Rouge" continues solid with $10,800 at the Carlton in its fourth week while at the Empire's "Never Let Me Go," with Metroscopix, in the fourth frame also looms fine $15,000.

"War of the Worlds" looks boffo $13,500 at the Plaza, while "City Beneath Sea" is heading for solid $8,600 on first round at Gaumont.

Estimates for Last Week

Carlton (Par) (1,128; 55-$1.70)—"Moulin Rouge" (IFD) (4th wk). Continues consistent draw with great $10,800 this frame after topping $11,000 previous week. Continues indef.

Empire (M-G) (2,099; 55-$1.70)—"Never Let Me Go" (M-G) and Metroscopix (M-G) (4th wk). Fine $15,000 for final round after boffo $21,800 in third frame. "Naked Spur" (M-G) opens April 16.

Gaumont (CMA) (1,500; 50-$1.70)—"City Beneath Sea" (GFD). Opened nicely and likely to wind initial frame at solid $8,600. Stays on.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"The Cruel Sea" (GFD) (3d wk). Could have played several more weeks but forced out by the tight London release procedure. Topped the $14,000 mark in its second frame and winding this session with $13,000. "Peter Pan" (RKO-Disney) preems April 17.

London Pavilion (UA) (1,217; 50-$1.70) — "The Final Test" (GFD). Despite good press, looks only fair $5,500 opening week. In ahead, "Desert Legion" (GFD) did handsome $8,500 in third stanza.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Grand National Night" (Renown) and "Seminole" (GFD) (2d wk). This frame looks steady $8,500 after good $9,800 opening week. "Desert Rats" (20th) in an April 23.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70) — "Bwana Devil" (UA) (4th wk). Still packing house and drawing long lines. Finished this frame at sock $14,000. Holds.

Plaza (Par) (1,092; 70-$1.70) — "War of Worlds" (Par). Opened in standout style with smash $13,500 for first frame. Stays another fortnight with "Niagara" (20th) coming in April 24.

Ritz (M-G) (432; 30-$2.15)—"Quo Vadis" (M-G) (52d wk). Completes one year at this theatre with boff $4,200, best figure since last January. Stays on.

Warner (WB) (1,735; 50-$1.70) — "Miracle of Fatima" (WB) (2d wk). Finishing its current run at around $5,500 after fair $8,100 opening week. "I Confess" (WB) preems April 16.

Comedie-Francaise Tees Off London Run May 3

Paris, April 21.

Comedie - Francaise troupe, France's government-angeled theatre, goes to London, May 3, to play three-week (May 4-May 25) engagement at Laurence Olivier's house, the St. James. First week's bill will be Moliere's "Tartuffe," with Berthe Bovy, Beatrice Bretty, Lise Delamare, Jean Meyer, Louis Seignier and Fernand Ledoux.

Jean Chevrier is replacing Jean Marais in Nero role in "Britannicus" second week, as Marais has left C-F. Olivier hoped to make special arrangement with C-F management for Marais to repeat his performance in London, but deal fell through because actor now has a film assignment.

Greene's 'Room' Sock in London

London, April 17.

"The Living Room," which bowed in at Wyndham's Theatre last Thursday (16), is one of the major events of the current season here. Presented by Donald Albery and penned by Graham Greene, the production has a front-ranking cast including Eric Portman, Dorothy Tutin, John Robinson, Mary Jerrold and Violet Farebrother.

This is an intensely moving and dramatic play in which Catholicism provides the background in a triangle drama. It was skillfully directed by Peter Glenville. Show copped virtually unanimous press raves.

Terence de Marney Productions replaced "Meet Mr. Gallaghan" at the Garrick last week (14) with a sequel to the Peter Cheyney thriller, titled "Dangerous Curves." It was adapted by Gerald Verner. De Marney stars again as Slim Gallaghan, the slippery private eye involved in tracking dope and gambling crooks, but the story is complicated and protracted and unlikely to be a success. Others in the cast include Gordon Bell, Beryl Machin, Cal McCord, Nicolette Bernard, Mary Horn.

Show, which was directed by Terence de Marney, received mixed reception from the audience and press.

DE PAUR CHORUS PREPS SIX-WEEK JAP TOUR

Tokyo, April 14.

A. Strok, concert impresario, is dickering with Columbia Artists Mgt. of New York for a Jap tour by the De Paur Infantry Chorus next season. Group of 33 Negro ex-GIs would tour for six weeks, in January-February 1954, for 36 dates. They'd also stop off at Hawaii for concerts on the way out here, and in Manila on the way back.

Unusual angle is that the trip would not be subsidized by any government bureau or private group. The $56,000 airplane tab would be financed by De Paur and Columbia.

RKO on Location In Mexico on 3-D Film

Mexico City, April 17.

RKO is making part of "Second Chance," first 3-D pic to be produced in Mexico, near here. Exteriors are now being shot at Taxco, in Guerrero state, 150 miles south of here, on the way to Acapulco. Top players in those sequences are Robert Mitchum, Jack Palance and Linda Darnell.

Miss Darnell was slightly delayed in going to Taxco because of an accident suffered while leaving the airport here. Her left thumb was jammed in the door of a taxi, and she required first aid treatment.

BFPA Reports Plenty Of Brit. Pix Available

London, April 14.

Although exhibitors have been screaming about a shortage of British product which has resulted in a consistent failure to satisfy the quota, there were 389 full-length British pix carrying quota tickets available at the end of last month. A summary produced last week by the British Film Producers Assn. shows that only eight of these were made before the 1948 period, these having been granted extended quota life.

From the peak production period of 1948-9, when a total of 90 feature-length quota films were registered, there has been a gradual decline in output, although the dip appears to have been arrested. There were 49 local-made features available in the first half of the current quota year.

'Facelift Era' Facing Houses

An important adjunct to current technical changes, according to tradesters, will be a wholesale refurbishing of theatres, no matter what system of film projection becomes the standard method. It's felt that once a theatreowner begins the job of installing new screens and new sound systems, he might give some thought to other physical aspects of his house.

A factor said to be contributing to the declining b.o. has been the rundown condition of many theatres, especially nabe houses. It's pointed out that many theatres need paint jobs, reconditioned restrooms, new seats and more presentable lobbies. The installation of new equipment, particularly sterophonic sound, requires major changes in the physical plant, it's noted. As long as an exhib has decided to go along with the new projection methods, it's felt he might go whole hog during the changeover period and make his house more attractive for patrons.

Detroit's Music Hall, for example, received a complete facelifting during the installation of Cinerama. With Cinerama as well as the Todd-AO group planning to operate deluxe showcases, it's figured that these houses also will make plant improvements. Theory is that even small indie exhibs will refurbish to some extent during the installation of the new devices.

Ansco Sees Boom '53 Biz, Sked Five 3-D Tinters

Despite difficulty in obtaining certain raw materials, the Ansco division of General Aniline & Film Corp. will rack up more business this year than in 1952. That's the prediction of GAF prexy-board chairman Jack Frye in the company's annual report last week.

In the Hollywood professional film market, Frye pointed out, six feature pix using Ansco color are scheduled for the first half of the year. Five of these, he added, are planned as 3-D entries. Others are being considered for production later in the year.

Further light on Ansco's Hollywood activities was thrown on the situation by Robert P. Young, head of Ansco professional motion picture sales. He disclosed that Metro has pencilled in six films in his company's tint process. Among these are the recently completed "You Take the High Ground," a Richard Widmark starrer.

Total GAF sales for 1952, the report revealed, were $99,780,000, or a slight increase over 1951 sales of $99,538,000. Net earnings after taxes were $3,758,000, compared with $4,557,000 in 1951. Earnings per common A share were $5.13 last year, as against $6.22 for 1951.

Schwartz Revise

Continued from page 5

about 3.8% of the issued and outstanding stock. The administration committee members and employees over 60 years of age will be ineligible for the option rights. Options may be exercised after one year following grants of the options and at the rate of 20% of the full amount of options given to each individual.

All six incumbents are nominees for reelection to the board. They are Schwartz, David J. Greene, A. Louis Oresman, Edward C. Raftery, Ben-Fleming Sessel and William J. Wardall. Sessel is a v.p. and Wardall a director of Irving Trust Co., which is trustee for the 929,020 shares of the circuit's stock owned by Howard Hughes. Latter, because of his control of RKO Pictures, is denied voting privileges.

Oresman and Greene were named to the board last year via a proxy battle with management, but the relationship now is said to be harmonious, with no reprise of any wrangling in view. Oresman owns 36,000 shares holds 16,450 shares direct. The Wall St. firm of which he is a partner owns 10,000. Also, 40,700 shares are held by Chemical Bank & Trust Co. as trustee for Greene's wife, and his wife and children own 6,000 shares direct.

N.J. $1,800,000 Antitrust Suit Into Fourth Day

Trial of a $1,800,000 antitrust suit brought against the eight majors in N. Y. Federal Court by the Leonia (N. J.) Amusement Corp. goes into its fourth day today (Wed.) before Judge Sylvester Ryan. Plaintiff formerly operated the now closed Leonia Theatre.

Operators of the house from 1932 through 1935, Leonia Amusement charges that the theatre was forced out of business as a result of a conspiracy among the defendants to deprive it of suitable product. Indie exhib also asserts that the only films made available were of a last-run nature.

NEPOTISM PAYS OFF WITH TWIN-CITY NABES

Minneapolis, April 21.

Taking a leaf from smalltown exhibition, hard-pressed Minneapolis and St. Paul theatreowners are starting family operation of their showhouses and results have been gratifying.

It long has been an established policy for exhibitors in the less populous communities to utilize only members of their immediate families as cashier, ticket-taker, usher and even booth operator, in the interest of economy. But in the Twin Cities, htis is a new TV outgrowth.

Such a policy is keeping the Alhambra, local neighborhood house, solidly on its feet under its recent new operation. The current lessee had taken it over when its owners, unsuccessfully trying to operate it with outside employees, gave up the ghost.

In St. Paul, the neighborhood New State is capitalizing on such a policy. Its newspaper ads declare: "Under new management. The only St. Paul theatre operated by a family for families." All of its employees are members of the family that owns it.

Engineers Hard Put To Meet Stereo Sound Boom

General adoption of stereophonic sound by producing companies, as well as exhibitors, is seen placing a heavy burden on all suppliers of sound equipment.

Requirements to meet the demand were discussed last week in N. Y. at a conclave of division managers and headquarters personnel of Altec Service Corp., largest organization of its kind in the industry. Prexy G. L. Carrington presided.

Altec organization will therefore expand its production facilities both in the east and on the Coast. At the same time, it was decided to boost the firm's engineering personnel in the field. Meanwhile, the company's installation of stereophonic equipment reportedly is progressing satisfactorily.

Four installations were completed for simultaneous openings for Warner's "House of Wax" Friday (17) at L.A. Paramount Theatre; Paramount, Hollywood; West Coast Theatre, Long Beach, and Fox Theatre, Phoenix. Work on similar installations is underway at the Roxy, N. Y.; Fox, Detroit; Fox, Philadelphia; Michigan, Detroit; Mastbaum, Philadelphia; Stanley, Pittsburgh, and Fox, St. Louis.

Mission Board Film To Make Bow in Denver

Chicago, April 21.

"They, Too, Need Christ," a 40-minute film produced by Family Films for the home mission boards of the American Baptist Convention and the Methodist Church, will be preemed next month at a Baptist conclave in Denver.

Picture concerns an immigration problem. William F. Claxton directed from an original story written jointly by Edmund C. Shaw and Rev. Harry C. Spencer. Latter is executive director of the radio and film commission of the Methodist Church.

CinemaScope Thriller

Hollywood, April 21.

With Warners cashing in on its 3-D "House of Wax," 20th-Fox is coming out with another horror film, "Night People," in CinemaScope.

Philip Dunne will produce and Russell Hughes, borrowed from Warners, will write the script.

L'Affaire Chaplin

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forced to leave America because of a campaign of "persecution" leveled against him by "powerful reactionary groups." This drive, he added, compelled him to abandon his film work.

Chaplin outlined his views to newsmen here in a truculent statement. Since the end of World War I, he asserted, "I have been the object of lies and vicious propaganda by powerful reactionary groups who, by their influence and by aid of America's yellow press, have created an unhealthy atmosphere, in which liberal-minded individuals can be singled out and persecuted.

"Under these conditions I find it virtually impossible to continue my motion picture work, and I have therefore given up my residence in the United States." Chaplin noted that it isn't easy "to uproot myself and my family from a country where I have lived for 40 years without a feeling of sadness."

CinemaScope Tests

Continued from page 5

duction of CinemaScope lenses has considerably brightened the outlook for CinemaScope installations, with 20th now hoping to have as many as 1,500 theatres equipped by Nov. 1. At his press confab last week (16), 20th prexy Spyros P. Skouras announced that he already had 1,547 firm orders for CinemaScope units, with applications flowing in at the rate of 300 a week.

Outside N. Y., CinemaScope will be demonstrated at the Mastbaum in Philadelphia; Fox, in Detroit; Uptown, Chicago, and Keith Memorial, Boston. Houses were picked because they are well suited for the large screen and because they are installing stereophonic sound irrespective of CinemaScope. Skouras is expected to attend as many of the demonstrations as possible.

Program at all of the CinemaScope showings will be essentially the same as the one used on the Coast, with a reel from "The Robe" highlighting proceedings.

Majors Assure

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tures of 2-D in 1953. Only pictures not available in 2-D are CinemaScope because of double production costs. However, one 3-D picture would probably be 2-D also."

Metro's Charles Reagan in a phone conversation with the Allied Illinois head assured him that M-G has a sufficient backlog of flat product to supply exhibs for at least a year, and that, for the present, features produced in 3-D will also be available in 2-D too. Ben Kalmenson of Warner Bros., in another phone message, virtually gave the same assurances as Reagan. As yet, Universal, Paramount and RKO have not replied. Kirsch flies to New York this week to huddle with other officials of Allied States as to what possible action might be taken to prevent 20th-Fox from releasing 900 pix to video.

Hendricks

Continued from page 4

ners' subsidiary music publishing firms in N. Y., then shifted to the WB homeoffice pub-ad department and transferred to the Coast shortly afterwards. He has no definite plans for a future affiliation.

Evelove's exit follows by less than a week the departure from the WB lot of director Michael Curtiz, who after 26 years with the company resigned rather than take a pay cut.

Hendricks started with Warners theatre department in Memphis. He was subsequently appointed to the post of pub-ad director for the WB West Coast Theatre Division. He joined the studio organization several years ago as chief of the exploitation unit. More recently he served as assistant studio publicity director.

Louis Hayward closed a deal to star in two films a year for Allied Artists, starting with "The Royal African Rifles," to be produced by **Richard Heermance.**

Inside Stuff—Pictures

Shakespearian acting contest among New York high schools, sponsored by Metro to plug its filmization of "Julius Caesar," winds up tomorrow (Thurs.), anniversary of the Bard's birth. Finals will be held at Carl Fischer Concert Hall, 165 W. 57 St., at 11 a. m. Judges include Marlin Brando, Vanessa Brown, Lawrence Langner, Joseph L. Mankiewicz, director of the film, and Dr. William Jansen, superintendent of schools. They'll select the championship high school acting team from eight finalists, representing three Manhattan, three Brooklyn, one Bronx and one Queens school. Original field of competitors comprised 45 metropolitan N. Y. schools, all doing 10-minute scenes from various plays by Shakespeare, under sponsorship of the N. Y. Board of Education. A plaque will be awarded the winning school, with silver trophies going to members of the three top teams. M-G pub-ad topper Howard Dietz will act as host.

RKO's release of Independent Artists' "Never Wave at a WAC," starring Rosalind Russell, is getting hefty plugs as the Winter Garden Theatre, N. Y., where Miss Russell is appearing in the legituner, "Wonderful Town." Film opens tomorrow (Thurs.) at the Astor, N. Y.

WG's lobby is featuring a giant cutout of Miss Russell, which calls attention to the picture. In addition, 50,000 "WAC" inserts have been placed in the theatre's playbills. "WAC" was produced by Miss Russell's husband, Frederick Brisson.

Hobo News, to no one's surprise, is riled anent "The Hitch-Hiker," and via a front-page editorial Monday (20) calls upon all free-riders to "stop RKO from releasing the picture." Because of the pic's influence, unless it's surpressed, "a bunch of nice guys are going to find themselves stranded all over the country," the paper states. N. Y. Journal-American (Hearst) also had editorial comment on the film Monday but plays it straight. Daily believes hitch-hikers are a menace.

The Zeiss Ikon Co. of Stuttgart, Germany, has not licensed its 3-D process to any other company either in the U.S. or Germany and doesn't intend to restrict the system to any one producer, according to a Zeiss exec. Plans call for the stereo method to be made available to all in the industry at the right time. The Zeiss method uses one single strip of film, a single projector and glasses. Several American companies also are at work on single-projector systems.

'Green Plans to Liquidate'

Continued from page 5

voting. The regular annual stockholders meet is set for N. Y. May 19. If cumulative voting is retained, Green stands a good chance of electing at least one director to the board. If it's stricken from the bylaws, he isn't likely to elect even one director.

'Disharmony' Threat

Skouras admitted that, personally, he had hoped to retain cumulative voting, but added that, in view of the prevailing situation, it would be better to abandon it. "Directors should be represented by all the stockholders and not by any special group," he said.

The management proxy makes the point that "cumulative voting threatens to divide the board into a number of representatives of special interests which may conflict with each other and with the overall interests of the stockholders." It goes on to say that the Green group threatens "to inject disharmony" among board members and that this is no time to have a board "of divergent interests and inconsistent objectives."

Two resolutions, both introduced by Green, are up for the annual meet. One would amend the Certificate of Incorporation to eliminate a provision that, according to Green, permits the board, without the consent of the stockholders, to authorize contracts between the corporation and individual directors of companies controlled by it.

Management, in opposing the resolution, charges that the provision is inadequately described by Green and that, in fact, it permits a director to deal or contract with the corporation and to vote on the approval of any contract in which he has an interest.

The second resolution, also opposed by management, would amend the bylaws to prevent any officer from receiving more than $100,000 a year without specific authorization from the stockholders.

Discussing the new board, Skouras said he didn't think it was necessary for the moment to have a board chairman but that there might be one eventually. He held Green had spoken of him "viciously" and had pictured him dishonestly in charging that he (Skouras) had made a $3,000,000 profit in the calling in of the preferred stock and that he had a 40% interest in the Eidophor color TV sytem. None of these accusations was true, Skouras stated, adding that between $500,000 and $600,000 had been spent on Eidophor development.

He recounted his conversations with Green who, Skouras said, had told him that he controlled 600,000 shares. Later Green raised the figure to 900,000. "I asked him why, if he controlled that much stock, he bothered with a proxy fight," Skouras recalled.

The 20th prexy charged Green with being "unfair" to the corporation currently in the throes of switching over to CinemaScope. "I feel CinemaScope is the medium that will successfully combat the television competition," he declared, adding that CinemaScope would "bring back the customers." He recalled having told Green that, with its new widescreen system, 20th had "a chance to surpass all prior profits."

When, in this connection, Skouras asked for a one year's respite, Green told him he wanted to close the big studio and make cheap productions at the Western Ave. studio, sell to TV and liquidate the company. "I am not interested in the theatres," Skouras quoted Green as saying.

Skouras said he eventually turned Green down on the three board members demanded by the latter, telling him that he could not do this in justice to the stockholders "and particularly since you have made these charges against me."

Col's Production

Continued from page 3

pany has started 19 new films so far this year, compared with 13 as of this time in 1952. Current rate of lensing also is well ahead of all other studios, it's pointed out.

Among the films now before the cameras are "From Here to Eternity," Buddy Adler production, which will be the customary "flat" but which may be adapted for large-screen projection in addition. Shooting in England is "Hell Below Zero," Alan Ladd starrer, in 2-D. "Miss Sadie Thompson," Rita Hayworth starrer, also now rolling, will be in 2-D and 3-D, as will be "I Ride Alone," with Randolph Scott in the lead.

Col has a total of six pix now before the cameras and five to be added within the next month.

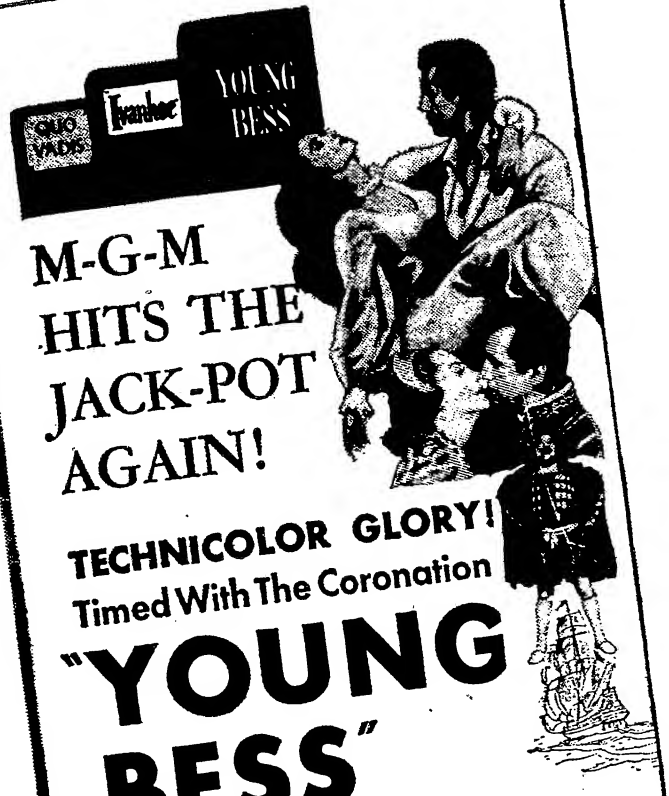
20th Protects

Continued from page 5

to television." It added that such sales could run "into millions of dollars."

Skouras repeated what he had told a press conference in N. Y. last week (16) that it would be three to four years before any of the 20th oldies would go to TV. He added then that the move might be made "a little sooner" than that.

The trade in general, while interested, sees the 20th gesture as tied directly to the management's proxy fight against minority stockholder Charles Green. Latter has indicated that, if he is victorious, it's one of his aims to let the 20th library go to TV immediately.



M-G-M HITS THE JACK-POT AGAIN!

TECHNICOLOR GLORY! Timed With The Coronation

"YOUNG BESS"

The Famed Novel Now A Great Screen Romance!

M-G-M presents In Color by Technicolor "YOUNG BESS" starring JEAN SIMMONS • STEWART GRANGER • DEBORAH KERR • CHARLES LAUGHTON • with Kay Walsh • Guy Rolfe Kathleen Byron • Cecil Kellaway • Leo G. Carroll • Screen Play by Jan Lustig and Arthur Wimperis • Based on the novel by Margaret Irwin • Directed by George Sidney • Produced by Sidney Franklin

TWO OF THE BIGGEST!

COMING YOUR WAY IN MAY!

"KING GABLE and QUEEN BESS will get you the JACK!"

gable and his captive bride!

M-G-M's SCREENFUL OF EXCITEMENT!

"NEVER LET ME GO"

M-G-M presents CLARK GABLE • GENE TIERNEY in "NEVER LET ME GO" • with Richard Haydn • Screen Play by Ronald Millar and George Froeschel • Adapted from the Novel "Came The Dawn" by Roger Bax Directed by Delmer Daves • Produced by Clarence Brown

SWG Launches Economy Reshuffle To Avert 'Trouble,' Set Dues Cut

Hollywood, April 21.

Although basically in financially healthy condition, the Screen Writers Guild is installing economy measures to forestall a threatened $20,000 deficit this year to enable the Guild to ride out the next 12 months without getting involved in a "dangerous" situation. A SWG board member reported that the Guild has $100,000 in assets, including $80,000 cash but pointed out that a lot of money was spent last year organizing television and in the strike against the Alliance of Television Film Producers.

Meanwhile, the executive board in a Monday night (20) meeting voted down a proposal to reduce the current 1% dues to three-quarters percent and upping basic fees. As part of the economy program, the board gave four weeks notice to its pub-relations firm, Cleary, Strauss & Irwin, who've been receiving $5,000 annually. A SWG committee is expected to handle public relations after June 1. Board emphasized that the firm had done a good job but SWG couldn't afford it.

Dues cut was defeated on grounds that the Guild needs money. Proposal nixed called for basic fees to be raised from $8 for associates to $15, and from $10 for active members to $20. However, the board raised registration fees from $1 to $2 for members, from $2 to $3 for nonmembers. Hope is that within the next year economy measures will bear fruit.

Board also pointed out relatively little income has come thus far from coin spent in video. Management consultant firm of Booz, Allen & Hamilton suggested revision of administrative organization and installation of a budget. As far as known, this does not mean any changes in present administrative staff.

Need Indie Producer Now To Fill Release Skeds In Flats Shortage: Dowling

Indie producers, completing or embarking on new 2-D ventures, are in an advantageous position, now that major studios are curtailing production due to 3-D, says Indie producer Allan Dowling. He feels that there is still, and presumably will be for some time, a large market for flat pix. With a shortage of flat product from the major studios, Dowling feels distribs will look to the indies to round out their release slates.

Dowling, a member of the board of City Investing Co., of which his brother, Robert, is prexy, was in New York last week to attend a City board meeting, to seek story properties, and for preliminary talks on a releasing deal for his first indie film, "Donovan's Brains." Latter, which he described as psychological thriller with science fiction overtones, stars Lew Ayres and was completed in 14 days at the Motion Picture Centre in Hollywood. Picture, now being edited and scored, was completely financed by Dowling. Tom Gries served as executive producer and Felix Feist directed the film, which is based on a novel by Curt Siodmak. In addition to Ayres, the cast includes Jean Evans, Nancy Davis and Steve Brody.

Dowling disclosed that he has plans for three more films, none of which involves 3-D. One will be filmed in Hollywood, another in the West Indies and the third in Europe. Producer returned to the Coast Friday (17) and expects to return to Gotham next month to conclude a deal for the release of "Donovan's Brains."

Kings Off to Munich For 'Carnival' Filming

Producers Frank and Maury King left New York yesterday (Tues.) for Munich, with plans to start rolling with their next pic, "Carnival," at the Geiselgasteig Studios June 15. Kurt Neumann, director of the pic, left for Germany Monday.

Anne Baxter, now in Europe, and Steve Cochran will have the leads.

Century, Buffalo, Leased For Todd-AO Testing

Negotiations have been completed for the leasing of the Century, independent Buffalo downtown first-run, by United Artists Theatre Corp. Lease is reported to be for 10 years, with UA contemplating immediate installation of its new Todd-AO projection for industry demonstration purposes.

House, which was under lease by the Shea-Par-Loew's combo for many years, has been operated by Yellen interests for the past decade. New lineup there would divide first-run situation in town among Loew's, Par, UA and independent (Basil) Lafayette.

Majors Settle Ozoner Suit for $150,000 Plus First-Run Product

Los Angeles, April 21.

Settlement of the $1,789,500 treble damage suit brought by Skyline and California drive-in theatres against the majors was approved by Federal Judge Benjamin Harrison. Understood the majors settled for $150,000 and agreed to supply the drive-ins with first-run product.

Defendants, charged with discrimination and unfair competition, were Paramount, Warners, Columbia, Universal, 20th-Fox, Republic, Selznick Releasing Organization, Eagle Lion Classics, National Theatres and Fox-West Coast. Universal is reported to have settled its part of the complaint shortly after the suit was filed more than two years ago.

This is the first case in which a drive-in won a suit to obtain first-run product and at the same time drew a cash settlement.

Understood similar suits brought by the Manchester and San Pedro Drive-Ins are being settled out of court for $75,000 and $30,000.

Oldies Needed to Bolster Pix Supply, Sez R. Brandt

With a product shortage almost certain to develop as studios switch to 3-D and widescreen pix, there's no reason why distribs shouldn't make some of their old b.o. hits available to bolster the supply of films.

That's the opinion of Richard Brandt, Trans-Lux Theatres prexy, who said in N. Y. last week (17) that the companies are making a mistake by holding on to their oldies, instead of making them available to exhibs who want to book them.

"I don't go along with the distribs' attitude that reissue of some of the great films of the last two decades would hurt their current releases," Brandt declared. "On the contrary, if they brought back some of the old Academy Award winners they'd probably do themselves and the exhibs a favor." Brandt feels it would be wise to squeeze another round out of the old product before 3-D and the wide screen take over and there is a tendency to ogle television sales.

RCA Opens Theatre TV Lab at Camden Plant

Despite a virtual standstill in sales of its theatre television equipment, RCA has opened a new theatre TV development lab at its Camden, N.J., plant. The lab will be largely devoted to color theatre TV experiments.

An RCA spokesman said Monday (20) that, despite the current lack of exhib orders for the theatre TV units, production was continuing. It is known that RCA has a considerable backlog of the projectors. Slow sales are blamed both on the development of 3-D and widescreen systems which are making demands on exhibs' pocketbooks, and on the theatres' hesitancy to invest in black-and-white when color TV might be around the corner.

Nine Causes (Count 'Em) Listed for Foldo of Pic Houses by Real Estater

Washington, April 21.

Many causes contribute to the economic buffeting which has forced the closing of several hundred film theatres in recent years, according to H. P. Holmes, of Detroit, chairman of the Economic Committee of the National Assn. of Real Estate Boards.

Holmes listed the following reasons for the Senate Small Business Sub-committee hearing indie exhibitors attack film distribution practices:

(1) The impact of drive-ins; (2) impact of television; (3) shifting of populations to newer neighborhoods, particularly to the suburbs; (4) in-town parking and traffic problems; (5) older theatres becoming economically obsolete with their high ceilings and huge space-wasting lobbies; (6) high real estate taxes and high federal taxes including both the 20% admissions and income levies; (7) modernization too expensive for many houses; (8) higher operating costs including "too much high-priced labor forced on the theatre operators," and (9) too high-priced leases in some cases.

"I do not wish to convey the conclusion," said Holmes, "that the theatre will entirely disappear. But there will be a survival of the fittest." He did not indicate the order of importance of reasons for the closings.

Holmes, looking at the situation entirely from the viewpoint of real estate, said theatres closing depress neighborhood values and that conversion to other uses is often difficult and expensive. In a minority of case, he continued, the old theatres have been converted to improved uses which have helped the neighborhood, but, generally, the effect is to blight to block.

Ozoner Biz Drizzly In East With Record Rain

Attendance at drive-ins in the northeast U. S. has been cut appreciably by the record rainfall that most of this territory experienced so far this spring.

In the New York area alone, there's been a downpour for 34 out of the last 52 days. Precipitation in March hit 7.91 inches, an alltime high, while April to date is credited with a fraction over five inches.

Rainy weekends, in particular, have dampened the ozoners' b.o. On Saturday night (18), another wet evening, biz at the six Walter Reade drive-ins was definitely off, according to a spokesman for the chain. However, he expressed the belief that the season would be a good one, since over a period of months the weather tends to strike an average.

Stanley Adams

Continued from page 1

full publisher support for any candidate of their choosing.

Some publishers are going along with Adams reluctantly since they would have preferred a writer of national stature as ASCAP prexy. Adams, however, has established a good rep in the Society as an administrator and negotiator. He has been among the most active ASCAP board members in committee work in the last couple of years.

It's understood that Starr and Dreyfus expressed willingness to support Adams only for a one-year term. After that, the top publishers will review the situation with the possibility of their switching to a top writer such as Oscar Hammerstein 2d, Cole Porter or Irving Berlin. All three of these writers have declined to run in previous years due to pressure of their own cleffing chores.

It's expected that the move for naming a general manager for ASCAP will be revived next year. Under this group, the g.m. would handle all the administrative details, making the prexy spot more attractive to the name cleffers. The late John G. Paine, who died about five years ago, was ASCAP's last general manager.

Abner Greshler optioned "I'll Cry Tomorrow," based on the career of **Lillian Roth**, for indie film production.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (21)

1953 High	1953 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
157⅜	135⅝	Am Br-Par Th	169	151¼	14	145⅝	— 1⅛
43½	38¼	CBS, "A" ...	75	43⅝	39¾	43	+1
43⅜	38½	CBS, "B" ...	41	43⅜	39¾	42¼	+ ½
14½	11⅝	Col. Pic.	42	14⅛	13½	13⅞	— ⅜
11¾	9¼	Decca	465	11¾	10⅞	11¼	— ¼
47	43⅞	Eastman Kdk	207	47	46⅛	46¾	+ ¼
14⅜	11¼	Loew's	188	13⅝	13	13¼	
7¾	4⅛	Nat. Thea. ..	305	7½	6⅞	7⅛	— ⅛
30⅜	26⅛	Paramount ..	114	28⅜	27½	27½	— ⅜
36½	31	Philco	73	33	31⅝	31⅞	— ⅛
29⅜	25¼	RCA	547	27¼	25⅝	26¼	+ ⅛
4⅜	3½	RKO Picts. ..	123	4⅛	3½	3⅝	+ ⅛
4¾	3⅝	RKO Thea ..	118	4½	3⅞	4¼	— ⅛
4⅛	3½	Republic	100	4⅛	3¾	3¾	— ⅛
11½	10½	Rep., pfd. ...	17	11½	11	11½	+ ¼
11⅛	9⅞	Stanley War..	113	10⅞	10⅛	10¼	— ½
19¼	13½	20th-Fox	358	17⅝	16⅝	16¾	— ½
16⅜	14	Univ. Pix. ...	72	16⅛	15⅞	16	+ ⅛
65	61	Univ., pfd. ..	*7	64	63¼	63⅞	— ⅛
17⅛	15	Warner Bros.	219	17⅛	16½	16¾	+1
84	69¼	Zenith	55	73	69¼	70¼	—2¼

American Stock Exchange

17¾	14⅝	Du Mont	74	15⅞	15¼	15⅜	+ ⅛
4	2⅞	Monogram ..	40	3½	3¼	3¼	— ¼
31¾	25⅜	Technicolor..	207	31¾	28⅝	31	+2⅛
3¼	2⅞	Trans-Lux ...	17	3⅛	2⅞	2⅞	— ¼

Over-the-Counter Securities	Bid	Ask
Cinecolor	1⅛	1⅝
Cinerama	3¼	3¾
Chesapeake Industries (Pathe)	3⅝	4⅛
U. A. Theatre	10	11¼
Walt Disney	8½	9½

*Actual Sales

(Quotations furnished by Dreyfus & Co.)

Senate Plans to Slap

Continued from page 4

week's sessions as official observer for TOA.

Distributors have been given three days, April 28, 29 and 30, to testify in rebuttal. Then, on May 1, Dept. of Justice toppers will come before the committee to be told off and also to present their views. Senate committee's record will remain open for 20 days thereafter for the admission of supplemental material, some of which has already been requested by the committee.

Claim 1st-Runs Milked

Most universal beef brought out by the committee last week was against the new distribution pattern, whose keystone is a large number of "pre-release" pictures. Spokesmen charged that the super imposition of the pre-release upon the first run has destroyed the recognized, old pattern of clearance, and is resulting in pictures being thoroughly milked before they reach the nabes. These, plus the imposition of producer and distributor-dictated higher prices for certain films, were claimed to be direct legal violations of the anti-trust decrees.

Exhibitors were particularly worked up over the razzledazzle run around they said they were receiving in the case of three new pictures, "Peter Pan," "Hans Christian Andersen" and "Salome." They were selected as prime examples of pix in which the distributors were violating their decrees.

Over and over, witnesses claimed that, in addition to flagrant violations of selling practices, the divorcement portion of the decrees is also being violated. They said only apparent, technical divorcement had been achieved, but that distributors continued to work in close harmony with their former theatre chains.

Several times, members of the Senate committee suggested best possible solution would be self-policing by the industry, rather than new legislation. However, Allied witnesses rejected arbitration, insisting that the exhibitors were not strong enough to protect themselves. They said that since the Justice Dept. was responsible for the antitrust decrees, the department should provide permanent policing of these decrees.

Hearing was shot through with charges that the large companies are engaged in a large-scale, deliberate plot to force small, independent exhibitors out of business, and that the complained-about tactics were simply weapons in this conspiracy.

Allied spokesmen, especially board chairman Abram F. Myers, quoted from predictions of large company people that the changing pattern of entertainment will force out many small exhibitors.

Several witnesses urged the committee to put the heat on film companies, so as to compel them to agree speedily on a uniform 3-D system. They admitted the experimentation with several different systems was no violation of any law, but said it could hurt small exhibitors by putting many out of business.

One charge, which brought a growl from the committee on Friday, was that little theatre men had been intimidated, or otherwise coerced, to the point where they feared to appear before the committee. This charge was made by Beverly Miller, v.p. of Allied Independent Theatre Owners of Kansas and Missouri; and A. C. Myrick, prexy of Allied Independent Theatre Owners of Iowa and Nebraska.

Sen. Andrew F. Schoeppel (R., Kas.) chairman of the Small Business subcommittee conducting the hearings, said he would send out investigators to probe the charges.

The first day, Sen. Guy M. Gillette (D., Iowa) suggested possibility of preventing the studios from distributing their own pictures, as one way to crack down, but this was not brought up again thereafter.

Among other witnesses who appeared during the three days: Philip A. Sliman, New Iberia, La.; Nathan Yamins, past prez of Allied, Boston; Col. H. A. Cole, Dallas, member of the Allied board; Wilber Snafer, president of Allied; Reuben Shor, Cincinnati, sec., West Virginia Allied; Benjamin N. Berger, Minneapolis, prez of North Central Allied; Allen Johnson, Grand Rapids, and E. L. Peaslee, Stillwater, Minn.

Film Rentals

Continued from page 7

penses are also incurred for the obtaining of larger size reels and reel cans, none of which is passed on to the exhibitor. Part of the cost of the polaroid classes is also borne by the distribs, with half the cost of the glasses coming off the top of the theatre receipts.

An added expense for distribs is the manufacture of trailers, with as many as three different versions of trailers required for 3-D films. One is made in 3-D for theatres showing a depth picture just prior to the engagement of another three-dimension picture. The second is made in flat for theatres not then showing a 3-D film, but which is booking a depth picture. This trailer features stars of the picture and contains a pitch about the excitement offered by 3-D. The third trailer is a conventional 2-D effort, pointing up story values without mention of 3-D. Latter is aimed for areas where the picture will be released as an ordinary flat picture.

THE GAILY *Intimate* STORY OF A MARRIED *Love Affair!*

That "Because of You" **WOMAN...** *and that Sensational New* **STAGE STAR...**

Loretta YOUNG *John* FORSYTHE

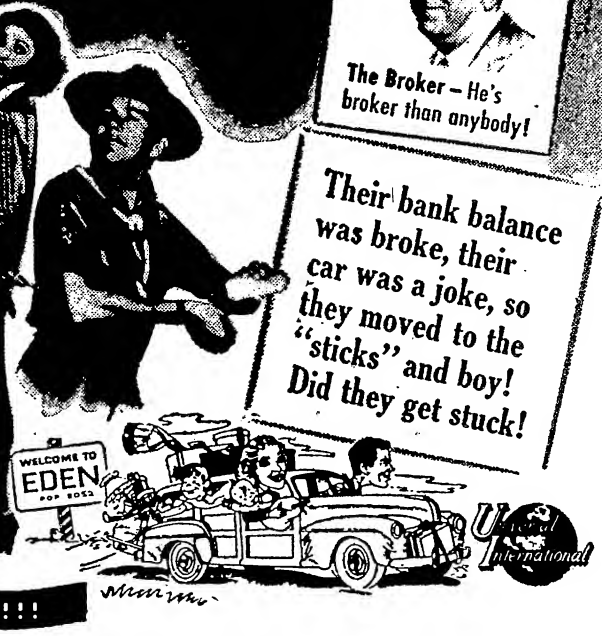
The Gossip – Gave the town some real news!

The Broker – He's broker than anybody!

It Happens every Thursday

...OR MAYBE IT JUST SEEMS TO!!!

Their bank balance was broke, their car was a joke, so they moved to the "sticks" and boy! Did they get stuck!



Universal International

with

FRANK McHUGH · GLADYS GEORGE · EDGAR BUCHANAN · PALMER LEE · REGIS TOOMEY · JANE DARWELL

DIRECTED BY JOSEPH PEVNEY · SCREENPLAY BY DANE LUSSIER · PRODUCED BY ANTON LEADER · CO-PRODUCER LEONARD GOLDSTEIN · A UNIVERSAL-INTERNATIONAL PICTURE

U-I Delivers the Product with the BUILT-IN Profit!

Film Tax Fight

Continued from page 3

by Rep. Noah Mason (R., Ill.). One or two other members of the Committee were among the 29 legislators who introduced measures to kill the 20% bite on film theatres.

In addition, approximately 50 members of the House and one Senator either appeared as voluntary witnesses in favor of the legislation or submitted statements of support—an unusually strong representation from the House, on a matter like this.

The industry story was one of desperation. It was fashioned like a cry for help from a man going under for the third time. Unless such assistance was provided to this business on the rocks, the Committee was told, more than 5,000 theatres would shutter this year.

On the other hand, if the requested tax relief were provided, permitting the exhibitors to keep the equivalent of the tax money as additional revenue, they said they could survive.

Presenting the case for the picture business were Pat McGee, of Denver, vice president of Theatre Owners of America; Col. H. A. Cole, of Dallas, member of the Allied States Assn. board; and Robert W. Coyne, special counsel for COMPO. With them was Albert Sindlinger, Philadelphia statistician, who submitted a detailed study which not only showed the desperate plight of the industry, but which also claimed that taxwise, the Government would probably get as much money—or more—by killing off the excise, than by maintaining it. This is the case which was presented earlier to the Treasury experts.

The Villain

Villain of a printed statement submitted jointly by Cole and McGee was television. Statement contained the baldest admission ever made by the film industry that TV has dealt it tremendous blow after blow. It said that from 1946 to 1948, as business dwindled, picture theatres tightened their belts and reduced expenses to keep going, and continues:

"It was in this weakened condition that the movie theatre, in 1948, was called on to meet its greatest challenge—television. The results were staggering. Assured by the purchase of a television set of what was equivalent to a free moving picture, millions of Americans made the pleasant discovery that there is no place like home.

"The impact on movie theatre attendance was devastating. In those metropolitan areas which soon became saturated with television, theatre business dropped more than 40%. In the so-called fringe areas, where television reception was not so good, theatre business went off 22%.

"Under this smashing blow and with inflation heightening, theatres went down like nine-pins. Twenty-three percent of all four-wall theatres within primary television area have closed since 1948—a more than one out of five casualty rate. The actual number of four-wall theatres that have closed since 1948 is 3,085, of which 1,975 were in primary television areas.

"In the large areas where there was no television, the story was better. In these areas, theatre grosses were up 3.2 percent. . . . But this freedom from television was not to last. In the summer of 1952 the freeze on new television stations was ended. The old pattern was repeated, for every 2% gain in television set ownership, there was a corresponding drop of 1% in theatre grosses. . . .

"Meanwhile fringe TV areas have become saturated with sets and theatre grosses have gone off another 15%. From this grim picture one ray of hope emerges for the harassed theatre owner. As tele set sales approach saturation, the decline in theatre grosses slows down and then levels off. Indeed, in such thoroughly TV-saturated markets as Chicago, Detroit and Philadelphia, downtown theatres have shown a slight increase in grosses.

"But the national picture still holds gloomy prospects, for 91% of U. S. theatres, contributing 98% of the total theatre gross, will be under television's umbrella by the end of 1953."

Sock feature of the COMPO presentation was a 22-minute film, in which McGee served as narrator and which brought in interviews with name exhibitors and also a graphic presentation of charts and statistics. It explained the buffeting the theatre owner has taken in the past few years.

Cole explained that film theatres cannot raise their prices any more. He said they are about at ceiling now. The only way the exhibitor can get enough money to keep out of the red, he said, is to eliminate the tax and permit the theatre owner to keep the amount as added revenue.

Questions Asked

Some questions were asked by the House committee. It was admitted that whatever was done would have to be determined by the theatre men in their own localities.

Asked about 3-D, Cole said the industry looks forward to it to revive the business but that "this presents a tough problem at the moment," because of the cost of installing equipment and the uncertainty of which system will be the eventual survivor. "It will take three to five years to decide," he opined, "and will add greatly to our costs."

Cole said theatre closings, which had been at the rate of two a day in 1952, were running at three a day in 1953 but that recently "closings dropped to two a week when word went out of this hearing. It reflects the hope of the theatre men that you will help."

In response to questions from Rep. Richard Simpson (R., Pa.), Coyne said the theatres need the extra money which the 20% tax embraces for capital to improve their properties so they can compete with other forms of amusement.

At one point, Simpson inquired: "Would partial relief solve the problem?"

"No," answered Cole, "it would result in chaos."

One non-industry witness brought an off-beat pitch to the session. He was R. H. Hamilton, director of the Washington office of the American Municipal Assn. He urged the elimination of the 20% admissions tax on every type of amusement now paying it. This was something the committee didn't want to hear yesterday when it refused to permit witnesses from other amusements to appear.

"It is equally wise," said Hamilton in his presentation, "to remove it from a house wherein legitimate theatrical performances or live stage shows are presented. There seems to be no valid basis or reason for singling out movie houses as a place of amusement from which to remove the tax, as opposed to other places of amusement."

Hamilton said he favored withdrawal of the Federal Government from that tax area, so that the cities could move into the vacuum. He said cities deserve the tax because of the services they provide for amusements—policing, maintenance of lights, highways, etc.

'Juliet'

Continued from page 1

Hammerstein, during interviews, were vague on details about the romanticized backstage plot and their music. Although avoiding predictions, Rodgers said they felt that the score of 14 songs has jelled so well that they didn't expect to make many important musical changes between Cleveland and New York, where it opens May 28 at the Majestic.

From all evidence, "Juliet" production costs may soar to $250,000 before the author-managers have it completely polished. Exactly 50 stagehands were needed to hang its sets, running up a reputed bill of $6,000 in one week for their services.

A huge light bridge, one of Jo Mielziner's most impressive props, gave him and technicians the most trouble. They finally had to call in a Cleveland building construction crew to get the steel bridge and supports safely anchored in concrete under the theatre's stage.

Extra lighting equipment said to cost $11,000 was ordered at the last minute. With such massive sets plus a troupe including almost 200 people, back and front-stage, director George Abbott and R & H will face some tough stagecraft problems when the time comes for barnstorming "Me and Juliet" from coast to coast.

Minn. Amuse. Pulls Its Mpls. Belt In

Minneapolis, April 21.

With United Paramount Theatre (Minnesota Amusement Co.) here down from seven to four neighborhood and from seven to a quartet downtown locally, following relinquishment of the deluxe uptown Granada and Arion, there's industry speculation regarding the circuit's possible complete withdrawal from the local exhibition scene, except for a couple of loop theatres like Radio City and the State.

No statement regarding the circuit's longterm plans regarding Minneapolis, however, has been forthcoming from Harry B. French, MAC president, who refuses to make any comment on the current development.

Abandonment of theatres in all instances but one has occurred during the past several years of TV's toehold locally, and has followed expiration of leases or resulted from sales of showhouses for commercial purposes. The divorcement of one of the theatres, the Gopher, was in compliance with the Paramount consent decree requirement and the deal was made before the present prolonged box-office downtrend. The other withdrawals have been voluntary.

One downtown theatre, the Aster, was sold by MAC, but then taken back when the purchaser reneged on payments. It has been shuttered for a year and a half and there are no plans to reopen it. The downtown Palace was dropped upon expiration of the lease. The neighborhood Nokomis was sold for commercial purposes. MAC stepped out from the Granada and Arion when their leases expired this month.

In St. Paul, MAC sold two downtown first-run theatres, the Strand and Tower, to meet Paramount consent decree requirements, but later had the houses tossed back into its lap. With expiration of their leases last month, the chain was able to get out from under. In the other Twin City, the circuit now is operating two downtown and five neighborhood theatres. Several of the latter are under leases which still have some time to run.

'Message' Pix

Continued from page 5

first place and that, in its present critical period, a return to the appeal of 100% entertainment is as desirable as it's essential.

"The public wants entertainment. It doesn't want a message thrown at them, particularly if the message becomes a predominant part of the picture," said a major company exec. Exhibs tend to agree with this attitude, although there are some who feel that the industry has an obligation that goes beyond mere entertainment. In peddling its "The Hoaxters," anti-Commie documentary. Metro ran into a couple of exhib snags.

An added reason why the screen is likely to be free of controversy for some time to come is the advent of 3-D and wide screens. Producers at present are more interested in form than they are in content and stories are being bought to fit what are seen as the requirements of the new methods.

Observers are inclined to agree that the activities of Sen. Joseph McCarthy in relation to his investigation of the Voice of America have left their imprint on Hollywood as well as other media of communication. Additionally, the effects of American Legion pressuring in connection with Charles Chaplin's "Limelight" have indicated how much a film can be hurt by active pressure groups.

There is concern among execs lest the industry be accused of not turning out its share of anti-Red pix. It's pointed out that Hollywood's accomplishments in this field have not been overwhelming, which is seen in sharp contrast to the dramatization of the Nazi evil before and during the war.

Currently going into release is 20th-Fox's "Man on a Tightrope," which tells of the successful attempt of a small circus to come out from behind the Iron Curtain. 20th also has bought "The Cannibals," a Jed Harris original about divided Berlin.

Green Proxy

Continued from page 5

and member of the law firm of Aranow, Brodsky, Einhorn & Dann, and William B. Rothschild. Nominees themselves own 84,950 shares, according to Green, and directly represent 33,280.

Division is as follows: Green, 44,750; Frawley, 20,000; Silverman, 20,000 plus 5,700 shares owned by six individuals for whom he has power of attorney; Dann owns no shares but has power of attorney for persons owning a total of 24,580 shares; Rothschild, 200, plus power of attorney for three individuals owning 3,000 shares.

Of the proposed slate, only Dann appears connected in any way with the film biz. He's been a director of Five Continent Films, foreign pix importers and distribs, since 1951.

Green's big pitch was for support in his fight against abolition of cumulative voting, a move which he said would "destroy any chance for the unorganized stockholders to secure proportionate representation" on the board. He also repeated his former charges against the 20th management, and outlined the two resolutions he is proposing for the annual stockholders meet May 19 in N. Y.

'Five Directors Best'

Green's proxy letter said he had deliberately determined not to name a full board but to restrict himself to nominating five directors since this would best serve the interest of the stockholders. By the same token, he declared, "the experience of existing management should not be completely ignored. Accordingly, I believe that the interest of present management could be adequately represented by the remaining five directors."

He said "it is our intention to ask Mr. Zanuck to stay with the company, but on some revised form of contract, should we have an active voice in the management of the company."

Green currently has a derivative stockholders suit pending against both Zanuck and 20th prexy Spyros P. Skouras, seeking to have the court nullify portions of their contracts. Zanuck has made it already clear he would not work with Green, and that he considers Skouras best fitted for the president's job.

Green proxy statement gave the latter's version of his conversations with Skouras and the various proposals made. He appealed to stockholders, whether they are with or against him in the proxy fight, to side with the Green group in fighting for the retention of cumulative voting.

Since, under the cumulative voting system, it takes about 230,000 shares to elect a director at 20th, it's believed that a Green victory May 5 would permit him to get at least one man on the board.

UA, AA Squawk

Continued from page 7

sal 11, Columbia 11, Republic 9, UA 7, and AA 5. Japanese used local billings as a basis for determining each distrib's share.

New agreement also permits the companies to unthaw $2,500,000 of their frozen earnings in Japan, leaving another $5,200,000 in blocked balances.

Remittances on current earnings continue at 30%, with the likelihood of the Japanese authorizing compensation deals for part of the remaining coin. Local use of blocked money is widened and the Japanese agree to a bonus incentive plan, under which an equivalent of 50% of coin invested in local production or for the purchase of Japanese pix is convertible into dollars. This follows the pattern currently set up in France and Britain.

Foreign managers met at the MPAA in N. Y. yesterday (Tues.) to discuss the Japanese deal and listen to the complaints of UA and AA. It's pointed out that, even though the permits were allocated in Tokyo, the companies could still shuffle their allocations among themselves if they had a mind to do so. MPAA board Monday approved the Jap deal.

Peter Rathvon will produce "The International Touch" simultaneously in English, French and German in England this summer.

North Central Allied To Huddle on 3-D, Screens

Minneapolis, April 21.

Annual convention of North Central Allied to be held May 4-5 at the Hotel Nicollet here will have several highlights, in addition to a report from national prexy Wilbur Snaper. Among others scheduled to address the conclave are Henderson M. Richey, Metro's exhibitor relations head, and Leon Bamberger of RKO.

Also on the agenda will be a complete discussion of the latest 3-D and widescreen developments. A merchandising clinic designed to boost concession sales has been slated along with the regular film clinic. Board meet will tee off the two-day sessions.

Big Des Moines Agenda

Des Moines, April 21.

With the annual convention of Allied of Iowa, Nebraska & Mid-Central set for May 12-13 at the Fort Des Moines Hotel here, organization has been advised by 20th-Fox sales chief Al Litchtman that his company may have a CinemaScope demonstration for delegates.

Two-day conclave will also discuss new projection techniques, as well as reports on the Small Business Committee hearings and the drive for a reduction in the admissions tax. In addition, there'll be the usual film clinics, open forums, luncheons and banquets.

Delay 'G&S' U.S. Release By Swing to Widescreen

Swing to widescreen will delay the U. S. release of the British-made Technicolor film, "Gilbert and Sullivan." Made by Sir Alexander Korda in a deal with Ilya Lopert and City Investing Co., film will be held back until the fall.

Producer and investors are studying the various widescreen methods, with thought of converting the footage to keep in step with the widened screen trend.

3-D Marriage

Continued from page 5

to keep them alive," he commented.

Raibourn cited Dept. of Commerce figures which reflected the trends. Admissions amounted to $1,500,000,000 in 1946; $1,200,000,000 in 1949, and $1,050,000,000 in 1952. Net profits in the same years, before taxes, were $350,000,000; $100,000,000 and, in 1952, $50,000,0000. Operation expenses over the same span were held to the same $1,200,000,000 yearly level. Industry was kept out of the red, said Raibourn, via the sideline concession business, which amounted to $50,000,000 in 1946, to $100,000,000 in 1949 and $200,000,000 in 1952.

Raibourn insisted television was not to blame for films' decline, underlining that the downtrend was under way before TV had come into prominence. One of the big influencing factors, he said, was the 20% Federal admissions tax which, he explained, prevented theatremen from raising their scales in step with the continuing costs-of-living tilts over the years. However, he now feels that ticket prices will go up with the adoption of big-screen and 3-D techniques.

2,500 Houses

Continued from page 3

end of World War II. It held down admissions at a time when operating expenses were mounting, McGee said.

"We can't meet free TV competition unless we get relief from this tax," McGee declared.

Chester Friedman, trade mag editor, told the group to expect changes in film merchandising, as well as in methods of presentation. He predicted theatremen themselves would still be the most important salesmen for the industry.

Arthur Mayer, COMPO executive vice-president, told the theatre owners that three-dimensional films are a temporary novelty, and the equipment necessary for showing them is expensive. But the first 3-D films will be moneymakers for the big seaters, according to Mayer.

AN
EDMUND GRAINGER
PRODUCTION

'Will have 'em hanging limp from EXCITEMENT'

"Sock thrill drama... will have 'em hanging limp from excitement!... for ultimate in audience response!... blasts its way to a wild climax!"
—FILM DAILY

"Intensely exciting... from opening shot to spectacular fadeout... exceptionally fine performances... will long be remembered!"
—MOTION PICTURE DAILY

"Keeps you on the edge of your seat from start to finish... Steve McNally is another Clark Gable... Alexis Smith just great!"
—LOUELLA PARSONS

"Strong suspense action-melodrama comes off with a punch... tough... plenty of dramatic meat... Jan Sterling is a standout."
—VARIETY

"One of the season's top mellers should bring in financial returns commensurate with its high entertainment value... McNally in a brilliant performance!"
—HOLLYWOOD REPORTER

"Packs a terrific wallop!... will give any audience its money's worth in entertainment... potent box office names!... has one of the most unusual and hair-raising climaxes ever projected on a movie screen... super-duper suspense and action show!"
—SHOWMEN'S TRADE REVIEW

"Audience barely drew a breath until it broke into rousing applause at the finish... one of the most effective melodramas of recent years... figures to play its way into deep black ink!"
—MOTION PICTURE HERALD

starring STEPHEN McNALLY • ALEXIS SMITH • JAN STERLING
KEITH ANDES • ARTHUR HUNNICUTT with PAUL KELLY

Directed by DICK POWELL • Screenplay by WILLIAM BOWERS and IRVING WALLACE • Produced by EDMUND GRAINGER

RKO RADIO

Clips From Film Row

NEW YORK

Nat Liebeskind, long active in the film industry, named veepee and general manager of International United Film Corp. Headed by David Coplan, company has 12 films slated for national release.

Carroll Puciato, veepee-general manager of Realart Pictures and Jack Broder Productions, resigned as officer and director effective April 30; forming his own outfit called Carroll Pictures, Inc.

C. Bruce Newbery, Republic's new sales chief, arrived in Denver Monday (20) enroute to the Coast to confer with company prexy Herbert J. Yates on upcoming studio product. Accompanied by sales manager Francis A. Bateman, he'll visit some six western exchange areas prior to returning to homeoffice May 9.

CHICAGO

Bell & Howell, motion picture equipment outfit, had a record first quarter sales, reporting net income of $315,554 as against $297,271 in 1952.

Government appeal in Star-Lite Drive-In conspiracy case postponed until May 11.

Balaban & Katz is increasing the board of directors from five to seven with David Wallerstein, general manager and veepee, upped to the board and Sid Markley, American Broadcasting Paramount Theatres veepee, the other new member.

Chi federal Judge Michael Igoe set over hearings on Theatre Operating Corp. (Grand Theatre) anti-trust suit to June 1. He also set Sept. 21 as new date on Midtown and Studio anti-trust actions.

Balaban & Katz ordered six more stereophonic sound installations in addition to that at flagship house, the Chicago. Circuit also ordered three CinemaScopes.

Variety Club of Illinois will hold its annual golf outing at Elmhurst Country Club July 3.

John Sutherland Productions, Inc., Coast producer of institutional films, set up a local office with B. N. Darling as sales veepee. Associated with him are Harold W. Handley and R. J. Cunningham.

PITTSBURGH

Adam C. Goelz is new manager of WB Ambridge Theatre. He succeeds George Josack, transferred to the Harris in Tarentum.

Albert Way, Jr., son of A. P. Way, the vet DuBois exhib, is in good health again and discharged after five years at Tuberculosis League Hospital here.

Rivoli in Portage bought by George J. Wasko from Rivoli Theatre Corporation of Tyrone, which also operates houses in Ebensburg, Cresson and South Fork. Wasko also runs the Rex in Portage, which he leased two years ago.

Gregory Gorris, former manager of the Star in Glassport, which is owned by his mother, Mrs. Stella Gorris, inducted into Army. His brother, Airman First Class Ernest P. Gorris, was cited last December for saving the lives of 13 men on a Superfort when he de-fused a 60-second bomb as his plane returned from mission over Korea.

With Nat Cherkosly's entry into exhibition at New Hazelwood Theatre, he has sold his film carrier trucking service to Al Tannebaum.

Bernard H. Buchheit, with Manos Theatres for 18 years until his resignation last summer, building a drive-in six miles from Greensburg.

MINNEAPOLIS

In Twin Cities to boost savings bond drive, Mary Pickford narrated excerpts from her original films at a Mary Pickford party in the Hotel Radisson here.

Local film houses expecting to benefit from fact that Minneapolis employment currently as 8,200 higher than for corresponding period a year ago, according to state employment service announcement.

Don Urquhart added to WB sales staff, replacing Bob Branton who resigned to enter another biz field.

Circuit owner Charlie Rubenstein vacationing in Hot Springs, Ark.

Repeat dates of "The Quiet Man" since Academy awards chalking up bigger grosses than first time time around.

No adverse public reaction in Twin Cities or throughout territory to Paramount circuit's admission boosts, complaints being conspicuous by their absence and grosses on the uptrend, according to Harry B. French, circuit's prexy.

Donald Swartz, Lippert and independent film distributor, in N. Y. to line up more product.

Many of territory's drive-ins opening several weeks earlier than usually but have encountered nothing but snow, rain and low temperatures, getting them off to slow start.

Local Universal branch third nationally in Charles J. Feldman Silver Anniversary sales drive.

Circuit owner Bennie Berger planed to N. Y. to catch champ basketball game between Minneapolis Lakers (he's part owner) and N. Y. Knickerbockers.

Joe Behan, formerly of Columbia, joined United Artists as booker.

Ben Friedman, vet circuit owner, under observation in Mt. Sinai hospital.

Harold Field, circuit owner, in Florida where he is recuperating after heart attack.

Owners of Lyceum, local legit house, who operated it themselves from 1945-48, filed anti-trust conspiracy damage suit against major distributors and Paramount theatre circuit. They allege house was unlawfully deprived of suitable screen product.

Frank J. Havlicek, former business manager of athletics at Iowa U., named assistant to the president of Reid H. Ray Films, Inc., producer of industrial, commercial and TV films, in St. Paul.

LOS ANGELES

Howard Ross succeeded William Johnson, resigned, as Des Moines branch manager for Allied Artists.

Gord-Banel, Inc., headed by Milton Gordon and Sam Abarbanel, acquired distribution rights to "Tides of Imamou," adventure documentary filmed during two-year sailing cruise.

Sol Lesser closed a deal to release "Quest for the Lost City," filmed by Dana and Ginger Lamb in the jungles of Mexico and Guatemala.

Ralph Carmichael, former Paramount sales manager, signed as Los Angeles branch manager for Favorite Films of California, Inc.

Sol Lesser, owner of U. S. distribution rights to the British package, "Stereo-Techniques' 3-Dimension," has retitled it "Royal Flush," and turned it over to state-righters for distribution. These include Seymour Poe for the east, Max Roth for the midwest, Herman Belersdorf for the south and Red Jacobs for the west.

INDIANAPOLIS

Rex Carr took over Manny Marcus' lease on the Zaring and Ritz, north side nabes; will move here from Cincinnati to operate them.

Al Blocher elected to Allied Theater Owners of Indiana board to fill unexpired term of the late Claude Flater.

Nabes here to give May 5 proceeds to Indianapolis Hospital Development Assn. Drive-ins plan similar donation May 12.

Luther Siebert, formerly with Screen Guild in Cincinnati, joined Allied Artists sales staff here.

Indianapolis Colosseum will hold annual dinner dance at Marott Hotel April 25.

Richard Norton took over the Isis at Winamac.

CLEVELAND

WB's 3,000-seat Uptown, largest nabe in Cleveland, chopped its schedule from seven days to playing only Fridays, Saturdays and Sundays with a dual policy. Julius Lamm, its manager for 22 years, moved to the deluxe Shaker Heights Colony. Jacob Brown, his assistant, upped to manager of Uptown. Lamm replaces Lou Milder, shifted from Colony to the Vogue. Latter formerly was managed by Allan Rubin, who resigned.

Al Golin transferred from Chicago Metro office to become field rep for Metro exchange here and Pittsburgh. Will work under Manny Pearson, division publicist for Cleveland, Indianapolis, Pittsburgh, Detroit and Cincinnati.

ST. LOUIS

Town Hall, Hardin, Ill., relighted under management of Earl Vaughn and George Wyatt who purchased house from Mrs. George H. Varble, Kane, Ill.

Earl and D. B. Stout, Cairo, Ill., sold the Kay in Karnak, Ill., to Robert Spurlock, who managed the house for five years. The Stouts will concentrate on operating their ozoners.

Luther McMurray, Chamnesstown, Ill., purchased the Hope, Elksville, Ill., from William Hope who has retired.

J. C. Davenport bought the Nox in New Haven, Ill., from Henry Ashber, Norris, Ill.

Hugh Graham, owner of the La Cosa, St. Louis county, took over management of ozoner near Salem, Mo., owned by Paul Hanamaker.

New house being constructed at Oran, Mo., on site of the Majestic, destroyed by fire in August, 1952. Bernard Tenkhoff will operate it.

State Senator E. V. Long, Bowling Green, Mo., relighted his Senate, Elsberry, Mo., after facelifting.

Damage done by windstorm to ozoner near Mattoon, Ill., owned by Mattoon Theatres Co., has been repaired and spot reopened.

Loren Cluster, Salem, Ill., exhib., piloted his plane to and from Florida on his vacation.

Hap Eaton, RKO publicist, moved his headquarters here from Denver.

DALLAS

The Leo Theatre, formerly the Queen, long a theatre landmark here, will be shuttered according to H. M. Clark, manager for the house operated by the Houck Theatre Circuit.

Vincent Price, Phyllis Kirk, Paul Picerni and Carolyn Jones did personals at the Majestic when "House of Wax" preemed there.

The Tivoli, operated by Jefferson Amus. Co., to be closed for an indefinite period. House will be given a complete facelift.

Louis B. Hess, who has been assistant manager of Clasa-Mohme film exchange in San Antonio, transferred to Chicago where he will be general manager.

O. B. Hancock purchased the Palace at Plana from Medlin Carpenter who has operated the house for last three years.

Levant Dropped

Continued from page 2

than the Federation. This we cannot tolerate.". Petrillo said he was proud of the AFM record "that for over a half a century, we have never broken a contract," and "we want to put him (Levant) in a position where he cannot break any future contracts." Petrillo said that in other "involvements," Levant failed to respond to communications from the AFM.

Petrillo's action against Levant may result in Levant's suspension or expulsion from the union. The charges against the pianist will be tried before the AFM exec board sometime in June. Gee, meantime, said he was informing all other entertainment unions and radio, television and film executives of the facts in Levant's case.

S-W Divvy

Continued from page 5

which period was prior to the organization of Stanley Warner.

He indicated that the operating profits, before provision for Federal taxes and before profits and losses from the sales of fixed assets for the companies now making up Stanley Warner, were lower than the operating profits for such companies for the same period of 1952.

In appealing to stockholders to aid the industry's fight to eliminate the 20% admission tax, Fabian said that SW collected $9,064,000 in Federal taxes and $1,535,000 in state taxes for the year ending Aug., 1952.

PITTSBURGH

(Continued from page 9)

and "Desperate Search" (M-G, $4,000.

Harris (Harris) (2,000; 65-$1)—"Call Me Madam" (20th) (3d wk-5 days). Fast $5,000. Last week, smart $10,000 on top of 16 grand opener.

Penn (Loew's) (3,300; 85-$1.25)—"Moulin Rouge" (UA) (2d wk). Slipping off after smash start, but still socko at $15,000 or near. Last week, "Rouge" big $21,000.

Squirrel Hill (WB) (900; 50-85)—"Brandy for Parson" (Indie). Good notices for this English comedy. Nice $2,500 or over. Holds. Last week, "Member of Wedding" (Col), $2,000.

Stanley (WB) (3,800; 50-85)—"Destination Gobi" (20th). Sad $7,000. Last week, "Off Limits" (Par), good $11,000.

Warner (WB) (2,000; 50-85)—"Mildred Pierce" (WB) and "Old Maid" (WB) (reissues). Modest $4,000. Last week, "Breaking Sound Barrier" (UA), same.

Picture Grosses

INDIANAPOLIS

(Continued from page 8)

"Port Sinister" (RKO). Big $13,000. Last week, "Off Limits" (Par) and "Marksman" (AA), $13,500.

Keith's (C-D) (1,300; 50-$1.20)—"Peter Pan" (m.o.). Big $8,000 for third consecutive week downtown. Last week, "Hans Christian Andersen" (RKO) (3d wk), strong $7,500.

Loew's (Loew's) (2,427; 76-$1)—"Moulin Rouge" (UA) (2d wk). Big $10,000 after $14,000 first stanza.

Lyric (C-D) (1,600; 50-76)—"Off Limits" (Par) and "Marksman" (AA) (m.o.). Oke $5,000. Last week, "Thunderbirds" (Rep) and "Winter Serenade" (Indie), nice $5,500.

'Salome' Hot $33,000, Denver; 'Wac' $15,500

Denver, April 21.

"Salome" is easily copping top money here this week, playing at Denver and Esquire. A 4-inch weekend snow clipped biz somewhat for second weekend in a row. "Never Wave At Wac" shapes good playing Paramount and North Drive-In day-date. "Hitch-Hiker is nice at Orpheum. "Kansas Pacific" is fair in three houses. "Girls of Pleasure Island" looms mild at Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85) — "Kansas Pacific" (AA) and "Fort Vengeance" (AA), day-date with Tabor, Webber. Fair $5,500. Last week, "Ma, Pa Kettle on Vacation" (U), $8,000.

Broadway (Wolfberg) (1,200; 50-85) — "Jeopardy" (M-G). Fair $6,000. Last week, "Sombrero" (M-G) (2d wk), $5,500.

Denham (Cockrill) (1,750; 50-85)—"Girls of Pleasure Island" (Par). Poor $8,000. Last week, "Off Limits" (Par) (2d wk), $8,500.

Denver (Fox) (2,525; 70-$1) — "Salome" (Col), Big $27,000. Last week, "Call Me Madam" (20th) (2d wk), $10,000.

Esquire (Fox) (742; 70-$1) — "Salome" (Col). Big $6,000. Last week, "Call Me Madam" (20th) (2d wk), $2,500.

North Drive-In (Wolfberg) (876 cars; 50-85)—"Never Wave at Wac" (RKO) and "Port Sinister" (RKO), day-date with Paramount. Good $4,000. Opening week of season.

Orpheum (RKO) (2,600; 50-85) — "Hitch-Hiker" (RKO) and "Count the Hours" (RKO). Nice $13,000 or over. Last week, "Trouble Along Way" (WB) and "Rogue's March" (M-G), $12,000.

Paramount (Wolfberg) (2,200; 50-85)—"Never Wave at Wac" (RKO) and "Port Sinister" (RKO). Good $11,500. Last week, "Desert Legion" (U) and "Tarzan's Savage Fury" (RKO) (2d wk), $10,000.

Tabor (Fox) (1,967; 50-85) — "Kansas Pacific" (AA) and "Ft. Vengeance" (AA). Fair $5,500. Last week, "Ma, Pa Kettle on Vacation" (U), $8,500.

Webber (Fox) (750; 50-85) — "Kansas Pacific" (AA) and "Ft. Vengeance" (AA). Mild $2,500. Last week, "Ma, Pa Kettle on Vacation" (U), $3,500.

ST. LOUIS

(Continued from page 8)

(U). Opened today (Tues.). Last week, "Lone Hand" (U) and "Thunderbirds" (Rep), fair $13,000.

Loew's (Loew's) (3,172; 75-$1)—"Moulin Rouge" (UA) (2d wk). Stout $19,000 after. wow $30,000 initial frame.

Missouri (F&M) (3,500; 60-75)—"Call Me Madam" (20th). Fast $14,000 or near. Last week, "Niagara" (20th) and "Darling Clementine" (20th), $13,000.

Pageant (St. L. Amus.) (1,000; 90-$1.20)—"Hans Christian Andersen" (RKO) (3d wk). Fine $7,500 after $8,000 second stanza.

Shady Oak (S. L. Amus.) (800; 90-$1.20)—"Andersen" (RKO) (3d wk). Solid $8,000 following $9,000 in second session.

BUFFALO

(Continued from page 8)

and "Woman They Almost Lynched" (Indie). Neat $12,000. Last week, "Off Limits" (Par) and "Wyoming Roundup" (AA) (4 days) (2d wk), $7,500.

Center (Par) (2,100; 40-70)—"Call Me Madam" (20th). Smash $14,000. Last week, "Trouble Along Way" (WB) (2d wk) (6 days), $7,000.

Lafayette (Basil) (3,000; 50-$1)—"Salome" (Col) (3d wk). Down to $7,500. Last week, fancy $12,000.

Century (20th Cent) (3,000; 50-$1)—"Peter Pan" (RKO) (3d wk). Tall $9,000. Last week, $17,500.

'CIRCUS' OKAY $14,000, FRISCO; 'TROUBLE' 15G

San Francisco, April 21.

Rainy weekend is held responsible for dampening first-run pix biz here this stanza. Surplus of holdovers and extended-runs is no help. Biggest money is going to stageshow topped by Duke Ellington and Pearl Bailey with "Desperate Search" at Paramount, but only rated fair for such setup. "Trouble Along Way" is also fair at the Fox while "Battle Circus" shapes okay at Warfield. "Man in Dark" is nice in second Orpheum session. "Moulin Rouge" still is sock in ninth round at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Mildred Pierce" (WB) and "Old Maid" (WB) (reissues). Dull $9,000. Last week, "Peter Pan" (RKO) (3d wk), $12,000 at upped scale.

Fox (FWC) (4,651; 65-95)—"Trouble Along Way" (WB). Fair $15,000 or close. Last week, "Call Me Madam" (20th) and "Fort Vengeance" (Mono) (2d wk), brisk $13,000.

Warfield (Loew's) (2,656; 65-95)—"Battle Circus" (M-G). Okay $14,000 or near. Last week, "I Love Melvin" (M-G), $15,500 in 10 days.

Paramount (Par) (2,646; 95-$1.25)—"Desperate Search" (M-G) plus vaude headed by Duke Ellington and Pearl Bailey. Fair $27,500. Last week, "Off Limits" (Par) (2d wk), $10,000 at 95c top.

St. Francis (Par) (1,400; 65-95)—"Tonight We Sing" (20th) (3d wk-4 days). Only $3,500. Last week, $8,000.

Orpheum (No. Coast) (2,448; 65-95)—"Man in Dark" (Col) and "Magnetic Monster" (UA) (2d wk). Nice $11,000 or under. Last week, $19,500.

United Artists (No. Coast) (1,207; 80-$1.50)—"Moulin Rouge" (UA) (9th wk). Sock $8,500. Last week, $9,000.

Stagedoor (A-R) (370; $1.20-$1.80)—"Hans Christian Andersen" (RKO) (9th wk). Great $12,000. Last week, $13,000.

Clay (Rosener) (400; 65-85)—"Importance Being Ernest" (U) (3d wk). Holding at big $2,800, same as last week.

Larkin (Rosener) (400; 65-85)—"Don Camillo" Undie) (2d wk). Solid $3,000. Last week, $3,300.

'Limits' Modest $8,500, Seattle; 'Rouge' 9G, 2d

Seattle, April 21.

Biz is dragging bottom here this round, with even "Off Limits" failing to catch on as expected at the Paramount. Steady diet of upped-scale films may have drained public of free spending coin, some exhibs believe. Best showing is being made by "Moulin Rouge" which continues big in second week at bandbox Music Box. "Salome" is rated fair in 6-day third week at Fifth Avenue.

Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90) — "Jack McCall, Desperado" (Col) and "Prince of Pirates" (Col). Good $8,500. Last week, "Gobi" (20th) and "Silver Whip" (20th) (2d wk-5 days), $6,400.

Fifth Avenue (Hamrick) (2,366; 90-$1.25)—"Salome" (Col). (3d wk). Fair $6,000 in 6 days. Last week, swell $11,700.

Liberty (Hamrick) (1,650; 65-90) — "Battle Circus" (M-G) and "Woman Almost Lynched" (Rep) (2d wk). Slow $4,000 in 6 days. Last week, $7,800.

Music Box (Hamrick) (850; 90-$1.25)—"Moulin Rouge" (UA). (2d wk). Big $9,000. Last week, $11,800.

Music Hall (Hamrick) (2,263; 65-90)—"Lady Wants Mink" (Rep) and "Perilous Journey" (Rep). Poor $4,500 in 6 days. Last week, "Desert Legion" (U) and "Romance, Rhythm" (Rep), $7,800 in 8 days.

Orpheum (Hamrick) (2,600; 65-90) — "Anna" (IFE). Slow $5,500. Last week, "Trouble Along Way" (WB) and "Chief Pontiac" (Indie) (2d wk), $2,800 in 3 days.

Paramount (Evergreen) (3,029; 65-90) — "Off Limits" (Par) and "Marksman" (AA). Mild $8,500. Last week, "Peter Pan" (RKO) (3d wk), swell $10,300 at $1.25 top.

Gio Gagliardi has been named head of the sound department of the Stanley Warner Corp., succeeding Frank Cahill who became top technical engineer of Warner Bros. Pictures. Gagliardi, a graduate of M.I.T., has been with the Warner sound department for 23 years.

Big Grossers

Continued from page 3

in the U. S. and Canada, in its first release playoff. Some theatremen in N. Y. and New Jersey say the Disney film is bettering Metro's giant of last year, "Quo Vadis," at the b.o.

'Salome' Ahead

Columbia's "Salome," now starting out, so far has been running ahead of the same company's "The Jolson Story." Latter has the money-making crown at Col with a domestic gross of $8,000,000. Since "Salome" has played only about 40 dates as of now, final figures can't be predicted. But encouraging Col is the fact that the Rita Hayworth starrer has been exceeding the "Jolson" pace in initial bookings.

Samuel Goldwyn's "Hans Christian Andersen," which, like "Pan," is an RKO release, likely will reach a take of $5,000,000, on the basis of its b.o. showing in the majority of key cities. Danny Kaye entry has shown remarkable holdover strength, being now in its 22d week, for example, at N. Y.'s Criterion and Paris Theatres.

"Moulin Rouge," Jose Ferrer starrer, is the smash money pic on United Artists' sked. John Huston production, a powerhouse in key situations, will hit $5,000,000, or higher, unless it does an unexpected nosedive in subsequent runs.

Paramount's "The Stooge," Dean Martin-Jerry Lewis comedy, figures in the boxoffice sweepstakes via a gross of about $3,800,000. The Hal Wallis production is running slightly under Martin & Lewis predecessors films, but it's still a plenty hot item. Wallis, incidentally, has another in the golden circles of b.o. charmers which have an indicated gross of $3,000,000 or over. This is "Come Back, Little Sheba," with Shirley Booth and Burt Lancaster, the adaptation of the Broadway legiter. Pic had been heading for a gross of about $2,500,000 or $2,700,000. However, the Academy Award for Miss Booth, and attendant publicity, are boosting the income to the $3,000,000 mark.

Based on coin rolled in to date, 20th-Fox's "Call Me Madam," which has been picking up increased b.o. steam as it moves into hinterland circulation, figures to gross $3,500,000. Thus, the Ethel Merman-George Sanders-Donald O'Conner-Vera Ellen show is the outstanding musical comedy among Hollywood's crop of current big hits.

It's too early to tell on the 3-D newcomers, but so far the prospects are fine. Paul Raibourn, Paramount v.p., told a meeting of Wall Street stock workers last week that Warners' "House of Wax," in its first scattered datings, has been matching the b.o. power of Par's blockbuster, "Greatest Show on Earth." "Wax" has opened only in a few spots in Texas, Florida and N. Y.

Other 3-D'er is Col's "Man in the Dark." If it could maintain its present pace, "Man" could rack up a gross of $2,500,000, exceptionally big for a limited budgeter.

Problem facing the distributors of these first-to-market depthies is the limited number of theatres equipped to show them. William Heineman, United Artists v.p., who has been handling "Bwana Devil," estimates 1,200 houses will have been retooled for 3-D showings by the end of next month. When a more substantial number can project that added dimension, the initial 3-D'ers probably will be faced with competition from other pix in the same pattern which are now in production. "Bwana," incidentally, now looks to gross about $4,000,000.

Cinerama Chi Bow

Continued from page 7

Detroit conversion cost. For the first time, projection booths will be suspended from the balcony. In the other cities, they're at the rear of the orchestra, necessitating the removal of seats. There'll be 1,500 seats at the Palace.

In New York the original installation at the Broadway Theatre hit as high as $80,000. New installation at the Warner Theatre, to which Cinerama moves in June, will probably be in the $50,000 bracket.

Company is in the process of closing deals in other cities, with Boston, Cleveland, Pittsburgh, Dallas and Philadelphia high on the list. An announcement of another confirmed deal is expected later this week.

Screen at Warners Hollywood Theatre will be 27x72 feet as compared to the 22x64 screens that heretofore have been standard equipment.

Cinerama is going all out on its bally effort for the April 29 preem. Tix demand has been so great it's staging a second preem the following night. NBC will exclusively televise the opening proceedings. In addition, three local radio outlets will broadcast the event.

Company is saturating TV and radio with 430 spot announcements. Forty-eight television appearances have been arranged for, using board veepee Lowell Thomas, co-producers of "This Is Cinerama" Merian C. Cooper and Robert L. Bendick, exhibition head Kaufman and other top members of the company.

It has sent out 25,000 brochures to Philharmonic and Hollywood Bowl patrons, along with 35,000 post cards mailed from New York.

Anti-Snipping

Continued from page 7

without specific guides. He further ridiculed specific cuts made in films which drew attention, "made things more offensive" and distorted the meaning. He defended the Johnston code as an industry policing itself like a copy desk polices a newspaper; which is not censorship.

Graman Marks, Cincinnati attorney, pointed out that the preponderant weight of court decisions piling up makes it clear that sooner or later the Ohio law will be thrown out and said "I don't think the stigma of this thing should be left on the books." He also charged the censor board with capricious cuts and bans and defined censorship as meaning "what the censor doesn't like at the time. Change membership in board and there follows a different censorship emphasis."

Also testifying were Mrs. William R. Thomas, Cleveland, representing the Ohio Federation of Women's Clubs, and William Wolfert, director of Audiovisual education, Canton, who spoke as a private citizen. Author Louis Bromfield was represented by a written statement in which he declared: "I know of no citizen of Ohio, including myself, who I feel is of such impeccable moral standards, judgment, intelligence and education that he is qualified to tell other citizens what they should or should not see."

Three more proponents will be heard this afternoon (Tues.) and witnesses opposing repeal will be heard next Monday (27) night.

NO-BIAS THEATRE TV RULE SOUGHT BY AVC

The American Veterans Committee, in a statement filed with the Federal Communications Commission last week, asks that any theatre television service to be established "should be conditioned on the agreement by each theatre owner that he would not exclude from his theatre, solely on the basis of race, color, religion, ancestry or national origin, any person seeking admission thereto."

The veterans outfit says the FCC should not permit the Government to become a party to such discrimination, "as it might if safeguards were not written into licenses, allocations and other orders dealing with the use of television in theatres."

Hallmark to Release 2 Zugsmith Pix Yearly

Hollywood, April 21.

Kroger Babb's Hallmark Productions made a deal to distribute two Al Zugsmith productions a year, starting with two Lili St. Cyr starrers, "Female of the Town" and "Girl of the South Pacific."

Meanwhile Zugsmith will keep on producing for other release outlets. Columbia will release his "The Great Green Og," slated for an August start.

Cannes Film Fest

Continued from page 2

with main tale one of men in fear and action.

Opening midnight party followed "Fear" with dinner at the Ambasadeurs. On tap were Anne Baxter, Olivia de Havilland, Roxanne, Michele Farmer, Orson Welles, Edward G. Robinson, Kirk Douglas, Sidney Chaplin, Anatole Litvak, Dany Robin, Ed Trzcinski, Kurt Frings, Arletty, Jean Cocteau, Magali Vandeuil and a host of others from various countries.

Though fest is well organized, on the whole, with invitees quickly booked into their hotels, there has been some friction between delegations. Italo delegation was peeved when their two important entries did not get night spots for showing. Vittorio De Sica pic, "Stazione Termini," with Jennifer Jones and Montgomery Clift, got a night slot, but "La Provenciale" was given short shrift in an afternoon spot, Italians felt that they had given night projections for all French pix at Venice last year and deserved the same here.

Robinson Insists on 'Marshall' Cut

Spain cut a few scenes from "Bienvenue, Monsieur Marshall" ("Welcome, Mr. Marshall"), which is a light-hearted satire on the Marshall Plan and America tourists in Spain, at insistence of Edward G. Robinson, one of the festival judges.

On the other hand, Alan Resnais, who made a short Gallic pic, "Statues Die Like That," refused to make cuts demanded by the fest committee, and pic was refused. It seems that the film blasts certain aspects of French history and customs. Pic has been sent here secretly and may be shown secretly. Cannes police are on the lookout for the clandestine copy.

American stand here, run by the Motion Picture Assn. of America, gives out documentation for pix to all scribes. However, MPAA has still to take a note from other entries. Most countries have fine eye-catching brochure and photos from entered pix and of important national film celebs. Continental managers feel that this is due to the other countries being under government grant and being able to give greater participation. They feel that the U. S. delegation should take a greater part in proceedings. However, fine U. S. pix selection and celeb turnout is heartening this year, and will pay off accordingly in prestige and publicity.

Pix entries also include the Swedish "The Ardent Loves of My Youth"; Japan's "Story of Buda"; Yugoslavia's "Equinox"; U. S. "I Confess" (WB) and "Peter Pan" (RKO; Finnish "Le Renne Blanc"; Belgium "Bongolo"; French "Horizons Sans Fin"; Austrian "April 1, 2,000"; Japan's "Children of Hiroshima"; U. S. "Lili" (M-G); Italo full-length documentary, "Magia Verde," and French "Les Vacance De Monsieur Hulot."

Hot Summer Product

Continued from page 7

projection systems. The ozoners place in the new 3-D and widescreen era is still unclear, but indications are that they'll go slow in retooling, depending on their conventional appeals rather than on new screening gimmicks. One thing is certain, however, more and more ozoners will be competing and bidding against conventional houses for top first-run product.

Metro Lineup

Metro's lineup for the summer season includes an Esther Williams Technicolor musical, "Dangerous When Wet," a Marge and Gower Champion-Debbie Reynolds starrer, "Give a Girl a Break," "The Big Leaguer," a baseball yarn with Edward G. Robinson and Vera Ellen in the leads; "Main Street to Broadway," M-G release of the exhib-backed Lester Cowan production for the Council of Living Theatre; "Band Wagon," starring Fred Astaire, the film version of the Howard Dietz-Arthur Schwartz musical hit of 1930, and "Dream Wife," starring Cary Grant. In addition, Metro's first 3-D entry, "Arena," a western, will be in circulation, although officially going into release in June.

Warner Bros. slate includes "The Beast From 20,000 Fathoms," a science fiction yarn obtained from an indie source; "South Sea Paradise," Burt Lancaster-Virginia Mayo starrer; "A Lion in the Streets," with a cast headed by James Cagney; "Thunder Over the Plains," a Randolph Scott oater; "So This Is Love," the story of Grace Moore, starring Kathryn Grayson, and "Master of Ballantrae," adventure pic with Errol Flynn. Warners, too, will be offering a 3-D film, "The Charge of Feather River," the company's second entry in the depth parade.

Columbia's contribution to summer fare features "Let's Do It Again," the musical remake of "The Awful Truth," starring Jane Wyman, Ray Milland and Aldo Ray; "The Last Posse," a Broderick Crawford-John Derek actioner, and Stanley's Kramer's "The Wild One," starring Marlon Brando. Col will have a 3-D film in its own Vitascope process, "I Ride Alone," starring Randolph Scott.

Solid 20th Sked

20th-Fox, although abandoning the conventional flats for CinemaScope, will have a solid lineup of 2-D films, including "White Witch Doctor," starring Susan Hayward and Robert Mitchum; "The Glory Brigade," with Victor Mature; "The Kid From Left Field," with Dan Dailey; "The Farmer Takes a Wife," a Betty Grable musical; "Gentlemen Prefer Blondes," starring Marilyn Monroe and Jane Russell, and the English-made "Sailor of the King." Slated for release during the period is 20th's initial 3-D (polaroid-type) film, "Inferno."

Besides its 3-D "It Came From Outer Space," Universal will present "Thunder Bay," a James Stewart starrer; "Francis Covers the Big Town;" "All I Desire," a drama with Barbara Stanwyck; "The Great Sioux Uprising," starring Jeff Chandler; "Abott & Costello Meet Dr. Jekyll and Mr. Hyde," and "Forbidden," starring Tony Curtis and Joanne Dru. From the J. Arthur Rank org, Universal will release "The Cruel Sea," based on the recent bestselling novel.

United Artists has one of its heftiest lineups in years with "Return to Paradise," starring Gary Cooper in the filmization of the James Michener yarn; "The Moon Is Blue," with David Niven, William Holden and Maggie McNamara, in the film version of the current Broadway hit; "Melba," starring Patrice Munsel in what UA sees as the female "The Great Caruso," and "Crossed Swords," an Errol Flynn actioner.

Paramount, too, is offering a strong slate in "Houdini," with Tony Curtis and Janet Leigh; "Stalag 17," starring William Holden, in the filmization of the recent Broadway hit; "Botany Bay," an Alan Ladd starrer; "War of the Worlds," a science fictioner based on an H. G. Wells story; "The Caddie," starring Dean Martin and Jerry Lewis, and "Arrowhead," a major western starring Charlton Heston.

RKO's hot weather slate is also on the bullish side. It features "She Had to Say Yes," a Robert Mitchum-Jean Simmons starrer; "The Sword and the Rose," a Walt Disney live-actioner made in England, and "The Sea Around Us," the Academy Award-winning documentary. Company will also unveil its first 3-D film, "Arizona Outpost."

Producers Guild

Continued from page 3

grams. Growing trend towards units and packages was also discussed, with most producers feeling that the studios are not likely to eliminate accepted formula of contract or supervisory producers yet, although most will go along with unit deal on participation if the producer is strong enough or can get together the right combination of story, stars and director.

U's 3-Week Hiatus

Hollywood, April 21.

Universal will be idle for a three-week period upon the finish of "Wings of Hawk" around May 10 when no new pix will be rolling. Definitely slated to start is "Border River," Joel McCrea, starrer, and "Glenn Miller Story," James Stewart starrer, on June 3.

Studio has 24 writers working on as many scripts. By the time the hiatus starts May 10 U will have 32 completed shooting scripts ready, including "River" and "Miller."

COMPO Tax

Continued from page 3

Red Buttons and that's why they are so highly paid." Col. H. A. Cole of COMPO admitted "there has been extravaganee, but it's almost impossible to stop those bad increases."

Later Rep. Wayne L. Hayes (D., O.), was testifying, and said the trouble with the picture business might be that the theatre prices were a little too high, and that the quality of motion pictures has fallen off. "If there were better quality pictures, it would help the industry some," he said.

Immediately Rep. Cecil R. King, of Los Angeles, a member of the Ways and Means Committee, jumped into the fray with the challenge:

"In what way are you qualified to determine the quality of pictures?"

"I am speaking as one person," was the answer. "And I do not stand alone in that position."

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Vidpix Syndicators Caught Between Frequency Problem, Financial Share

Situation has evolved in the syndicated vidpix business that's akin to one of the key problems of the motion picture industry—the interrelated question of frequency of release and financial share in pix by the distributors. Number of observers feel the top syndicators, by taking on too many films at once are selling short themselves, the producers, stations and sponsors. It's felt that the answer to the problem lies in acquisition of a share of the films by the distribs themselves.

Obviously, it's pointed out, the distributor working on a straight 35% off the top of the gross will try to acquire sale and distribution rights to as many pix as he can get hold of. It's strictly a volume proposition in his case. But experience of the past few months has led some of the distribs to wonder if they might not be better off concentrating on fewer, better quality telepic series, thereby culling larger sales from fewer properties, giving the producer his best return, and working on a better relationship with the station owner.

One such syndicator has already adopted such a policy. Reub Kaufman, president of Guild Films, announced last week he had dropped most of his catalog, leaving only "Liberace," "Invitation Playhouse," his sports library and his feature pix. Results, says Kaufman, have been excellent. With fewer pix on which to work, he's sold "Liberace" in nine additional markets within the past two weeks, bringing the total to 37. Bowman Biscuit Co. and its subsids now have the film in seven markets via three purchases last week. "Invitation Playhouse" is now playing in over 40 markets, with some stations backing up two of the quarter-hour films.

In the case of his sports library, Kaufman was able to dream up an angle under which the library can be regularly programmed as a quiz show with merchandising the key to the programming. Listener gets a numbered card from the sponsor, then as announcer asks listener to identify a sports figure, the listener looks up the name on a numbered list and checks his card for the number. Winner is person who has a line of numbers checked off, akin to a bingo card.

Overburdened Distribs

Point Kaufman makes is that with less product to worry about, distrib can cut down on his overhead, make his product more saleable via better promotion and merchandising and devote greater all-

(Continued on page 31)

UTP Takes Exploitation Page From Pix Biz Book As Hypo on Campaigns

In a move which will probably set a pattern for other syndication outfits, United Television Programs is embarking on a project under which it will provide a complete packaged exploitation campaign for each of its vidpic series, patterned after the campaign books used by motion picture distribs.

UPT has completed its first campaign book, for "Heart of the City," the "Big Town" re-runs, and prepping books for its other product. Book includes promotion ideas, posters, ad layouts and mats, a four-page "copy" of the Illustrated Press, the "Heart of the City" newspaper, and stills of the principals. It will go to all sponsors and stations carrying the show.

'CHINA SMITH' TELEPIX BOUGHT FOR WABC-TV

Schulte Cigar Stores has bought the "China Smith" vidpic series and placed it with WABC-TV, N.Y., for local showcasing. Time hasn't been set on the series yet.

"China Smith" series, recently drew the fire of AFL Hollywood Film Council, headed by Roy Brewer. Pix were made overseas and consequently "boycotted" by the Council as harmful to interest of American technicians. Ban was subsequently withdrawn. WABC-TV's will be the first N. Y. telecasts of the pix.

Weill's Europe O.O.

Jules B. Weill, Specialty Television Films topper, sailed on the Ile de France yesterday (Tues.) for London, Paris, Barcelona and Rome in connection with several production ventures.

He's slated to return in early June.

ABC-TV Plans Film Production Unit With Roach

ABC-TV may go into film production on its own, if negotiations between the web and Hal Roach, Jr., to set up a production company under which Roach would produce ABC-financed vidfilms are successful. Roach is currently in New York discussing the deal, with talks expected to last another two weeks.

Projected deal points up anew the likelihood of ABC's establishing a film syndication department along the lines of those at NBC and CBS. Net will have its own filmed properties in the upcoming Ray Bolger and Danny Thomas vidpix, which will eventually go into second run syndication. Network has announced no plans for a syndication operation, but Roach deal would make establishment of such an operation a matter of course.

Deal would involve both ABC and Roach packages, but would leave the producer free to continue his outside vidfilm and theatrical film work. Number of vidpic series the new company would produce is unspecified as yet. Bolger and Thomas vidpic series aren't involved.

UTP'S SYNDICATE DEAL ON REED'S 'JONES' PIX

United Television Programs last week pacted with Roland Reed Productions to handle syndicated sales for Reed's upcoming space adventure series, "Rocky Jones, Space Ranger." Under the deal, UTP will get distribution rights for second runs and residuals of Reed's currently nationally-sponsored vidpix once they become available for syndication.

Reed plans to shoot 26 half-hour "Jones" pix, with Dick Crane starring and Abby Berlin megging. Extensive merchandising campaign has already been set via the Jack Danov office. Reed first signed the series over to Official Films for distribution, but then switched to UTP.

'Ramar' Telepix Series Sold in 30 Markets

Arrow Productions, Inc., has sold "Ramar of the Jungle," adventure telefilm series of 26 half-hour episodes starring Jon Hall, to New York, Phoenix, Louisville, Portland, Ore.; Salem, Ore.; Spokane, Yakima, Wash., and Bellingham, Wash., bringing total TV markets sold to 30 cities.

Louisville contract represents expansion of the Gaseteria Co., already sponsoring in Indianapolis. Northwest cities in Washington and Oregon were sold to the Robert Nichols Agency of Seattle, which also contracted for the show in Seattle. Phoenix represents expansion in tele market for the Frito Co., now backing the show in Dallas and Fort Worth.

Phil Bloom Rejoins Snader

Hollywood, April 21.

Phil Bloom, whose last film assignment was casting director for Sol Lesser's "3-D Follies," has rejoined Snader Telescription Corp. in an exec capacity and as talent director.

Snader outfit is currently filming the "Liberace" series for Guild Films.

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Fletcher Smith, Parsonnet Public Stock Offerings In TV Film Expansion

Expansion of the TV film market has prompted two firms in that field to turn to public stock offerings as a means of increasing their working capital. Fletcher Smith Studios, Inc., producer of industrial, commercial and TV films since 1945, is selling some 299,000 shares of common stock at $1 per share through the underwriting firm of E. M. North Co., Inc.

Parsonnet TV Film Studios, Inc., headed by producer-writer Marion Parsonnet, is marketing $299,700 of 6% 10-year debenture bonds and 119,880 shares of common stock (par value 10c. per) via Trinity Securities Corp. and Gill, Pope Co. Prospectus, however, discloses that as of last June the company's liabilities of $244,677 exceeded its assets by $44,295.

Parsonnet, which has produced such TV pix series as "The Doctor," expects to step up its activity in this field and is also considering production of films for theatrical distribution.

Smith outfit avers it's planning "large scale television production" in addition to continuing to turn out educational and industrial films. Firm has a 30% interest in net profits of the "Fun With Felix" series distributed by United Artists Television Programs, it produced the "Great Foodini" series and recently completed a full-length TV feature, "It's a Man's World."

As of Dec. 31, 1952, Smith's balance sheet showed total assets of $137,000 with the same amount charged off to liabilities and capital. Largest shareholder is prexy Fletcher Smith with 187,500 shares as of March 25, 1953. Proceeds of the new stock issue would be used for "additional working capital and for expansion of the corporation's operations."

Similarly, Parsonnet studios plans to utilize a large part of the proceeds accruing from its stock offering for purchase of new equipment. Prospectus discloses that of 1,000,000 shares authorized, 155,000 were issued to prexy Parsonnet last August. Another 600,120 shares remain unissued. Attorney Andrew D. Weinberger is said to receive $800 per month as a general retainer as the company's general counsel. Parsonnet, incidentally, has a five-year employment pact with the firm which gives him a monthly salary of $1,000 plus a similar monthly expense allowance, among other compensation. There's a $75,000 ceiling on his wages, however, in any fiscal year.

Father-Son Team

Hollywood, April 21.

William Beaudine, Sr., and William Beaudine, Jr., have been signed to pacts as director and assistant director, respectively, of the "Wild Bill Hickok" vidpix series being prepped by Bill Broidy.

Father-son team signed 26-week contracts, which include theatrical direction as well as teevee.

SWG, TWA Jurisdictional Wrangle Over Scripters Hits Torrid Pitch

Hollywood, April 21.

Bitter rivalry between Screen Writers Guild and Television Writers of America over jurisdiction of video scribblers continues at torrid pace, with SWG angrily snapping at TWA for its attempt to negotiate deals with Revue Productions and Jack Chertok Productions, firms with which SWG is already negotiating.

Caught in the middle, a Revue exec remarked, "we only have one writer, and he's a member of SWG." Chertok, it's understood, has 10 scribblers, eight of them with SWG, two with Radio Writers Guild.

TWA "warned" vidpix producers SWG is not legal bargaining unit for industry, and to this an SWG source replied, "They can warn, but there is nothing warnings can accomplish unless 30% of the writers at a company petition for an election. TWA can keep writing letters until the end of time, but they must first have that 30% representation to get an NLRB election, and need over 50% to win such an election. Our Guild has 80% of the writers in television."

TWA prexy Dick Powell rebutted, "there is widespread dissatisfaction with the Alliance-SWG pact in both RWG and SWG."

Brahm to Screen Gems

Bob Brahm, formerly with United Artists Television, has joined Screen Gems sales force.

At UAT, which he resigned two weeks ago, Brahm worked for several years under John H. Mitchell before latter left to become a veepee and sales manager with the Columbia Picture Corp. television subsidiary.

Berlin-Made Vidpix Newest Target Of AFL Film Council

Hollywood, April 21.

Hollywood AFL Film Council strongly opposes the attempt by the European Television Corp. of Berlin to sell 250 vidpix in the American market, it's reported by Dolph Thomas, chairman of the council's foreign production committee. He expressed council view on eve of arrival from Germany of ETC production chief Paul Gordon and H. H. Kaden, head of the firm's Stuttgart office, due here to show product to U. S. stations, agencies and sponsors.

"Inasmuch as we don't have a reciprocal market, I don't see how we can do anything but oppose this. It's undue competition, and we cannot sanction it until and when telepix made in this country have a European market," Thomas said.

He also disclosed on a trek to Washington last week, he conferred with the Swedish Ambassador, registering a protest over the "Foreign Intrigue" series made in Sweden, and sold here. He said diplomat replied 80% of pix playing Sweden are American-made, but he in turn told envoy there is no market there for U. S.-made telepix, so its unfair practice.

LINKLETTER ABROAD IN SIMMONS-GUEDEL DEAL

Hollywood, April 21.

Ira Simmons has closed a deal with John Guedel Productions for the foreign rights to the "Life With Linkletter" vidpix lensed a year ago. Half-hour programs will be made into three 90-minute pix for theatrical distribution in the British Isles, Canada, Australia, and South America.

They will also be available to video abroad where there is a commercial market. Simmons is negotiating a similar deal for Groucho Marx's "You Bet Your Life."

Ethel Barrymore Vidpix In Syndication Ranks

Hollywood, April 21.

"Ethel Barrymore Theatre of the Air" vidpix series will be sold by Interstate Television on a syndication basis, and sales staff is now being lined up to handle regional sales.

Miss Barrymore reported to Allied Artists over weekend for introductions for new batch of telepix which rolled this week, first one being "Fire in the Night," original by Malvin Wald and Mort Braus. Production is under supervision of Richard Heermance, while IT prexy G. Ralph Branton helms overall operation.

Robert Newgard heads sales staff in west, Terry O'Neill in east.

Van Voorhis to Europe

Westbrook Van Voorhis, voice of the telefilm March of Time, planed for Europe last week to shoot opening and closing sequences for forthcoming programs with cameraman Doug Downs.

Van Voorhis will tour eight cities in 10 days (in England, France, Italy and Switzerland).

Maxwell Sets 'Lassie' For TV Film Series; No Metro Objections

Hollywood, April 21.

Metro's onetime highly successful film series, "Lassie," is to be produced as a telepix series by Bob Maxwell, who acquired rights from dog trainer-owner Rod Weatherwax, who obtained them gratis from the studio.

A studio spokesman said Metro, feeling it had tied up Weatherwax for a number of years on series, had relinquished rights to him with no compensation, only condition being name of Metro cannot be used in any connection with further exploitation of property.

Maxwell will shoot series of 26 in Wisconsin, with Clarence Eurist as his production manager. Maxwell exits "Superman" venture which he produced, although he retains financial interest. Whitney Ellsworth takes over as producer of 26 more "Supermans," rolling May 20 with budget of approximately $550,000. Clem Beauchamp, formerly with Stanley Kramer company, joins Ellsworth as production manager.

'LOOK PHOTOQUIZ' IN TELEPIX ADAPTATION

Latest entry in the telephone quiz packages making the syndicated vidpix rounds will be the "Look Photoquiz," telepic adaptation of the magazine's weekly feature being produced by Telenews Productions and distributed by United Television Programs.

Telenews is producing 260 15-minute segments from Look's files, for cross-the-board package sales. Look will tie in with promotional campaign, with posters on newsstands, delivery trucks, etc. Clips on programs will have a narration by Hugh James, but quiz portion of the show will be handled by local announcers. UTP is peddling the package now, with a June 15 delivery date tagged on the films.

Billy Eckstine Plans TV Film Series Abroad

While he's abroad this summer, Billy Eckstine is planning to film a series of variety programs, to be produced by Mel Ferrer, for American television consumption. At the moment, at least a season of half-hour shows is contemplated.

Eckstine's sailing date for his first trip abroad is now July 15. Commitments include the Palladium and a tour of the Scandinavian countries.

SPONSORS COLD TO SUMMER TV

Kraft's 'Come as You Were' TV Ball

"Kraft Television Theatre" will cast its biggest play on Wednesday, May 6, when it will costume 500 of its former TV actors and actresses who will appear at a "Come As You Were On Kraft" supper dance in the Grand Ballroom of the Waldorf Astoria, N. Y.

The $25,000 champagne ball will mark the sixth anniversary of the Kraft sponsorship of the hour-long NBC-TV drama series. Grandaddy of 'em all, "Kraft Television Theatre" is the oldest continuously bankrolled program on video.

Stanza preemed on one station, WNBT, N. Y., at 7:30 p. m., May 7, 1947, at a time and talent cost of less than $4,000, handled by J. Walter Thompson agency. When the program goes on the air this May 6, it will be presenting its 311th show, uninterrupted by summer hiatus. Stanza is now viewed over 49 TV stations, has a time and talent cost of over $40,000 a week, an A.R.B. rating of 36.2, and is still handled by Arthur Farlow, account exec at J. Walter Thompson.

Kraft is paying the Eaves TV costumers on 46th St. for rental of costumes for every performer who has acted a lead role in the past in a Kraft drama. Performers who've been on the stanza three or four times will select the role they most enjoyed. That means that at the ball, Queen Elizabeth will be seen dancing with a jet pilot and Rip Van Winkle with Lady Macbeth.

Ball will start late, at 11 p. m., to allow former Kraft stars now in Broadway legit to change from their theatre costumes into their Kraft costumes. Among Kraft's legit graduates are Tom Ewell in "Seven Year Itch," E. G. Marshall and Beatrice Straight in "The Crucible," Richard Derr in "Dial M for Murder," and Ralph Meeker, Peggy Conklin and Eileen Heckert in "Picnic."

For the first time, Kraft on its May 6 stanza will not present a single drama. Instead, it will offer excerpts from the four dramas that have received the most fan mail through the years, "His Brother's Keeper," "January Thaw," "Of Famous Memory" and "Wuthering Heights." After the show, actors in these tab dramas, still in costume, will march en masse from the studio to the Waldorf.

Script editor Ed Rice and producer Stanley Quinn have been with the series since its inception. Another veteran, producer-director Maury Holland, has been with it five years.

Speculate on Limiting Hyde's FCC Chairmanship to a Single Year

Washington, April 21.

After keeping the broadcasting industry puzzled for about six weeks, President Eisenhower finally got around to naming Rosel Hyde as the first Republican chairman of the FCC. Announcement of the designation was made Saturday (18) in Augusta, Ga., where the President was vacationing. Hyde learned about it from friends who heard about it on the radio. He was expecting official notification this week.

In view of the delay in making the appointment—it was expected early in March when Hyde was called to the White House—special significance was attached to the fact that the designation of chairman was made for only one year, a departure in Presidential handling of the FCC. Whether the one-year limit on Hyde's tenure means that the President intends to give the post to John C. Doerfer, who was sworn in as a commissioner last week, after he has had a year's experience with the agency or institute a policy of rotating the chairmanship annually among the com-

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Buttons' Bigtime Trendex Payoff

Although a late entry this season, Red Buttons has already projected himself as one of the major contenders in the network rating sweepstakes. The latest Trendex Top 10 for April puts Buttons in the No. 6 spot, topping Milton Berle, who is in seventh position.

While it's accepted that Buttons and his sponsor, General Foods, benefit from the 9:30 to 10 p. m. post-"Lucy" Monday night CBS period, with its enviable audience pickup, it's also recalled that previous entries, enjoying the same after-"Lucy" status, failed to hit the rating jackpot.

Trendex Top 10 follows:

I Love Lucy (CBS)	63.5
Talent Scouts (CBS)	49.7
Godfrey's Friends (CBS)	46.5
Dragnet (NBC)	39.1
You Bet Your Life (NBC)	38.9
Red Buttons (CBS)	37.1
Milton Berle (NBC)	35.2
Fireside Theatre (NBC)	33.0
This Is Your Life (NBC)	30.3
Strike It Rich (CBS)	30.1

Toni Arden TV Show

Music Corp. of America is preparing a television show for Toni Arden.

Unusual aspect of the program is that the chirper will also dance and play piano, two talent facets she hasn't yet used professionally.

Two 'Omnibuses' To Ride in Fall —For Kids, Adults

It now looms as a certainty that the Radio-TV Workshop of the Ford Foundation, now that it has the directorate's blessing for a '53-'54 season's continuance, will return with its "Omnibus" presentation, and will also do an ambitious moppet show along "Omnibus" lines, as well.

However, while "Omnibus" will be restored to its Sunday afternoon time on CBS-TV, it's questionable whether the network will involve itself in the kiddie version. Latter is planned as either a 45-minute or full hour show and, like "Omnibus," will be available for sponsorship.

First season of "Omnibus," with its five-way bankrolling arrangement, proved a financial click, returning to the Ford Foundation its full investment. However, it's fairly certain that the kid-slanted show will wind up either on NBC-TV or ABC-TV.

McConnor Exiting As 'Studio 1' Story Editor

Fletcher Markle's exiting of "Studio One" on CBS-TV to return to the Coast will also require finding a new story editor for the hour dramatic show, since Vincent McConnor will also be checking out with Markle.

McConnor resigned from the Goodson & Todman-packaged "The Web" (also on CBS-TV) to assume the "Studio One" assignment. It's expected that he'll return to the G & T fold.

HIATUS-BOUND LIST GROWING

By GEORGE ROSEN

The TV networks are finding it tough going trying to convince sponsors to stay on the air this summer. Unlike last summer, when CBS-TV succeeded in establishing a virtual SRO status, and with only one or two hiatus defections at NBC, this season the eight and 13-week checkouts are starting to roll in, and in many instances from unexpected quarters where the clients were expected to stay put for the summer with either their regular or replacement shows.

In 1952 practically all sponsors had committed themselves for the summer ride by April 15, taking advantage of the additional discount structure through a 12-month sponsorship. This year, however, it's a different story. Most of the sponsors thus far don't want to commit themselves (except mainly those who have definitely served notice that they're hiatus-bound.)

There are a number of contributory factors for the reluctance of the client to embrace year-round television, chief among them the fact that the advertiser today is not happy over the amount of coin he's been obliged to shell out for TV programming. Further, the excess profits tax uncertainty and confusion at the moment is compelling him to move slowly on any commitments. Further, AFTRA's retroactive hiked pay scales for talent is going to cost the sponsor more money, as will the revised station rate cards.

By this time last year the networks were in a position to set their summer programming because they knew, in most cases, that practically all the clients were sticking. But even on such major attractions as the CBS-TV Jackie Gleason show, and NBC's "Show of Shows," the regular clients are remaining aloof with result that the webs aren't too anxious to commit themselves to overly-expensive replacement stanzas.

Armstrong takes a hiatus on its Tuesday night NBC dramatics. So does Reynolds Metals on "Mr. Peepers." Hallmark hasn't decided yet, but may go on, if it can negotiate a deal to move into the "Peepers" Sunday time for the summer. RCA, which bought the "Tony" Miner half-hour dramatic show last summer as replacement for the alternating Ezio Pinza-Dennis Day shows, may abandon its Day program not only for the summer but for good. Campbell Soups will probably be among the missing this

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Congoleum-Nairn's 'Like That Garroway' In Return to Video

Congoleum-Nairn, which dropped out of television back in 1951, is returning as a Dave Garroway sponsor on "Today" beginning May 1.

The wall-covering firm had been the only sponsor of the old "Garroway at Large" show, suddenly dropping its backing after three 13-week cycles to try 13 weeks of the Kate Smith evening program. Then, in the spring of 1951, it bowed out of tele entirely, going into magazines while waiting for color TV.

The new Garroway sponsorship —hailed by the net as "Congoleum's back and Garroway's got 'em"—is a 12-segment buy into "Today," running Mondays, Wednesdays and Fridays over a five-week period. Congoleum has a special spring drive on its Gold Seal Congowall, which it will push on "Today" and two Life mag ads, May 4 and 29. If sales go well, the firm may reconsider television once again in its fall advertising planning.

Congoleum will have 35 of the "Today" 41 stations. Agency is McCann-Erickson.

CBS-TV's Sat. Night 'Rags to Riches' Saga; It All Started With Gleason

Canada TV's Top 10

Montreal, April 21.

The Elliot Haymes rating Service (Canada's equivalent to Nielsen and Hooper) has just released its initial top 10 TV ratings as determined from among CBFT, Montreal, viewers.

List includes two American shows, "Studio One" and Foreign Intrigue." The remainders are Canadian entries, both film and live.

Top 10 follows:

Hockey Game	76.6
Foreign Intrigue	72.2
Studio One	72.0
Feature Film	69.3
"Lenez de Cleopatre"	69.0
C. G. E. Bell Singers	68.6
Press Conference	63.7
"Hombre Chere"	63.4
"Pays et Merveilles"	61.6
CBS Revue	60.6

Coke Sets Mutual Deal for Fisher's NBC-TV-AM Show

In what is virtually an unprecedented move for a major show, Coca-Cola this week placed its Eddie Fisher airer on the Mutual net, in addition to NBC radio and NBC-TV. Union details aren't completely ironed out yet, due to the fact that the Mutual program, like the NBC-AM show, would be a taped version of the telecast, but D'Arcy agency has placed its order with MBS.

Mutual will carry the program on a network of 375 to 390 stations, getting coverage in those areas NBC Radio doesn't penetrate. Purpose of the move is to reach a majority of the 1,200-odd Coca-Cola bottling companies in various cities, particularly those in the south.

Plan is to air the tapes on Mutual Tuesdays and Thursdays at 10:30, a week behind the NBC radio version, which follows the NBC-TV original by six days. NBC Radio show is on Tuesdays and Fridays at 8, while the tele originals are on Wednesday and Friday at 7:45. Providing union problems involving taping of guest artists can be smoothed within a week, Mutual series would start May 12. Tele show kicks off next Wednesday (29).

Fisher show, which marks Coca-Cola's first big plunge into network television, also marks its return to Mutual after many years. Soft drink outfit was at one time one of Mutual's biggest bankrollers, via its "Spotlight Bands" airers.

Torme, Teresa Brewer To Sub Jane Froman

Summer replacement show was set last week by CBS-TV for the Jane Froman "Canteen USA" twice-a-week stanza, with Miss Froman checking off during the hot months.

Summer stanza will comprise Mel Torme, Teresa Brewer and Ray Bloch's orch. General Electric will stick with the Thursday 7:45 to 8 sponsorship, but Revlon's Tuesday bankrolling during the summer is still undetermined.

Levenson's TV Daytimer

American Tobacco Co. this week is auditioning a new Sam Levenson show, designed as a daytime presentation for CBS-TV.

Plan is to feature Levenson cross-the-board in a five-minute capsule story-telling stanza, to be called "At Home With Levenson."

A year ago Saturday night on CBS-TV was the "lonesomest night in the week" as far as wooing sponsors were concerned, with the combined NBC-TV "All Star Revue" and "Show of Shows" translating themselves into the "Columbia sustaining blues." The agency-client fraternity wanted no part of the double-barreled rivalry stemming from the brace of NBC clicks. As with Tuesday night 8 to 9 Milton Berle opposition, (which CBS has still to lick), Saturday night on Columbia was anathema.

In sharp contrast, this week finds the CBS-TV programming boys putting the finishing touches to what has materialized as the most "sponsor-happy" night on the Columbia skein, with one of the web's strongest lineups and a certainty of an SRO in the fall.

It all started with the installing of Jackie Gleason in the 8 to 9 stretch opposite "All Star Revue." Gleason, as the "anchor show," caught on and took the play away from "All Star," resulting in the latter's cancellation. But licking the 9 to 10:30 competition from Sid Caesar-Imogene Coca comedics was even tougher. Whether from the fact that "Show of Shows" remains in a state of flux with Max Liebman and NBC unable to resolve a formula for next season, or because the ratings have dipped, the CBS boys have found the sponsors less timid in bucking in the "Show of Shows" competition. Result is that 9 o'clock has been sold for next season, with alternate sponsors sharing the new "Favorite Husband" entry, and Old Gold moving its Herb Shriner show over to the 9:30 slot from NBC.

This week things took an even brighter hue, with strong possibility of Lucky Strike (with Crosley alternating negotiating a deal for its TV "Hit Parade" to move from the Saturday night 10:30 time on NBC-TV to Saturday at 10 on CBS, and a tentative order in the house for sponsorship of "This Is Show Business" in the 10:30 to 11 stretch. All of which adds up to a several million dollars annual billings bonanza.

Hub Blackout Cuts Gillette To Quick

Boston, April 21.

A decision to black out this area during the televising of the Carter-Collins championship fight slated for the Boston Garden next Friday (24), has been announced by promoter Sam Silverman and the Garden g.m. Walter Brown. Decision was reached after several weeks of bitter hassling between the promoters, who insisted on the blackout, and Gillette, TV bankrollers, who were equally adamant that fight be carried locally. However, after repeated threats by promoters that the fight would be cancelled if locally covered, International Boxing Club officials stepped in finally reaching an agreement to go along with Garden officials.

Main beef by promoters was that televising of the event would hamper the gate, which is expected to reach near $175,000, tops in Hub boxing annals, with Gillette bigwigs countering that due to the intense interest hereabouts fans should be allowed to glimpse the bout via TV. Admitting defeat, a Gillette spokesman announced, "We have explored every possibility and are unable to overcome the objections of the Garden authorities. In any event, because we feel the local boy (Collins) should have the benefit of nationwide publicity, we have decided to televise the bout on the balance of the network outside of Boston." With the blacking out of the Hub, Gillette will receive a slight reduction, believed to be about $2,500, in TV tab

WOLVERTON'S 'COLOR TV BY CHRISTMAS' BACKED BY JOHNSON'S SARNOFF TRIBUTE

Color television by Christmas, with accompanying compatibility to receive color broadcasts on existing black-and-white sets, may yet be a reality this year. At least that's the hope of Rep. Charles A. Wolverton, (R., N. J.), chairman of the House Committee on Interstate and Foreign Commerce, who led his group last week on a visit to RCA and CBS color-television demonstrations in Princeton, N. J., and New York City.

While giving no opinion of the FCC-approved incompatible CBS system, which requires adaptors for existing sets to receive in black and white and converters to get color, Wolverton was free with praise for the RCA system, which he termed "ready for the public."

New impetus was given the color timetable this week with the announcement that CBS, giving up its system entirely, would conduct color-television experiments utilizing the standards of the National Television System Committee, which are employed by RCA. The new CBS tests, to begin April 29, give the NTSC color system a unified all-industry backing.

Correspondence released this week between Sen. Edwin C. Johnson (D., Colo.) of the Senate Committee on Interstate and Foreign Commerce, and Gen David Sarnoff, RCA board chairman, revealed additionally that the Senate Committee Communications Staff Member, Nick Zapple, had been previously impressed by the RCA compatible color-television system. Zapple is also reporting to the Senate Committee on last week's demonstrations.

"I am convinced that under your leadership and driving force," wrote Sen. Johnson to Gen. Sarnoff, "compatible color television will become a reality in spite of all obstacles. Many will throw rocks at you because of your determination and strong militant effort to give color television to the people now. Do not let them dismay you. Your cause is just and in the public interest. The people deserve the best. I have and will continue to render every assistance at my command so that this great advancement in the art of communications becomes available to the people.

'Keep Up the Steam'

"Your efforts in devising a compatible television system," he added, "will long be remembered as a magnificent achievement of science. For reasons best known to themselves there may be those who may desire to drag their feet at this point. Please do not allow them to slow you down. You are on the right track. Please keep up the steam."

With both House and Senate Committees expected to report favorably on RCA color television, there will be pressure on the FCC to give the color-television situation prompt reevaluation. At the moment, RCA has about three months to complete FCC-set field tests before it can petition the governmental body for approval of its system.

While the RCA system is still not perfect—research is constantly going on—it's felt that production

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Folsom's Timetable

While RCA's color TV demonstrations to the Washington solons met with unusually favorable reaction—also a Wall St. upbeat—tinted TV will not happen until 1954, and then in a limited manner, says RCA prez Frank Folsom.

"Sure, if the FCC gave us the green-light today we could have a few sets for the Xmas trade, because in nine months we could tool up," says Folsom, "but it's not just having sets. It calls for a new concept in programming to encourage color television. As to what degree it will be necessary might be compared to film entertainment in black-and-white and Technicolor product."

Madden NBC Exit Cues Censor Shift; Hint Press Merger

Resignation of Edward D. Madden as public relations veepee of NBC has cued some organizational shifts, including the transfer of continuity acceptance from public relations to the NBC General Attorney's office. Result is that continuity acceptance chief Stockton Helffrich henceforth reports to Chief Counsel Tom Ervin.

Fact that two of Madden's chief aides, Mrs. Kathryn Cole, manager of the Information Dept., and Cornelius Sullivan, public relations rep, will henceforth report to press veepee Syd Eiges has strengthened the belief that public relations and press, heretofore divorced, will operate as one unit under Eiges.

Dick Connolly checked in as No. 2 man under Eiges at NBC press on Monday (20), replacing Frank Young. Latter is currently dickering for a post outside the company.

BENNY UPPING TV TO ONCE EVERY 3 WEEKS

Still preferring to stick with radio as against the full television plunge, Jack Benny—his CBS Radio fall plans just about wrapped up with the American Tobacco Co.—is increasing his fall tele appearances to once every three weeks.

With half the TV shows to be filmed and the rest done live, Benny still will avoid the back-breaking schedule of weekly programs on both radio and TV. Compromise avoids the dropping of one medium for the other.

NBC-TV Plans Increase In Burbank Originations

West Coast origination of NBC television shows from its new Burbank plant looks slim for this summer.

Only program now set to come from Hollywood is the "Saturday Night Revue," emceed by Hoagy Carmichael, the summer replacement for "Show of Shows."

In the fall, the Dennis Day show, "This Is Your Life" and the "Colgate Comedy Hour" are lined up to come from Burbank, with added possibilities the "All-Star Revue" (now under consideration to return to the air), splitting origination with New York, and two daytime strips now in the planning, one morning and the other afternoon.

WJR's 133G Net

Detroit, April 21.

John F. Patt, president of WJR, announced sales of $814,708 for the three months ended March 21, compared to $852,957 in 1952. Net profit after providing for income taxes amounts to $133,209 as against $130,662 in the same period a year ago.

PAUL MOWREY'S UPPED STATUS AT WABC-TV

In a move to give greater flexibility to its owned-and-operated stations, ABC-TV named Paul Mowrey general manager of the flagship WABC-TV in New York. Mowrey moves up from station manager to general manager, thereby freeing Slocum "Buzz" Chapin, veepee in charge of ABC-TV o-and-o's, to devote more time to the other four stations.

Mowrey had been program director for the station until last December, when he moved up to the post of station manager. Prior to his stint as program director, he was on the network sales staff.

Meanwhile, station has been showing increased activity in past few weeks. It grabbed off the "Lilli Palmer Show," complete with sponsor, Conti Shampoo, from WCBS-TV and nabbed the "Lucille Rivers Sewing Show," with Pfaff Sewing Machines as sponsor, from its WPIX perch. Also set was "The Jacqueline Susann Show," which bows Saturday night (25) with Greater N. Y. Sewing Machine Co. as bankroller.

Station is also set with talent for its new Knickerbocker Beer-sponsored one-hour late evening cross-the-border. Variety program will feature Jimmy Blaine as emcee, dancer Ray Malone, thrush Elise Rhodes, comic Louis Nye and the Buddy Weed combo. Bill Williams is set to announce. Program preems Monday (27).

'Life in N.Y.' TV Preem on May 10

"Life in New York" will bow on WNBT, N. Y., on May 10 as a half-hour weekly attraction in the Sunday afternoon at 3 segment. That's the time currently occupied by "Victory at Sea," which winds up its 26-week network series on May 3.

"Life in New York," being produced by the NBC-TV flagship station in collaboration with Life magazine, is the latest in the series of the Life-incepted shows projected for N. Y., Chicago, Cleveland, Los Angeles, Washington (among the NBC o&o-stations) and in Detroit, designed to highlight the social, economic and cultural advancements in the various cities. Program has already premiered in Cleveland and in Detroit.

New York series will be scripted by Bob Condon, with Steve Krantz producing. (Life mag assigns its own research unit to the multiple-city enterprise.) Directorial helm will be staggered among the station's key personnel, including Dwight Hemion, Jim Elson, Bill Harbach and Ted Nathanson.

In connection with the "Life in New York" series, one of the planned installments, dealing with show biz, will be built around VARIETY and its influence on the entertainment industry.

165 Local Sponsors Give Drew Pearson Network, 'Just Like ABC'

Washington, April 21.

Drew Pearson announced yesterday (Mon.) that 173 radio stations have purchased his weekly transcribed radio show, so far, which gives him almost as large a network as he had with ABC. Already, local sponsors have signed for the show in 165 cities.

In most markets, the show is being carried by ABC affiliates, with nearly all major markets bought up.

Pearson, who is handling sales directly from his D. C. offices, asserted: "I am extremely grateful for the wonderful reaction of station owners and local sponsors throughout the country to my weekly radio show. This is a heartening development. I have great faith in the future of radio. I hope to contribute to its continuing strength."

Full College Course—The Easy Way

How commercial television—in this instance CBS—can translate some of its most ambitious entertainment projects (with sponsors standing by to pick up the tab) into a round-robin of educational programming offering the equivalent of a full college course comprising major studies, looms as one of the unique contributions and facets of the '53-'54 TV semester.

The Sunday afternoon "You Are There" show is a visual projection of history, based on memorable events from the B.C. era to Hindenburg disaster. Bracketed with "You Are There" is the Ed Murrow "See It Now," commercial TV's counterpart of a course spanning current events-contemporary history-news-information.

The projected "Adventure" series, in association with the Museum of Natural History, will provide viewers a visual course in anthropology. The widely-touted "Search" series, to be put on in collaboration with 22 leading universities and colleges, will embrace all the sciences.

Also in preparation is an art show, in association with the Museum of Modern Art.

ABC Radio Finalizing Switch To 'Mood' Sequence in Programming

In an effort to resolve some of the programming problems posed by the impact of television, ABC Radio has just completed a revision of its schedule that will see the web adopting the so-called "vertical" scheme of programming, with each night devoted to different types or "moods" of shows.

Changeover has been a gradual one, but it's just about reached completion with the scheduling of Saturdays, Sundays and Mondays as "music-and-news" days. Lineup sees Tuesdays and Wednesdays as forum, panel, participation and variety segments, with Thursday and Friday as the drama days. Accent in most cases, according to AM programming director Ray Diaz, will be on "personalities."

Network radio, according to Diaz, has had to face demands of two types of affiliates, those in TV areas who have been hurt by the new medium and require a new approach to AM, and the others in non-TV areas who want the programming status quo of five years ago. Web has come up with the vertical scheme plus personality accent as its solution.

Latter stems from Diaz's belief that radio today must have increasing amount of intimacy. He points to success of ABC's recent series of lectures by historian and philosopher Arnold Toynbee, in which Toynbee simply delivered his opinions on the state of the world. Mary Margaret McBride, a personality, is still a major factor on the radio scene. ABC's key successes, Diaz believes, has stemmed from the intimacy afforded by highlighting the personalities.

In this vein, news setup will assume added importance. Network has co-oped its top newscasters, with the lineup of commentators being sold locally including Elmer Davis, Martin Agronsky, Paul Harvey, Miss McBride and Ted Malone. News will get its greatest accent on the weekends, in the music-and-news parlay that's proven a

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AMSTERDAM TO SUB KATE SMITH DAYTIME

As replacement for the Kate Smith Hour, NBC television is setting a network show from 4 to 5 p.m. for Morey Amsterdam.

Program, slated to start in mid-June, will be in addition to Amsterdam's "Breakfast With Music" show on WNBT, N. Y.

'Small Spenders' Spiraling WNBT, WCBS-TV '53 Biz

A lot of new tele business—and small spenders compared to the network splurgers—is giving a whoppingly healthy financial complexion to New York stations WCBS-TV and WNBT.

The locals are making big business out of comparatively small businesses now getting into tele on a scale they can afford and with metropolitan coverage that suits them.

George R. Dunham, WCBS-TV general sales manager, reports that new business for the first quarter of 1953 is 86% greater than last year's equivalent time period. A fortnightly check shows new business still coming in at an accelerated rate.

It is reliably estimated that a translation of the percentage figure brings the new business contracted for by the CBS key during this year's first three months to over $1,500,000.

The thriving situation, says Dunham, comes from longer contracts and larger weekly schedules, with 20% of the firms not previously on WCBS-TV.

Among the new-name smaller firms and products, of which there are obviously many more than big bankrollers, are Papermate Pens, Grinnell Lithograph, Parker Bros. (games), Campbell's Tomato Catsup, Hassenfeld Bros. (toys) and J. H. Young (kitchen canisters).

At WNBT, where the first quarter tops last year's record by 22%, Jay Heitin, station's sales manager, says that the increase reflects new business from such firms as Coty, Powers, Hudnut, Helena Rubenstein, the Donut Corp. of America, and also from pix (Radio City Music Hall, Cinerama, and Warner Bros. 3-D).

'WHAT'S YOUR BID?' FROM ABC TO DuM

Charles Antell, which dropped its "What's Your Bid" on ABC-TV last week, is moving the show into the DuMont Sunday night niche occupied by "The Arthur Murray Party," which this summer will replace the CBS-TV Sunday night "Time to Smile" Ken Murray-Alan Young alternater for Bristol-Meyers.

"Bid" is set to bow on DuMont May 3, week after Murray show checks off. It's a nine-week pact, set by Television Advertising Associates. ABC-TV has slotted "The Turning Point," film series, as an interim sustainer in the Saturday 7:30 p.m. slot vacated by "Bid." "Turning Point" will stay until time can be sold.

WABD's $350,000 2-Week Billings

WABD, New York flagship of DuMont network, has racked up a record $350,000 in billings over the past two weeks, Richard E. Jones, web's manager of owned-and-operated stations and WABD general manager announced this week. Bulk of the business came via spots and participations, with some 1,700 pacted for by 17 sponsors.

Biggest bankroller was Procter & Gamble, which pacted for 956 spots, through April 1954. Number of 15-minute and half-hour sponsors came through too, with Whitefield Press pacting for station's new interviewer, "The Long Island Story," and politicos from New Jersey signing for campaign broadcasts. Another 15-minute sponsor is Jackson & Perkins, nursery and gardening firm.

Web execs attribute business to recent reorganization which saw Jones take over management of a completely divorced o-and-o setup. Gross for the first quarter is up 40.7% for the station over last year, with spot biz up 33.6%. Similar increases have taken place at DuMont's two other o-and-o's, WDTV in Pittsburgh and WTTG, Washington.

ZIV'S ZIPPY $25,000,000 BIZ

Walker on Necklines & Comics

Columbus, April 21.

In what was his final appearance as FCC chairman, Paul A. Walker reviewed his 19 years on the FCC and again admonished the men from academic halls to grab off the TV channels reserved for their use.

Walker, who is slated to retire from the FCC on June 30, spoke at the banquet of the Institute for Education by Radio-TV here Saturday night.

Walker, in reviewing his career with the FCC, observed that he had been "on the receiving end of a barrage from those who view with alarm, and those who wring their hands in despair." But he feels that the FCC has not done its job badly.

"One side thinks we haven't gone nearly far enough in controlling programming. The other side is just as firmly convinced that we are determined to establish federal censorship. I like to think that this conflict of opinion shows that we have been steering a fairly straight course down the middle of the regulatory road."

He held the idea of censorship as ridiculous and said, "I am firmly convinced that the way to get good radio programming and a broadcasting system which is responsive to the democratic needs of our society is not by having seven commissioners sit around and make measurements of the feminine neckline or edit the jokes of famous comedians." All the FCC is interested in is seeing that stations live up to a public trust, and conduct their operations in the public interest. To do this, it does not demand a specific program, but does insist that a licensee serve all the needs of the community, which means the FCC may express concern over the lack of religious or educational programming. This is not indulging in censorship.

He cited the famous "Blue Book" as an accurate picture of broadcasting at the time (1946) and said the resulting publicity "induced many licensees to genuine efforts to improve their overall programming." He objected to the "creeping censorship" accusation that had been laid at FCC's door when it demanded a year or so ago that a group of TV stations which scheduled no educational or religious programs, do so or endanger their license. The stations responded to polite letters from the FCC and the trouble has been corrected.

The retiring chairman pointed to the record of fairness and impartiality radio enjoys today, a great part of which was due to federal regulation; cited the wholesome benefits of competition both in the field of economics and, especially, in the field of thought; and lauded the efforts of the FCC in achieving diversification of licensees and competition in communities.

Almost all of his remarks on television were confined to a few paragraphs at the end of his address. He warned the educators to take advantage of the reserved channels and then reminded them that "you, too, have an obligation to operate your stations in the public interest."

'Fair Play Code' by Congress Seen Way Out on Televising of Hearings

Columbus, April 21.

Three members of the panel on the telecasting of legislative hearings at the opening session of Ohio State U.'s Institute for Education by Radio-TV last Thursday (16) opined that it was high time and even past time for Congress or its committees to set up its own code of fair play for conducting committee hearings on television. But after that point of agreement, they differed on the approach and methods for handling such hearings on television.

The industry position was stated by Edward Stanley, NBC director of public affairs and education. Other speakers were Dorothy Kenyon, attorney and board member of the American Civil Liberties Union, and Morris Novik, radio-TV consultant.

"Since television is, in my view, a full-fledged member of 'the press'," Stanley said, "it follows inevitably that it is entitled to the full prerogatives and protections of this American institution. In its capacity as a reporter the tele-

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RCA Reevaluates Radio-TV Shows

Status of the RCA-sponsored Phil Harris Sunday evening radio show on NBC is hanging in the balance for next season, with reports that the network and Harris may wash up on their contract. RCA meanwhile is reappraising its radio-TV roster in terms of next season's sponsorship, with some indications that it may check out on both the Dennis Day Friday night video show and the Sunday afternoon "Kukla, Fran and Ollie."

RCA is said to be "spectacular" conscious in terms of major league one-shot programming, as with its recent sponsorship of the Academy Awards pickup, which lends itself to grandiose exploitation.

NBC-TV's Pinza Audition

NBC-TV this week is holding a public audition at the Center Theatre, N. Y., for a new half-hour Ezio Pinza show, termed a "situation comedy with music."

Pinza will portray the role of a father with eight kids. NBC is gearing it for a major attraction as a sponsorship come-on, with either a summer or fall premiere.

MBS-Lever Deal Hailed Boon To Nighttime Radio

Mutual this week racked up one of its most important, and to the industry, one of its most critical sales in recent months, as Lever Bros. pacted for a 26-week ride on the web's Multi-Message Plan cross-the-board mystery-adventure block. Lever Bros. will take two spots per night, which means the package is practically sold out, with Camels and General Mills holding the other tabs.

Sale is considered critical because (1) it's for nighttime radio, which has been taking an acknowledge beating in television areas, and (2) the soap outfit will use it to advertise Rave Shampoo, which hasn't had a national campaign for a couple of years. Mutual's (and radio's, for that matter) selling power in this video age, will be under test, and the results are likely to influence agency and sponsor thinking to an extreme degree.

Under the plan, sponsor gets a one-minute spot on a rotating basis with the other sponsors each night at $1,500 per night, or $7,500 cross-the-board. Lever Bros., which bought the package direct, without

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TV NOW TOPS AM BILLINGS

Without any particular fanfare, except to publicize the fact that three of its TV film productions have attained the 80-station distribution status, the Fred Ziv radio-TV operation, which rates as one of the major broadcasting phenomena of the decade, has passed the $25,000,000 mark in gross annual billings. This is exclusive of the $2,000,000 annually derived from the subsid World transcription library.

Perhaps equally as revealing is the fact that the Ziv TV Programs facet of the overall operation has now pushed ahead of the AM revenue, with the updated scorecard now reading: TV, $13,000,000 annual gross; Radio, $12,000,000 annual gross. Yet at a time when the tendency is to cut radio loose to drift downstream, the Fred Ziv-John Sinn "bigger stars-bigger production budgets" operational pattern has projected the company into a new sphere of importance in the U. S. radio scheme.

If it's become apparent in recent months that the major TV networks envision film syndication as one of the major revenues of tomorrow, the word's gone out to "do like Ziv." For the two-man operation (which has bypassed such administrative complications as boards of directors but instead has installed a backfield of operational personnel that's the envy of the industry), has a distribution-production-sales pattern (supplemented by advertising, promotion, publicity, exploitation hoopla) that's unrivalled today.

The Ziv "Cisco Kid" TV film property alone fetches $44,000 a week in billings. Along with "Favorite Story" and "Boston Blackie" (which are in the $30,000 weekly gross area), "Cisco Kid" has hit the 80-market jackpot, selling for varying sums up to $3,000 a week. But as an indication of how the AM facet of the operation keep abreast of the TV division, the Dana Andrews FBI radio series grosses $38,000 a week, spread over 718 stations. Similarly, Tyrone Power's "Freedom, USA" radio series has a 550-station spread; grosses $30,000 a week.

That it isn't done with mirrors is evidenced from the fact that Ziv currently has 80 radio salesmen (under v.p. Alvin E. Unger) and 60 TV salesmen (under v.p. M. J. Rifkin) in the field peddling its nine video properties and nine AM series. It's axiomatic in the syndication biz that Sinn, equally adept as a producer and salesman, "won't produce anything that won't sell and he can sell anything he produces." Every salesman in the Ziv fold is geared for a $20,000-$25,000 annual income.

Ziv and Sinn, in turn, insist on tossing a nod in the direction of Herb Gordon, v.p. in charge of radio production; Maurice Unger, in charge of Ziv's West Coast operations, the Unger-Rifkin sales head combo, and Bob Friedheim of the World subsid.

P&G's Daytime Yen Gives Garry Moore Sponsorship Reprieve

Procter & Gamble, which has become increasingly bullish on daytime television while relinquishing some of its nighttime properties, has changed its mind about cancelling out on the Garry Moore early afternoon show on CBS-TV. P & G had sent in an order cancelling out on Moore as of last Friday (17), but at the last minute rescinded the order, picking up its segment of the program at least through June to plug Duz and Ivory Flakes.

Meanwhile, P & G bows with its new 15-minute cross-the-board NBC-TV afternoon show on June 8. Benton & Bowles is currently "auditioning" a flock of properties, but has not yet decided on the vehicle.

'Don't Miss TV Boat' Keynotes Ohio State's 23d Educ'l Confab

By DEAN MYERS

Columbus, April 21.

Besides the general feeling that the educators gathered here this weekend at Ohio State U.'s 23d Institute for Education by Radio-Television were anxious for information in the ways to operate and program television, there was an additional feeling of urgency, that time is fast running out in which institutions have non-commercial channels set aside for them.

The deadline is June 2 and the talk everywhere here was to the effect that some kind of extension must be gained so that educators, who are forced to work mostly with public funds and wait upon slow-moving state legislatures, can take advantage of the reserved TV channels.

This feeling was given substance in an address Friday night (17) by Ralph Steetle, executive director of the Joint Committee on Educational Television. Steetle observed that no one expected 242 educational TV stations to be built within the year's time allotted by the FCC but "surely everyone has been surprised that so much has been accomplished in so little time." Twenty-five educational institutions have filed for channels and by the June 2 deadline, it is expected the number will be close to 50. He cited nation-wide press support for educational TV and said public understanding and support is increasing daily.

He said "there will be time for completion of good plans" and that "I firmly believe that the FCC and Congress will see that there is sufficient time to develop this service across the nation." He quoted testimony from last week's Senate Interstate and Foreign Commerce Committee hearing where Sen. Tobey and Sen. Bricker both strongly urged sufficient

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Mull Al Capp Vignette For Hoagy NBC-TV Show

Al Capp and NBC are discussing a three-minute Capp vignette to be inserted on the Saturday Night Revue, summer replacement for "Show of Shows."

Depending on Capp's summer plans, the spot may be Coast-originated, as the rest of the Hoagy Carmichael show, or from New York.

Miner, Despairing Of Idleness, Sells Show to Chrysler

Worthington L. (Tony) Miner has sold a half-hour dramatic show, which he himself will produce, to Chrysler for TV showcasing in the fall. Miner, under contract to NBC, has been on the sidelines without assignment all this season. Apparently despairing of nothing to do, Miner took the initiative on his own and peddled the program to the motor company via BBD&O agency.

Oddly enough, Chrysler has been a McCann-Erickson account, but on the strength of delivering the Miner package BBD&O succeeded in wooing the account over. BBD&O also handles the DeSoto-Plymouth account (also part of the Chrysler family).

Since there's no assurance as yet that the show will wind up on NBC-TV (a decision will probably be forthcoming this week on selection of a network) the whole question of Miner's NBC contractual exclusivity may be projected into the forefront. It's understood that, while NBC is committed to respect the Miner contract, the producer has an out. It's also known that CBS has initiated some overtures to restore him to "Studio One," now that Fletcher Markle is vacating the production reins of the Westinghouse-sponsored Monday night show.

GILLETTE BUYS DERBY; RED CROSS BENEFITS

After much mulling over the whopping fee originally asked for the radio-television coverage of the Kentucky Derby—with CBS unwilling to televise without a sponsor—Churchill Downs officials and the Gillette Safety Razor Co. have finally got together.

Price was scaled down considerably, with track officials then announcing the turning over of the radio-tele fee to the American Red Cross. As a result, the Kentucky Derby will be heard and seen over CBS Radio and CBS Television Saturday, May 2.

Agreement was for the Derby only, with the Preakness and the Belmont Stakes, rest of racing's triple crown, still to face the sponsorship hurdle. Wrigley may buy the other duo.

Camel Would Alternate 'Shows' Balance of Season

R. J. Reynolds (Camel cigarets) is not only vacating its sponsorship of the first half-hour "Show of Shows" for next season, but also wouldn't mind running out the remainder of this season on an alternate-week sponsorship basis.

As result, NBC-TV is currently trying to peddle the availability to agencies and clients. However, if nobody picks it up, Camel is committed to stay with it until the end of the season.

CBS' 'Me, Too,' Paring TV Rates

CBS, which, like NBC, hasn't been too successful in peddling its Sunday afternoon time availabilities on television, is expected to follow NBC's lead and revise downward its Sunday afternoon 1 to 5 advertising rate to remain in the competitive swim. At present the Sunday time on both TV webs is in the Class A rate category, same as nighttime, but effective May 1 NBC will cut to 75% of the night costs. CBS has now indicated that it will follow suit.

In terms of CBS-TV, it poses a problem on next season's 4:30 to 6 p. m. "Omnibus" sponsorship (since it's now virtually certain that the program will return in the fall.) Client or clients sharing the 4:30 to 5 segment will get the benefit of the Class B rate, while the 5 to 6 sponsors (unless a rotating policy is evolved) will be obliged to pay the higher rate.

Bishop Sheen's Banner Spread; 75 TV Outlets, 530 Mutual Stations

When Bishop Fulton J. Sheen's "Life Is Worth Living" goes off the air for its summer hiatus on May 12, it will have achieved the status of being one of the most widely circulated regularly sponsored programs in the radio-TV books.

Admiral-sponsored program is currently on 75 tele stations via DuMont network (both live and kine), and on radio, latest Mutual count shows clearances from 530 of the network's 580 stations. Radio version went on the air a couple of months ago, consists of an edited tape of the DuMont show.

TV 'MONSTER' VS. RADIO APPRAISAL TO LURE RECORD TURNOUT AT L. A.

Washington, April 21.

In an atmosphere of calmer appraisal of the television "monster" the nation's broadcasters will meet next Tuesday (28) in Los Angeles in what appears to be shaping up as the biggest convention in their history. Pre-registrations received up to today at headquarters here of the National Assn. of Radio and TV Broadcasters indicate a record attendance.

To television broadcasters, the NARTB's first annual get-together since the lifting of the freeze accentuates a new era in the growth of the medium — an era of competition as new outlets spring up in single, double and triple station markets. It brings an awareness that the days of "easy money" in TV may be over and that from now on out it will take better programming and merchandising to hold audience and attract sponsors.

To the radio broadcasters who see little chance of getting into the promised land of video—and that includes about 1,500 of them—this year's soiree in L. A. reflects a rather relieved feeling that TV is not such a "monster," that radio can get along with it, and even grow with it.

In contrast with last year's sessions in Chicago, the 1953 convention will see a new kind of TV animal, branded with the letters "CP." It can be expected that there will be some 300 of this species, wearing fresh authorizations from the FCC for VHF and UHF stations. This new vanguard of television will bring many new faces in the broadcasting industry—oil men, theatre men, realtors, liquor dealers, actors, politicians and (to be sure) educators.

To Stress Showmanship

To these TV permittees, a goodly portion of the L. A. sessions will be directed. Showmanship, a word but recently introduced into broadcasting jargon, will be stressed. Film distributors in greater numbers than ever will be on hand to sell their special product for video. And there will be a symposium on low-budget TV operations, a run-down on latest technical developments in the art (including color TV and 3-Dimension TV), a panel discussion on UHF and a report on the TV Code which should prove of high interest to this group of delegates.

To the 600-plus TV applicants who are waiting for the FCC to act on their applications, three members of the agency will be on hand to throw light on efforts and hopes to speed up the hearing procedures on contested cases.

For the radio broadcasters, particularly those who are not TV permittees or applicants, the big interest will be the "Five Cities Report" to be presented by Richard M. Allerton, NARTB research manager. This document will provide the first comprehensive survey of the effects of TV on radio. It's contents will be revealed at L. A. for the first time.

This year's convention will have

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Doherty's Blue Skies

A total radio-tele revenue of about $1,700,000,000, 25% of nation's total advertising budget, within a few years is forecast by Dick Doherty, veepee of the National Association of Radio and Television Broadcasters. He made the prediction last week at the Worcester, Mass., Advertising Club.

Most effective way of overcoming growing consumer resistance, Doherty said, was through radio and tele, adding that a billion annual TV income could support at least 600 TV stations and four networks.

'Bob & Ray' Sustainer

Bob (Elliott) and Ray (Goulding) will start a new show, sustaining, on NBC-TV Monday, April 27, in the 7:30-7:45 p.m. spot vacated by the cancelling "Those Two."

The Wednesday and Friday times have already been taken, starting next week, by Eddie Fisher for Coca-Cola.

ABC-TV 'Fall Style' Programming Gets A Sales Preview

ABC-TV is doing its autumn selling early this year. Web is embarking on an all-out sales push for its six new post-merger properties, with greatest emphasis placed on the Ray Bolger, Danny Thomas and George Jessel packages.

Web plans to sell each show to a single sponsor, if possible. That's not to say it won't accept an alternate-week or co-sponsorship deal if a bankroller wants it that way, but it's actively peddling the shows as single-bankroller deals.

In the case of the Bolger and Thomas shows, web up to now is selling strictly on a name and past-performance basis. In the case of Jessel, ABC-TV expects to cut a kinnie in about a week of his "The Last Word" participationer. Pilots are arriving from the Coast on the Paul Hartman situation comedy, "Pride of the Family," the Barry Sullivan meller, "Expose," both Music Corp. of America vidpic packages, and of the Cesar Romero "Passport to Adventure," being filmed by William Morris office. Consequently, within a couple of weeks, the web's sales staff, under veepee Chick Abry, will have actual product to sell. But the Bolger and Thomas pix will be sold on a prestige basis, at least till pilots are finished sometime this summer.

However, web toppers point out that they have a number of factors

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Veeck Plays Ball, As TV Coin Talks

St. Louis, April 21.

Bustling Bill Veeck, St. Louis Browns' owner who started the entire hassle in the major leagues on demands for a cut in home teams' television receipts, has completed the cycle. His Browns' games will be televised this year, starting May 25, when the new DuMont affiliate, WTVI, Belleville, Ill., across the river from St. Louis, goes on the air.

Veeck signed rights for pickups of a maximum of 50 Brown games this year to Falstaff Brewing Corp. Brewery, already a major baseball advertiser on radio and television, will air at least 30 of the games on WTVI, and is trying to clear time on KSD-TV. Buddy Blattner, who handles the Brownie games on AM for Falstaff, will simulcast for TV. Veeck, who prior to the beginning of the season threw a monkey wrench into the American League schedule with his demand for a share of TV coin from home teams which the Browns played, now is in the position of being one of those home teams. Hassle was eventually won by the other clubs, with Veeck submitting after they threatened to cut out night games with the Browns. It's expected that he won't raise the issue of video coin in the future, now that he's getting some too.

GEN. MILLS CANCELS ABC'S 'SILVER EAGLE'

Chicago, April 21.

General Mills last week notified ABC network that Wheaties is bowing out as bankroller of the twice-weekly half hour "Silver Eagle" as of June 1. It's currently in the 7:30 p.m. slot on Tuesday and Thursday, and has been on the GM-sponsored list for two years.

ABC is scurrying around looking for another tabtaker. Packager James E. Jewell is not, at this time, entertaining ABC's offer to sustain the high Nielsen-rated show.

BAB to Whoop It Up for Radio With Army-Backed Military Display

As promotional hypo to hard-to-sell nighttime radio, Broadcast Advertising Bureau will present a military display called "Operations Sales Weapons" April 28 at the L. A. convention of the National Assn. of Radio & Television Broadcasters.

Last year, BAB set a wild west theme encompassing bullwhip crackers, cowboys and live steers. For its two and a half hour exhibition in the 1,600-seat Biltmore Theatre on the Coast this year, BAB has received the cooperation of the U. S. Army to display onstage old and new war weapons. Idea is that, just as the Army no longer fights a 1953 war with with 1945 artillery, so broadcasters should streamline their sales approach to selling modern radio.

As part of the hoopla, BAB prexy William B. Ryan has just prepared a special poster. It reveals Ryan, garbed in a helmet and battlefield clothes, pointing a stern, gloved finger. "BAB wants you!" the copy reads, urging broadcasters to attend the Biltmore D-Day ("D for Dollars") at the 2 p.m. H-Hour ("H for Harder Selling Days Ahead").

Free exhib will include short films, sales displays, and talks by Ryan, BAB board chairman Charles C. Caley, WMBD, Peoria, Ill., and BAB execs Kevin B. Sweeney, John F. Hardesty and Gail Blocki.

In a preview of the L. A. campaign, Ryan said it would be aimed at "wishful-thinkers among broadcasters who sit on their kilowatts and still wait for the angels to help them sell nighttime radio as in the palmy days of 1945." He said he would lash out at those broadcasters who "keep returning emotionally to the past, instead of facing the present hard facts of life."

Ryan said that broadcasters in TV cities would have to recognize the fact that AM advertisers now reach fewer persons per program. What would now have to be evaluated, he said, would be the degree to which audiences in these competitive situations have now stabilized their viewing and listening habits.

As an indication of these altered habits, Ryan cited a recent Pulse study showing the change in radio sets in use in N. Y. TV homes. It showed a rise from 8% in 1949, 9.6% in 1950, 12.3% in 1951, to 17.6% in '52.

At the convention, he said, the BAB, now operating at a $642,000

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D.C.'s 31 Outlets (AM, FM & TV)

Washington, April 21.

With authorization by the FCC last week of an AM daytime outlet in Wheaton, Md., the Washington metropolitan area will soon have its 15th AM station. This, with the area's 12 FM stations (three of which have no AM auxiliaries) and four TV outlets, will make for a total of 31 broadcast signals available to the local audience, which is more than in any major market in the nation, except for New York and Chicago.

The newest AM'er, which will be operated by Everett Dillard, will be unique in that it will not only help "pay the freight" for the owner's FM station, WASH, in the Capital but will be the vehicle by which WASH will become a fulltime FM operation. Instead of starting at

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From the Production Centres

IN NEW YORK CITY . . .

Ethel Klirsner, formerly of CBS press info and Margaret Ettinger's New York office, now with NBC press department . . . **Olin (Spike) Saunders** has joined Compton agency. He was veepee with Hewitt, Ogilvy, Benson & Mather . . . CBS Radio newscaster **Allan Jackson** lectured in Atlanta and Washington, D. C., last week . . . **James R. English** now in charge of radio-TV research at Young and Rubicam . . . **Jules Green** resigning May 15 as veepee in charge of James Saphier's N. Y. office after five and a half years. He was formerly a booker-buyer in Warners theatre dept. . . . **Arthur Pardell**, formerly with Sullivan, Stauffer, Colwell & Bayles agency, has become director of broadcast media at Foote, Cone & Belding . . . **Arch B. Ragan** named manager of Raymer Co. office in Atlanta. He had been Radio and Television Director of Burke, Dowling & Adams Agency in Atlanta . . . **Julie Stevens** substituting for **Florence Freeman** on "Young Widder Brown" during Miss Freeman's convalescence from an operation . . . **Charme Allen, Sydney Smith, Cathleen Cordell, Florence Robinson** in the new "Front Page Farrell" sequence.

Leon Goldstein, WMCA programming veepee, back from Miami . . . **Florence Greenwald**, secretary to WMGM comptroller **Frank Schwartz**, unanimously elected the first woman commander of the N. Y. County Jewish War Veterans. She's an ex-WAVE . . . **Merrill E. Joels** set for on "Greatest Story Ever Told" Sunday (26) . . . **Brad Phillips**, WINS deejay, will present awards to **Eddie Fisher, Perry Como** and **Joni James** as winners of his popularity poll today (Wed.) at the Hotel Governor Clinton . . . **A. Carl Rigrod**, radio-TV director of Donahue & Coe's film division, guest-lectured at WMGM publicist **Jo Ranson's** City College radio and tele class last night (Tues.).

James Seward and **George Crandall** of CBS Radio both on jury duty this week . . . **Marian Carr** appearing on WABC's "Whispering Streets" today (22) . . . **Ralph Barrett**, WQXR engineer, a newlywed. His bride is the former **Dorothy Todd**.

IN HOLLYWOOD . . .

Hal Rorke, former radio-TV head of the Thompson agency in Chicago, moved into the Glasser-Gailey commission house with his frozen food account . . . **Betty Boyle**, who used to write the Lum and Abner scripts, now owns a chain of dress shops . . . **Jim and Marian Jordan** now on their way to 20 years as "Fibber and Molly" . . . For "One Man's Family" it'll be 21 years this month-end . . . ABC's program director, **Dresser Dahlstead**, framing a gossip program with **Fanchon DeVoe** for the radio network . . . **Harry Mairlish** landed a sponsor for **Drew Pearson** within an hour after buying the tapes for KFWB . . . **Art and Dotty Todd** stripping their family musical on ABC . . . No talent goes unnoticed around **Bill Ballance's** all night show on KNX. When word got around that **Jerry DeHann**, engineer on the program, dabbles in hynotism, he was called in to "trance up" volunteers from the audience . . . **Jack Bailey**, emcee of "Queen For a Day," ran into one of those bloopers last week when a mother of five said her wish was to be married. Asked Bailey, "to whom?" Unabashed, she rejoined, "to the father of my children." It broke up the show but Bailey escaped without further embarrassment.

IN CHICAGO . . .

Lynn Burton to deejay at three-hour, early a. m. disk show via WCFL . . . ABC's **Johnny Desmond** to Denver for a guest spot on a cerebral palsy telethon . . . Former WBBM flack **Stu Riordan** joining the sales department of ABC's Central Division Radio . . . Trav-Ler Radio sales up $2,000,000 over first quarter figures for 1952 . . . A new moppet show "Children's Party" debuted Saturday (18) via CBS' WBBM. Program featuring **Jack Taylor** is bankrolled by Shapiro's Shoes . . . Teevee retailer Berman's bankrolling 90 minutes of WMAQ time . . . **Ernie Stern**, ABC's New York flack, huddling with the web's Central Division brass regarding the "Breakfast Club" eastern tour . . . Semantics is the theme of the WMAQ new quarter-hour "The American Language." **Milford Mathews**, University of Chicago linguistics teacher, will be featured on the series . . . The Chi NBC staff to launch their "green network" operation April 26. Daylight savings time service for all web affiliates will provide tape recorded delayed broadcasts . . . **Lenny Kaye**, record librarian, celebrates his fifth anni with CBS' WBBM.

IN SAN-FRANCISCO . . .

Jack Benny prefixed Curran theater run with special premiere for local Newspaper Frolic. **Gisele MacKenzie** and **Sammy Davis, Jr.**, featured in show . . . KJBS owners, (Ed Franklin, Stan Breyer, etc.) bought hunk of KGIL, San Fernando . . . Radio Free Asia will stop shortwaving, April 30. Local and overseas staff, directed by **John W. Elwood**, included **Paul Speegle, Tony Freeman, Jim Day, Bill Minnette, Dick Bertrandias** and **Dick Barnett**, all formerly of KNBC . . . Visitors: **John Wald**, the "Richfield Reporter," for a sponsor's sales session; **Benjamin Abrams**, president of Emerson Radio and Phonograph, for business talks; **Ted Oberfelder**, ABC vice president in charge of owned and operated stations, for inspection of local ABC properties; **Henry J. Taylor**, ABC commentator, to air two programs and address Press Club . . . **Bert Winn** launched daily KYA quiz, "Fill The Bases," to precede ball games . . . KNBC will expand **Doug Pledger's** platter show to an hour and a half daily, plus three hours on Saturday . . . **Judy Deane**, KNBC's record-spinning pianist, will shift to the evening side with a 45-minute pre-midnight session . . . **Kirk Torney** leaving to become Eastern Sales Manager for MCA.

IN PITTSBURGH . . .

Shirley Summerville, of WDTV staff, and **David VanDeerer**, photographer, are getting married May 1 . . . Announcer **Chuck Nuzum** has resigned at WCAE to join the staff of WTVN in Columbus, where his younger brother, Bill, is with WBNS-TV . . . **Carl Ide**, who quit KDKA here several years ago for radio work in Newark, has returned to the local Westinghouse station . . . Pressure of his evening law studies has forced **Mead Mulvihill** to quit his nighttime announcing chores at KQV. He'll continue to work week-end assignments, however . . . **Pearl Rogal** has resigned as p. a. for **Jan Andree's** WPIT "Star Showcase" . . . **Mary Dee**, WHOD disc jockey, now has her name on a package of locally hand-made chocolates . . . **Norman Krochmal**, whose "Jewish Gems" program has been on WHOD weekly since 1949, has been assigned a daily spot in the evening at 6:30 . . . **William Warfield** came in a day ahead of a concert last week just to do the "Holly's House" deejay show on WMCK for **Holly Graham**, an old friend . . . **Florence Sando**, moderator of TV's "Ask the Girls"; **Helen Wayne Rauh**, one of the panelists, and **Josephine Vicari**, her secretary, all set for the new Playhouse revue, "Three to One."

IN MINNEAPOLIS . . .

Bennett O. Knudson, owner of KATE, Albert Lea, Minn., back after a visit to Moscow as a member of a press and radio party which toured Europe and Asia . . . Six Twin Cities radio stations carried "The City," radio program produced by federal Civil Defense Administration to show what could happen if an enemy atomic attack

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Television Followup Comment

NBC-TV's "All Star Revue," in the kissoff show of this season Saturday night (18), parlayed four headliners, Tallulah Bankhead, Jimmy Durante, George Jessel and Ben Blue, into a surefire layout. Stanza was definitely an all star revue divvied more or less equally among the four major performers.

Once again, Jessel handled the emcee assignment with his usual skill as raconteur and gagster. He reprised his Prof. Gonzamacher German dialect routine for solid results although the blackout snapper got lost in some over-fast camera switching. Jessel's Yiddishisms are probably also lost on the great majority of the viewers.

In the second spot, Blue, who appeared only once before in this series as pinchhitter for the ailing Martha Raye, was standout in his pantomime portrait of a tourist on the left bank of Paris. It was a charming Chaplinesque bit which required and got expertly timed support from the other cast members. Blue and Jessel, both garbed as infants in oversized carriages, also socked across a neat comedy commercial for Pet Milk.

Miss Bankhead again showcased an effectively staged sketch about the N. Y. subways, in which she played the grand lady not accustomed to the straphanger routine. She milked it for maximum laughs although most of the script was on the obvious side.

Durante, with Eddie Jackson and the Wanda Smith Cover Girls, was a natural closer with his trademarked song-dance-piano turn. He opened his segment with the "Rue De La Paix" production number, segued into "Don't Talk About Him When You're Gone" with Jackson, and both belted "My Baby Told Me She Loves Me," after some byplay with a hokey operatic male singer with falsetto pipes.

A couple of fine intermediate bits were also turned in by songstress Connie Russell on "I'm Gonna Live Till I Die" and Betty Bruce, a smooth tap terper.

Herm.

Jack Benny had another sub-par inning (his second in a row) in his monthly turn last Sunday (19) on CBS-TV. Perhaps the fact that he was prepping to open his vaude show at the Curran in Frisco on Monday (20) had something to do with the offish 30-minuter. It was strictly an obvious one-joke session, the joke being that Fred Allen was trying to edge in on Benny's Lucky Strike sponsor. Latter was played effectively by Lester Mathews, with looker Dorothy Green as his secretary.

That Benny & Allen would participate in such telegraphed, unimaginative setups, with little that smacked of invention and slickness, is the surprise of the waning season. The Eddie Cantor briefie snapper, in which he furthered the joke by making a bid for the bankroller himself, almost saved the day; but it was too late.

Of course, there were a few good moments—there would have to be whenever JB and FA get together—but not sufficient unto the night. Benny was his savvy self in the forepart monolog, featuring Benny's Meals on Wheels" eatery toted by Rochester. Latter screamed over "Side by Side" that had an air of heartiness. In the afterpiece, Benny, Allen and Cantor engaged in badinage that shaped up as a gem fillip before the clock stepped in to black out that and the credits.

Trau.

It took a little while to warm up, but when the Bob Hope-sparked "Colgate Comedy Hour" got rolling into the second half on Sunday (19) the entertainment quotient was stepped up to a mighty pleasurable pace. There's been a lot of Hope on TV this semester (call it the year in which the comedian really hit his video stride), but the two-sketch parlay of Hope striking gold, then oil, while digging his way out of prison, and again as "Chattanooga Charlie" in a Mississippi river boat gambol with Phil Harris and Marilyn Maxwell represented Hope in some of his best TV material to date. The river boat bit, with Harris as "Savannah Sam" and Miss Maxwell as "Mississippi Belle" was tailored to a T for the Harris-Hope byplay around the roulette wheel ("long playing handix") and the card table. If a lot of it wasn't ad-libbed and off-the-cuff, at least it generated a spontaneity that made it play that way. It was one of the few guest shots for Harris on TV this season, but he pitched in like a video trouper and came out a winner.

Earlier in the session he socked over a "Possibilities" number (surrounded by a flock of urchins) in the accepted Harris idiom, and came off best in a Hope-Maxwell-Harris threesome in a drive-in hamburger scene that may have lacked inspirational gag scripting but sufficed in proving the Harris flair. Miss Maxwell foiled capably and got a midway spotlight for her vocalistics. Less Brown's orch backed the musical numbers and the Al Capstaff staging and directing were strictly out of the pro books.

Rose.

"Toast of the Town" gathered a bright batch of talent Sunday (19). Occasionally, the show seemed to go out of its way to demonstrate that the entertainment quota can hold up with the use of headliners from the legit field rather than from the vaude-nitery orbit. Toppers Nanette Fabray and Bobby Clark proved the efficacy of this approach, and surrounding talent showed up well.

Miss Fabray, given fine production, opened with a medley in a vivid manner, and put a lot of feeling into "I Believe." She demonstrated her ability as an accomplished and personable songstress and even though her song session may have had better display effects in a later time slot, she made her mark.

Miss Fabray, Clark and some surrounding players put on a funny skit burlesquing the oldtime stock companies with creaking scenery and props that wouldn't work.

Hoop juggler Ray Wilbert showed some excellent tricks in that line. Senor Wences, testing a new set of characters, showed his mastery in the field of ventriloquy. Wences charms his way through any show, being a smooth performer and an accomplished technician.

Pic trailer for this week was "Small Town Girl" (M-G) with Jane Powell and Farley Granger. Although the scene had entertainment value, a fuller explanatory precede by conferencier Ed Sullivan might have given this sequence greater meaning.

The Gae Foster line in a western routine performed in a sprightly manner. Sandwiched between that number was a good dance turn by the Dunhills, doubling from the Danny Kaye show at the Palace.

Jose.

Transformation of Milton Berle from a brash and forceful comedian into a funnyman with warmth and charm is gradually nearing completion. His newer personality goes forward several strides whenever Gertrude Berg, creator of "The Goldbergs" and portrayer of Molly Goldberg, appears on the program. Last week's was her third time around with Berle (her first marked the highspot for the season) and her appearance on Tuesday (14) on this NBC-TV Texaco er approached her initial try.

Of course, Miss Berg was buttressed by the appearance of Peggy Lee, doubling from La Vie en Rose, N. Y., and Sid Gary. Miss Lee can be depended upon to provide maximum impact. Her renditions lose no effect because of a subtler selling. Her high spot was "Lover."

Gary also delivered well. He did an Al Jolson tribute penned by J. Fred Coots around melodies associated with the late and great showman. It was a sequence that required a reason for presentation to give it greater force. However, Gary put it over in a forceful fashion.

Miss Berg and Berle had some delightful moments built around Molly Goldberg's "do-good" nature. Wanting to give a neighbor's kid a video shot, she arranged with Berle's secretary for five minutes of time for $5. In keeping with her role as a sponsor, she put on a fashion show featuring creations by her husband Jake. It was a charming idea projected with warmth and grace.

Jose.

"Philco Television Playhouse" on Sunday (19) presented an unusual and often powerful dramatic offering called "The Long Way Home," written by Robert Alan Aurthur. It was a story of postwar Germany, of beaten, psychological misfits, one an ex-German soldier and one a German-American who had not fought in the war. It was an intense, understandable drama, that presented simply, but with telling force, the personal and environmental background that produced these two battered, complex individuals.

As a TV vehicle, it was a sensitive and at times awesome dramatic production. It was exciting and compelling video fare and the entire cast was unusually well chosen, with the direction dynamic and smooth. Particularly excellent were Lloyd Bridges and Steven Hill as the two protagonists.

As yet neither films nor the legit theatre have attempted to explore the vast field of material available on post-war Germany and its psychological casualties.

In "Long Way Home" Philco producer Fred Coe opened for the writer an untapped problem for exposition.

Rose.

"See It Now" had a neat mixture of the timeless and the timely on CBS-TV last Sunday (19). For the show's tailpiece, there was a live pickup in the House of Representatives, with Edward R. Murrow interviewing and chatting with Speaker Joe Martin (R., Mass.) and ex-Speaker and now minority leader Sam Rayburn (D., Tex.). The visit to the chamber had the interest of President Truman's tour of the White House a year ago, with viewers transported physically to the site of much history. Closeups revealed the traditional mace; a large portrait of Lafayette, as a reminder that foreign aid is not a one-way street, and the crowded seats, which have no place for note-taking but one for copies of the Congressional Record. Even more intriguing were the closeups of Martin and Rayburn, who spoke informally and knowingly of much of the House history. Revelation of the respect and affection the men have for each other was an intimate insight to inside government, and heartening reassurance—no matter what the viewer's politics—that not all opposing political party members lose sight of the state of the nation because of political differences.

Early part of the program had a report, filmed the Thursday before, on the "Freedom Road" and "Freedom Bridge" that returning prisoners of war were to take to Panmunjom, Korea. It was an astute setting of scene by reporter Bob Pierpoint, who has done much superior Korea coverage for "See It Now." While films were being shown, Murrow got Pierpoint on the phone to bring the prisoner-exchange situation up to date. If prisoners had returned then, the show would have had a terrific scoop. As it was, before the show went off the air, Murrow (with Martin and Rayburn in Washington) read a note reporting the first arrival of prisoners in Panmunjom.

Horn.

Money may not be able to buy everything, but one thing it can buy is talent. This was very much in evidence in the second edition of ABC-TV's "Album" Sunday night (19), which starred Robert Newton, featured Melville Cooper and Myron McCormick and was directed by Sir Cedric Hardwicke.

Another thing the now-bountiful ABC was able to buy was rights to the "Mr. Glencannon" stories in the Saturday Evening Post by the late Guy Kilpatrick. And this was a key factor in the success of the program. If ABC is going to project any of the individual plays on "Album" into full-fledged series in the fall, as is planned, this would be a natural.

Play, titled "Mr. Glencannon Takes All," concerned the ups-and-downs of Mr. Glencannon's status as chief engineer of a British tramp steamer. The lusty, uninhibited seadog, as played by Newton, had incurred the wrath of a prospective client by throwing him out of his cabin. When Newton found that the man he had thrown out was the liquor magnate who now threatened to cancel his business and sue the shipping firm, Newton managed to save the day by getting the magnate, played by Cooper, into a crooked game. Seems Cooper never lost at gambling till he met Newton, and so put out was he that he gave the firm his business so he could get a return match with Newton.

Plot was on the lightweight side, but with all the ends tied neatly into a pleasant video comedy via Alvin Sapinsley's video adaptation. What made the play was Newton's salty portrayal of Glencannon. He made a fascinating new character out of the sailor, complete from the dirty undershirt and unshaven face to the peculiar dialect.

Cooper scored as the liquor magnate, in turn outraged and fascinated by Newton. McCormick was good too in his brief appearances as a friend of Newton's.

Hardwicke's direction was a bit on the leisurely side, but from the point of view of staging, he's successfully made the transition from stage to video. Cameras were extremely mobile, roving from ship's cabin to pub to elegant casino with ease and catching the players in a variety of good shots and moods.

Supporting bits were all well done, and Bob Bright's sets were eyecatching. But chief asset of the production was its air of irreverence and its deflation of pompousness. It's to be hoped that the artistic values of the series will be retained when Plymouth takes over sponsorship of the series next week.

Chan.

"Omnibus" offered one of its more star-laden presentations last Sunday (19), but the hour and a half on CBS-TV continued to pursue the uneven zigzag course it has maintained of late. Two of its parts, one designed for middlebrows, one for highbrows, by far excelled the whole. For middlebrows, the most diverting entertainment was the last half-hour of the stanza given over entirely to Gilbert & Sullivan's "Trial By Jury." That master of the Savoyard comic spirit, Martyn Green, who preemed on the show with "Mikado" last November, was in high form as the judge. Even though his movement was restricted to sitting at the bench, he nevertheless managed, by bits of slapstick business, pompous mugging, and humorous manipulation of his amazingly acrobatic pipes, to inject an atmosphere of fluidity into the otherwise visually static courtroom.

For highbrows, the most absorbing portion was undoubtedly a film, "Medieval Illuminations," depicting in unusually fine detail the miniatures painted by monks in the Middle Ages. Accompanying these pictures of medieval customs were equally lovely roundelays and madrigals chanted in French.

What was to have been the main attraction for viewers, a drama called "The Abracadabra Kid" by William Saroyan, proved to be rather gooey moralizing about the need for parents to spend more time with their children. Saroyan just seems to get sticky when he attempts lofty sermons in the serious vein. Despite shining performances by Maria Riva as the mother, Walter Matthau as the father, and Ian Tucker as the neglected kid, the spun sugar of this Saroyan whimsy was too glutinous to be acceptable.

Raymond Massey attained his usual professional high standard when he gave a reading, in measured beat, of Longfellow's poem, "Paul Revere's Ride." However, since director Andrew McCullough gave it no production value, merely focusing the camera on Massey's face without even a view of his expressive hands, this almost purely audial recitation would perhaps have fared better on radio.

Of the sponsors, Greyhound was accorded more than the usual lavish attention. Not only was its regular commercial integrated with the "Paul Revere" reading, but it also demonstrated its buses fulsomely in a scientific film supposedly devoted to the wonders of auto tires. This time, though, instead of foisting it off as a straight noncommercial film, Cooke introduced it honestly as a production of general interest "made by one of our sponsors."

Rask.

A thin little comedy was acted out with considerable gusto, enthusiasm and skill on "Broadway TV Theatre" over WOR-TV last week (13-19). "Meet the Wife" was the title of the unpretentious bit of nonsense contrived by author Lynn Sterling, and if there were quite a few laughs in the hour-and-a-half show, the actors could take most of the credit. (It was done on Broadway in the early '20s.)

Even though, being an early evening show, "Broadway TV Theatre" undoubtedly must conform to certain restrictive standards, the weakness of its recent plays would indicate either that producer Warren Wade is too severe with himself, or else that a good many offerings have had deservedly short runs on Broadway.

"Meet the Wife" was blessed with a fine cast whose members, most of the time, knew how to handle their pedestrian lines with a certain amount of sparkle. There wasn't very much they could do about the basic plot which severely lacked imagination and concentrated instead on a certain amount of characterization with occasionally comic effects.

Edith Meiser took the part of the superficial but purposeful matron and played it to the hilt, making the character neither believable nor completely ridiculous. Murray Matheson was very satisfactory as Philip Lord, the famed writer. Miss Meiser, now married to Loring Smith, invites Matheson to lunch prior to his lecture. It turns out that he is her first husband, long-believed dead, and father of their daughter, Pat McMahon. There are the obvious complications and the expected happy ending.

In the supporting cast, Chester Stratton stood out with a vivid performance as a whiny, effeminate young man who likes to hide behind Miss Meiser's skirts while seeking Miss McMahon's hand. Loring Smith did fine as Harvey Lennox, Miss Meiser's second husband, who almost joins the ranks of missing persons. Miss McMahon managed to put very little life into the role of the daughter. Christopher Drake was okay as her fiance-reporter. Barry Elliott was associate director.

Hift.

"Kraft Television Theatre" reached a high water mark of distinction last Wednesday (15) when for its 308th hour-long play on NBC-TV it presented "Rain No More." A tremendously moving tragedy, about the conflicting passions wrought up between father and son, it was a work of the naturalistic school with both heart and authenticity. It took courage to present the drama, since it broke several of the accepted taboos, and both Kraft and producer-director Maury Holland warrant praise for their integrity.

The touching realism of the play undoubtedly stemmed from its seeming autobiographical flavor. It was written by James Costigan who also took the starring role—a young ne'er-do-well who returns to his hate-ridden family after seven years, hoping to find love there before his imminent death. He finds, instead, his father, Eddie Binns, a drunk; his mother dead and replaced by a Mexican stepmother, Penny Santom; his grandmother, Una O'Connor, living in a mentally ill dreamworld; his brother, Murray Hamilton, bitterly resentful that he may steal away his faithless girlfriend, Jean Sullivan. The returned son dies, but not until, with poetic compassion, he instills in his family a realization of the meaning of love.

There were a few false touches of melodrama, as when the son, instead of revealing action, cries, "Feel that tension in the air?" and "There's a wall between us." But these were minor weaknesses in a script whose dialog captured the speech of real persons with uncanny fidelity and whose buildup of emotion ripped at the heartstrings. To relieve the tragedy, the author wisely threw in several humorous episodes. Script might well be developed into a legit play, although it's too much on the downbeat for film potentialities.

Besides scripting a TV drama of unusual merit, Costigan played his role with fine restraint. The other performers, especially Binns, Miss O'Connor and Miss Santom, were toprate. Holland caught the mood and frustrated quality of this California household imaginatively by directing the camera at symbolic visual detail—a rockingchair teetering a moment in the livingroom, the grandmother's hand fluttering as she strokes the head of her agonized son. Commercials for Kraft were delivered crisply by Ed Herlihy.

Rask.

"Talent Patrol" now has Bud Collyer as emcee, replacing Steve Allen who is taking a Broadway ride on "The Pink Elephant." The change of scenery should cause Allen little anguish, no matter how the "Elephant" fares. For the "Talent Patrol," as caught over ABC-TV last Monday (20), shakes down as a rather amateurish "Arthur Godfrey's Talent Scouts."

Collyer is far from a Godfrey. His unbending, formal mask of pleasantness divorces the audience from the proceedings, which would be a fault if the latter were worth serious consideration. But the entertaining talent itself, taken from the U. S. Air Force, is a kind of homegrown Amateur Hour, more

(Continued on page 38)

ROD BROWN OF THE ROCKET RANGERS
(Operation Decoy)
With Cliff Robertson, Bruce Hall, John Beruff, Jack Weston, others
Executive Producer: William Denier
Producer: John Haggott
Director: George Gould
Writer: Don Moore
30 Mins.: Sat. 11:30 a.m.
Sustaining
CBS-TV, from New York

This new space opera is in the wk. interplanetary rut, with clean and courageous Rod Brown (Cliff Robertson) licking pirates and other evil doers of the cosmos almost single-handedly in a gadget-filled future that has the cruder plot-and-character elements of a grade-B movie.

Kids may take Brown to their bosoms, as they have the Captain Videos and others, for Robertson starring in the title role has a gee-whiz enthusiasm and a boyish look, with which the younger viewers may find it easy to identify themselves. But the kids need a better deal than this offering, the better elements of which are George Gould's neat direction and scenic designers Kim Swados' modernistic interiors.

In this story by Don Moore the was credited with the first and presumably others will be scripted by the other project writers Gould, Ted Sturgeon, Jack Weinstock, and Willie Gilbert), the world of tomorrow turns out to be extremely militaristic, which is perhaps an omen, and nobly concerned with combatting manifestations of ecold human evil and greed.

To nicely cut-in film clips and diagrams of outer space, junior Ranger Rod Brown joins the force —his duty is to be "undercover" agent, diplomat, fighter, and peacemaker"—and proves himself a man by subduing a space pirate in an old-fashioned fist fight. It's interesting to note that he gets into the adventure accidently, through a mistake by fellow Ranger Wormser, an ineffectual and bumbling comedy character role played with heavy comic touch by Jack Weston.

John Beruff, as Commander Swift acts his part as if he believes it—sternly military, gray-haired and lean. Bruce Hall, as another Ranger, had only a bit to establish the fact that the hero will have later trouble with him. Shirley Standlee was attractive and decorative in the thankless part of the girl in a kissless action drama for Kids.

The action parts had the standard hokum of a badly faked fist fight, a "half-charge" gun shot, and such technical jargon as "magnetic couplers" while some good attempts at unusual effects—such as Ranger Brown floating in space—were unconvincing.

More technical hocus-pocus will be needed to strengthen the show, plus a lot more of originality in the writing. Then maybe Rod Brown, in the personable form of Robertson, can send enough moppets rocketing to carve a sizable audience for this rear-guard entry in the universe sweepstakes.

Incidentally, Al Capp, more usually to be found on NBC-TV, popped up in the middle of the show with a defense-bond plug and a sketch of Li'l Abner. *Horn.*

CRAIG KENNEDY
With Donald Woods, Sydney Mason, Lewis Wilson, Charlotte Fletcher, Jack George, Jeanne Dean, Barry Brooks, Craig Woods
Producer-Director: Adrian Weiss
Writer: Ande Lamb
39 Mins.; Thurs., 7:30 p.m.
KHJ-TV, Hollywood

Like so many others of its type now floating around the channels, "Craig Kennedy" is no better, no worse than the mine run of these throbbing telepic thrillers. There's a tingle of excitement for those who read the soft-backed action literature, even though it has that B look.

Donald Woods, well-seasoned in pictures and the stage, plays the master criminologist with all the adequacies of the craft and the other characters are as standard as they come. Here he tracks down an escaped plunderer, who has cached up $25,000 in a mummy's case on the amusement midway. Both he and the loot are brought to bay but not until the footage takes a l the formulaed turns.

Louis and Adrian Weiss, who put together this series, know well their markets and "Craig" has been getting around on the multi-sponsor circuit. Price makes it possible for stations to come out by selling participations and the series is so similar to the others that it can be played repeatedly in the late evening spots without detection. Aside from Woods it looks like a scale cast and Ande Lamb, who has been scripting these tales for low budget pictures, knows all the tricks to supplement the know-how of the Weisses. *Helm.*

Ocean & Palms Major Stars in Miami Beach's Week-Long Godfrey Com'l

Last week was Arthur Godfrey time in Miami Beach with week-long series of ayem simulcasts and the two nighttime high raters providing the biggest publicity break this—or any other resort has ever received, with kudoes from the local press and civic organizations the order of the daily front pages. That it earned Godfrey and his sponsors incalculable good will is an admitted fact—and that it marked this pastel paradise as a perfect setting for outdoor show productions was also underscored. The week long series added up, as well, as the longest running commercial yet seen or heard on television.

On the Wednesday night (15) show, a brilliant idea, however, was overworked into an in-and-out series of production numbers, with only the camera and direction plus of course the indefatigable Godfrey, coming through in top manner. The talent usually spotted strongly in northern originations, this time out was used sparingly, if at all, with accent on the backgrounds and an overlong demonstration of Navy-Air Force survival equipment. Tee off sequence was a promising one with Godfrey swimming in from ocean, an imaginative idea which set the mood for things to come. Follow-up duet between Frank Parker and Marion Marlowe against breaking-waves background kept the mood mounting. Waste of talent was illustrated in the Vagabonds "stint." Zany quartet came on after first Toni commercial for a fully-clothed plunge into pool with instruments; they didn't come back until second half of show, again to repeat just the plunge into the pool.

The Armed Forces equipment demonstration took some 20 minutes. It was educational for those interested in such matters. Where it fitted into a variety show from glamorous Miami Beach was a moot question. Rest of program's better sections included boat-in-pool duet with LuAnn Simms and Julius LaRosa. It captured the spirit of the setting; beach-ocean backgrounded McGuire Sisters, in eye-appealing bathing suits to set up a tune. There was a brief fancy diving demonstration which caught interest. Finale was another overlong, pointless segment with theme "Follow The Leader" played by the company in series of "comedy" dives from the high board. Navy frogmen demonstrating technique led into frolic in the surf by the group for the closer. It was a frolicsome affair with the camera and ocean obviously the stars of the sequence.

The natural background, the breezes swept palm trees and ocean effects were the big features. This was the first live variety show series ever cabled from here. With the possibilities utilized in more ingenious manner to frame talent and production next time out, Godfrey will have himself a sock programming idea. First time out was obviously experimental.

Commercials, per usual, were adroitly handled by Godfrey. *Lary.*

NBC Radio Series For O'Connor, Sid Miller

NBC radio is mulling a half-hour program series by Donald O'Connor and Sid Miller. The show, to be situation comedy and variety, stems from the O'Connor-Miller music publishing house sketch the two have featured on "Colgate Comedy Hour." The mythical music-pub house will be the locale of the singing, dancing and comedy story line.

Program will be taped to free O'Connor for picture commitments. RCA is looking at it for a summer ride, with NBC hoping the summer display will attract a fall sponsor. High price probably will dictate against the show going as a sustainer.

Wine Corp. Drops Cullen

With the Wine Corp. of America ending a seasonal push, the firm will drop sponsorship of "The Bill Cullen Show" (Thursdays at 11:15 a.m. over CBS-TV) after the May 7 telecast.

"There's One in Every Family," a participation strip at 11 a.m., will expand to fill the quarter hour, which it gave up pre-Easter for the Wine Corp.'s backing of Bill Cullen.

THE LOCAL SCENE
With Cameron Cornell, Bob Smith, as reporters; guests
Producer: Irwin Rosten
Director: Bill Seaman
30 Mins.; Thurs., 10:30 p.m.
Sustaining
WABD, New York

The boundless fascination that N.Y., its problems and its personalities, holds for New Yorkers is exploited intelligently in this local current events series initiated by the news staff of DuMont's flagship. The half-hour low-budgeter is no great shakes from a production point of view, but what it lacks in slickness, it more than makes up for in the inherent fact interest of its subject matter. It shapes up as a superior WABD offering.

Stanza caught last Thursday (16) —secon in the series which originally was set as a Tuesday nighter —opened promisingly with an exciting melange of filmed action shots of New York City. WABD news editor Cameron Cornell, seated at his desk, introed the show. There was a film shot of unionized city employees angrily picketing City Hall in a demand for a wage raise. Then Cornell segued into an easychair interview done live with the man who guards the city's purse strings, Comptroller Lazarus Joseph.

Joseph handled himself with all the astuteness of a practiced politician. He nimbly feinted all questions dealing with his own mayoralty aspirations (though cleverly managing to interpolate references to his long background in city affairs) and ducked laying any blame on City Hall picketers (by saying he was willing to join them in a picket march on Gov. Thomas E. Dewey at Albany).

Joseph was at his best when he explained, with remarkable lucidity, the complexities of city finances. He did this by clear exposition of fact so that even a layman could understand the prickly subject. Most arresting point he made was that thinly populated upstaters, by virtue of being able to elect more assemblymen, were now dictating financial conditions to heavily populated New York City. According to a study made by Dewey's own officials, he said, New Yorkers contribute 57% to the upkeep of the state and only get back 40% support for the city; while upstaters contribute 43% and get back 60% financial support. Cornell could have been a bit more persistent in pressing Joseph to answer, rather than to sidestep, the more provocative questions.

Second portion of the stanza revealed air films of a B-29 bomber and three jet planes flying over N.Y. Then the TV reporters introed two alert New Canaan, Conn., housewives, members of the Civil Defense Ground Corps, who were the only ones to spot the jet fighters in their district. Interview with the two women dramatized the need for more plane spotters in N.Y., and also, by reference to their husbands babysitting, humanized this worthy activity.

Final portion of the stanza was devoted to an interview at the Polo Grounds with two knowledgable and articulate baseball fans—one a Giants devotee, the other a rooter for the Dodgers. There was a pleasant bit of comedy when reporter Bob Smith gave each an autographed baseball, but mistakenly handed them pellets signed by the rival baseball team. Director Bill Seaman should consider cutting short the extraneous transitions from one episode to the next, but all told, he's done a fine job with the material at hand. *Rask.*

AS YOU CAN SEE
With Helen Tullis
15 Mins.; Tues., 3:30 p. m.
Sustaining
WMAR-TV, Baltimore

WMAR-TV has here a public service feature with a unique twist. Especially designed to benefit handicapped people in adapting to environment, program presents guests suffering from chronic conditions who discuss problems their illnesses create in family, business and social circles.

Novelty centers around Hellen Tullis, blind hostess of "As You Can See." Mrs. Tullis handles interviews with charm and assurance. Her seeing-eye dog, Prince, appears with her on the show and projects a distinct canine personality on his own. In addition to her pleasant manner, Mrs. Tullis is attractive and well-groomed.

In recent weeks, Mrs. Tullis has discussed the process involved in training blind people and seeing-eye dogs to work together. On another show, she presented a cerebral-palsied child and his parent in a discussion of the problems of the crippled child.

Show is well paced and generates plenty of interest. *Burm.*

From the Production Centres

Continued from page 26

occurred . . . With one of his secretaries vacationing in Florida and the other in Mexico, **Joe Cook**, KSTP sales promotion head, is finding himself plenty busy these days . . . Radio station WCAL, St. Olaf College, Northfield, Minn., put on air "double observance" program Sunday (12), celebrating station's 35th anni. and 30th birthday of its 73-year-old **Dr. Martin Hegland's** Sunday show comprising gospel preaching by him in Norwegian . . . Both Twin Cities' TV stations, KSTP and WCCO, getting increasing spot announcements business from Lyceum, local legit house, as well as from film theatres . . . First baseball telecasts for Minneapolis and St. Paul in four years scheduled by WCCO-TV for Saturday April 25, afternoon and night. Station will telecast 10 other Minneapolis and St. Paul clubs' Saturday home contests with Peters' Meat Products and Hamm Brewg. Co. joint sponsors.

IN WASHINGTON . . .

CBS newscaster **Allan Jackson**, just back from a three-week recording-broadcasting session in Europe, in town to highlight local Kiwanis Club luncheon and to originate his Metropolitan Life newscast from WTOP-CBS . . . **Jay Royen**, local radio-TV producer and newscaster, returns to his former post as head of publicity for the NBC affiliates—WRC and WNBW—replacing **Robert M. Adams**, who will concentrate on promotion and advertising . . . **Matthew Warren**, local newsman, and **Jim Simpson**, sportscaster, teed off a new cross-the-boards late news and sports show over WTTG-DuMont past week . . . **Walter Cronkite**, CBS-TV newscaster, denies reports that he will shift to web's New York office—says he "likes it here" . . . **Inga Rundvold**, WNBW-NBC beauty expert, switching format of her "Inga's Angle" twice-a-week show to an audience participation femme show, to be highlighted by a "leading lady" gimmick, latter to be chosen from capital official ranks . . . **John Haskell**, ex of KTTV, Hollywood, returns to his native D. C. to join WTOP-CBS sales staff . . . WWDC d. j. **Fred Fiskes** winding up a "Hank Williams Memorial Contest" on his hillbilly show in memory of the late folk music composer and recorder.

IN CLEVELAND . . .

Hal Waddell has been named v. p. in charge of WJW sales, succeeding **Larry Webb** . . . **Jerry Bowman** has been named WERE newsroom head . . . **Jack Graney**, who spells off play-by-play Indiancaster **Jimmy Dudley**, will resume road games with the Tribe . . . Mainline Theatre will get a femme voice to spiel sales of electrical products on WNBK's Sunday night 11 p. m. film show . . . WTAM, WGAR, and WERE in hot race to get Cleveland Browns' football radio rights . . . WXEL appears cinch for TV grid games . . . **Tom Manning** has added a 12:05 a. m. sports roundup to his WTAM schedule . . . **Bill McColgan** does a 5:05 p. m. daily baseball roundup for WGAR and the station also does a five-minute daily 6:25 a. m. recorded sports pitch . . . **Danny Landau** has been signed to a Kaiser-Frazer television show before WXEL's game coverage time . . . **Bob Horan**, ex-APer from Charleston, joined the WTAM-WNBK news staff . . . **Jim Boney**, freelancer, has picked up the Fisher Food commercials on WXEL . . . **Lynn Sheldon** is leaving WEWS stanzas for a Texas pitch . . . **Howie Lund**, WJW disker adding a 9 to 11 Saturday night stretch to his shellac twirling.

IN PHILADELPHIA . . .

Rex Trailer, singing cowboy, debuts new program "Saddlebag of Songs," on WPTZ daily at 12:45 p. m. . . . **Cal Millner** has been named production manager of WHAT, filling spot vacated by **Len Stevens** who entered Army . . . **Elmer Jaspan**, WPTZ producer, is leaving to take executive post with new television station in Milwaukee . . . **Art Milner**, Syracuse U. grad, has joined staff of WKDN, Camden, N. J., replacing **Tom Fallon** who has joined WFIL . . . **Paul Martin**, new general manager of WPWA, Chester, Pa., has launched new "TNT" policy—times, news, temperature—at 15 minute intervals . . . **Charles Vanda**, WCAU-TV v. p., addressed Institute of Education by Radio-TV at Ohio State University, Saturday (18) . . . **Jack Steck**, exec program director of WFIL-TV, will take part in panel discussion at annual meeting of the Pennsylvania Home Economics Association, May 1 . . . Radio Workshop of Philadelphia Junto is holding classes at WIP under direction of **Sam Serota**, station's special events director.

MINNEAPOLIS TOWN MEETING
With the Rev. Carl Olson, Rev. Carl Storm, K. H. Bayliss, Lee Sonderegger
Producer: Bob Wooster
Director: George Anderson
30 Mins.; Sunday (12), 3 p.m.
WCCO-TV, Minneapolis

This special Minneapolis Town Meeting TV show, devoted to the timely and limelighted controversial subject, "Censorship—Protection or Threat?", proved a stimulating symposium which lent itself well to this medium, brought out many interesting and enlightening points and gained through smooth and efficient handling. Photogenic participants knew their subject and expressed themselves volubly.

Moderator, the Rev. Carl Olson, a Universalist pastor here, presided with the utmost fairness for all views and kept the discussion going at a pleasingly rapid pace. Explaining the importance that censorship has attained currently, Lee Sonderegger, Minneapolis Star feature editor, pointed out the agitation stirred in consequence of moves directed toward stopping the sale of book pocket editions, unsuccessful efforts in Minnesota to strengthen the ban against obscene literature, and the banning of books in St. Cloud, Minn., and Detroit.

K. H. Bayliss, St. Paul, president of the National Council for Youth, called for better enforcement of present laws, most of which, he agreed, are adequate to cope with the situation. He declared he opposes censorship, but wishes to awaken the public to the flood of indecent books now being purveyed even in many neighborhood drug stores frequented by youths and the need for the latter's protection.

Training his guns on what he called a current "vigilante" type of censorship, the Rev. Carl Storm, a Unitarian minister, declared that the move to dictate what books can be published, bought and read is a natural consequence of previous attempts to regulate thought and speech. Self-appointed censors, he declared, instead of invoking existing laws which are sufficient to deal with excesses, resort to boycott, intimidation and arrests.

Such groups have no right to impose their standards, the minister argued. They could even raise havoc with the Old Testament, Chaucer, Joyce and Benjamin Franklin, he pointed out. "They are making themselves look even more ridiculous than Boston which has become notorious in this regard," he said. "It's a form of storm trooping which is even more dangerous than salacious literature and which extends to political, social and religious views." What's needed, he concluded, is more common sense and less censorship.

Asked during the usual question-answer period that followed to define "obscene literature," Bayliss described it as that which the average parents wouldn't wish in their living rooms where it would be exposed to their children's perusal. *Rees.*

Franco to Crosley

Cincinnati, April 21.

Carlos A. Franco, veteran New York agency executive, has joined the Crosley Broadcasting Corp. as a consultant.

He will be consulted on sales and allied problems for Crosley TV and AM operations in Cincinnati, Dayton and Columbus, O., Atlanta and New York, announced James D. Shouse, board chairman, and Robert E. Dunville, president. The execs said that Franco will divide time between Crosley offices in New York, Chicago and here.

in Chicago and New York... some spots are better than others!

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$ X O
With Betty Furness, moderator; and panelists Eloise McElhone, Jimmy Cannon, Jean Meegan and Whitney Bolton; announcer, Douglas Browning
Producer: Lester Lewis
Director: Joe Graham
30 mins.; Tues., 8 p. m.
Sustaining
ABC, transcribed from N. Y.

This new panel-quiz show, which preemed last Tuesday (14) is a bargain-basement "Information Please" of show business, with Betty Furness pitching the $2 questions (that's what listeners get for their contributions) at the w. k. panel of experts. If the sharpies miss, the stumping correspondent gets the choice of a book on either the theatre or pictures.

Evidently the assumption here—and it appears to be a sound one—is that a good-sized audience can be garnered from the millions who listen to radio and/or view television, the films and theatre, and actively follow their passive hobbies by gobbling up the gossip in newspaper columns and fan magazines.

Show biz trivia is what the program deals in mainly, and the experts didn't have too much difficulty in supplying familiar expressions of comedians, identifying soap-opera characters, listing screen sirens of the past, recognizing radio sound effects and the like. They did, however, fail to name the seven "Snow White" dwarfs in 45 seconds (omitting Sleepy), and missed identifying the mystery star of the night, clown Emmett Kelly of the Ringling Bros., Barnum & Bailey circus.

Jimmy Cannon proved the big gun of the first show, unabashedly speaking out small pieces of cynical wisdom. In the dwarfs question, the N. Y. Post sports columnist cracked: "Mickey Rooney wasn't one." And talking of bop, he thought it appropriate as theme music for such times as "when Christine Jorgensen is a dream girl."

Eloise McElhone was welcomely subdued, apparently having dropped her attacking defense of the weaker sex, which was so endlessly articulated on "Leave It To the Girls." She turned out to be real hep on the subject of soap operas. Jean Meegan, a theatrical feature writer, interspersed the questioning with a number of anecdotes on theatre people, which needed more graceful and less hurried telling. Whitney Bolton did not contribute enough to make his mike personality felt. As the emcee, Betty Furness did a neat and competent job, projecting more warmly via voice alone than in her tele refrigerator pitch.

This could be an amusing gab bag of show biz trifles once the panelists loosen up. It's not erudition that will make this show, but a witty conflict of prejudice and personality about minor qualitative matters. *Horn.*

Robt. Q. 'Waxworks' Back

"Robert Q.'s Waxworks," with Robert Q. Lewis playing the disks and making with the chatter, will be revved on CBS Radio Sunday, June 7, sponsored by Webster Recording of Chicago.

Program, to be heard from 10 to 10:30 p.m. (with the sustaining "Quiz Kids" to be dropped, has been off the air for several months.

ABC PLAYHOUSE
(The Hunted)
With Robert Cummings, Virginia Gregg, William Conrad, Paul Frees, Tony Barrett; Cesar Romero, host; Rex Corey, music
Producer: Leonard Blair
Director: Warren Lewis
Writer: Milton Geiger
30 Mins.; Thurs., 9 p.m.
ABC, from N. Y.

First of this new ABC transcribed series does not suggest that it's a weighty radio counterpart to the burgeoning net's kudosed "ABC Album" ushered in April 12 on tele with the Paul Douglas-starred "Justice." On its own, without invidious comparison, the initialer was a routine drama overalled by Leonard Blair for Desilu Productions and directed with decent pace by Warren Lewis from the Milton Geiger script based on a magazine story by Maurice Budin, Jr.

Robert Cummings filled the starring berth in role of a guy who fell asleep in the lobby of a picture house and dreamed through a skein of nightmare events, complete with two juicy murders and in danger of his own life. Orthodox romantic interest was supplied via Virginia Gregg, a kleptomaniac, with William Conrad as the "white-scarfed" villain of the piece. Cesar Romero, who's permanent host, takes the lead in the followup tomorrow (Thurs.). *Trau.*

CONQUEST FOR APRIL
With Allen Hall, others
Producer: James P. Wehr
Director: Dave Etzel
Writers: Richard S. Thomsen, Frank Gagliano, Jack O'Toole
120 Min's, (March 31) 8-10 p.m.
Iowa Network (20 Stations)

This big, ambitious program is Iowa State University's kickoff of the 1953 drive of the Iowa division of the American Cancer Society, and it has almost everything in it.

Hosted by Allen Hall, there are musical numbers by Larry Barrett's orchestra and Bobby Carter and his trio; songs and cancer-drive pitches by Eddie Fisher, Connee Boswell and Eddie Howard, among others; brief addresses by Iowa's Governor and the mayors of Davenport and Waterloo, Ia., and dramatic bits on fear of the Davenport and Waterloo, Ia., and disease, successful operations and a tour of a cancer lab.

Hammered home are the seven danger signals of cancer and the admonition not to let fear conquer reasoning.

In overall effect, the program is almost staggering. Filling two hours is quite a problem, but it's a doubtful solution to have dramas of fear-ridden patients mixed with a melange of short speeches by politicos and tunes by pop singers. Greater effect could have been achieved by four hard-hitting half-hour programs, with one of them perhaps an actuality tape recording of a case history with a realistic, no-nonsense heart-to-heart talk from a plain-speaking doctor.

Producer Wehr's program had scope and the worthiest of causes, hence the plentitude of talent and effort, but its impact was dissipated by excess and the long march through radio time.

Klein Heads WCCC

Hartford, April 21.

Ralph Klein has been named station manager of WCCC here, succeeding Alex Buchan, resigned. Klein takes over his post June 1.

Buchan will devote the summer to the completion of a novel before returning to the radio fold.

Radio Follow-Up

Along with the increased activity on the radio-tele fronts at ABC has come some additional coin enabling the network to buy personalities. Some of this coin has been channeled into the web's "Heritage" series, on Thursday nights at 8:30 p.m., for the purpose of buying top name personalities for the program.

Whether this was altogether advisable is debatable, to judge from the first show last week (13) under the new policy. Obviously, web's reason for the new policy is to insure greater listenership, a point well taken. But format of the programs themselves doesn't necessarily call for top names—the dramatic assignments themselves aren't that tough or requiring of such great talents.

Last week's program "Man of Liberty," dealt with Tom Paine's impact on Revolutionary America and starred Raymond Massey. The Life-Sherman Dryer collaboration, culled from the files of Life's "Picture History of Western Man," took on the format (as have all the programs up to now) of a quasi-documentary. In its efforts to get across the writings of Paine and their impact on the country at the time, program employed a series of flashbacks that caught groups discussing the Paine writings and acting upon them. Technique, which has been sharpened to a fine art by director-producer Dryer, gives an effect similar to the documentaries employing mobile tape unit.

Very technique, however, makes a star unnecessary; lead role doesn't call for much in the acting department and any capable thesp could have done the job. This isn't to detract from Massey's performance; he handled the role in his customary authoritative and convincing manner.

Technique, also is open to question as to its effectiveness. In the Paine story, its objectives were very much in evidence—to trace the pamphleteer's impact upon his times. Whether the documentary or the dramatic technique is best to bring this across to the listener is the crux of the question. The Paine story, while getting a part of its message across, failed to wrap up the loose ends, leaving the listener with only an impression of the man and his work. A dramatic treatment might have done the job better.

The idea of the series as a whole, though, is an entirely praiseworthy one, and it's being carried out with the best possible taste and scholarship. It's one of the better things radio has to offer today, and it represents a facet of radio that has only just begun to be explored. It represents a starting point from which radio can build anew and regain much of its stature.

Massey's performance was excellent, as was that of Charles Irving, the narrator, and the rest of the cast. Dryer's direction was taut but flowing. No small part of the credit goes to Ralph Norman and Al Datz for their topflight original score and to Norman and the Heritage Orchestra for their execution of it. *Chan.*

EDWARD ARNOLD, STORY-TELLER
Director: Ted Toll
Writer: Michael Sklar
5 Mins.; Mon.-thru-Fri., 3:55 p.m.
ABC, from Hollywood

Anecdotes for this five-minute cross-the-board strip are supplied by Coronet, which gets a plug on the show in return for the material. Arnold reads the stories, aided by interplay from the announcer, Orval Anderson.

If the first story (Mon.) is any sample of what's to come, all concerned might drop the idea to begin with. It was a trite bit about a store detective arresting his long-lost sister for kleptomania in order that she might be cured in prison by the doctors there. Michael Sklar did as well with the script as might be expected, and Ted Toll's direction and Arnold's narration were acceptable. *Chan.*

Quaker Oats Agcy. Shift

Chicago, April 21.

Quaker Oats is moving two of its Aunt Jemima products from Price, Robinson & Frank ad agency to J. Walter Thompson, effective July 1, the start of the miller's fiscal year. Products involved are cake mix and pancake mix.

Spokesman for Quaker said the shift is a "routine realignment of product groupings," and that JWT is now prepping a new campaign which is expected to lean heavily on teevee.

PLATTERBRAINS
With Leonard Feather, George Frazier, Virginia Wicks, announcer, George Hayes; guests
Producer-Director: Bob Bach
30 Mins., Sat., 11 a.m.
Sustaining
ABC, from N. Y.

It's understood that ABC has placed this half-hour show in the 11 a.m. Saturday spot as a lure for teenage dialers. Program, however, has enough on the ball to attract not only that element but also more adult listeners. Current morning slot doesn't impress as being the most potent to garner maximum listenership. A switch in programming geared for the high school set and their elders would probably result in stronger ratings than present broadcasting time permits.

Effectiveness of show, a pop musical quizzer, will depend on the calibre of questions asked. Format is to have the listening audience send in the queries with a prize issued if they stump a panel, comprised of two regulars and two guests.

Opening airer, Saturday (18), provided dialers with a sampling of questions required, which ran the gamut from identifying femme and male vocalists from snatches of records played to naming the composers of certain tunes. A number of the questions were fairly tricky and in a few cases the panel missed out on some that were right up their alley. They're permitted to discuss answers among themselves and to respond with more than one guess. Overall show is pretty informative and sometimes tends to be slightly tradey.

Regular panel comprises George Frazier, music scribe, and flack Virginia Wicks. Guests on preem were singers Lee Wiley and Alan Dean. Leonard Feather, co-editor of Downbeat mag, is moderator. *Jess.*

RUBY MERCER SHOW
Producer-director: Miss Mercer
55 Mins.; Sat., 1:30 p.m.
MBS, from New York

Ruby Mercer, femme platter spinner on WOR, Mutual's New York flagship, kicked off her initial deejay stint for the web Saturday (18) in okay fashion. Her's is a class wax show and she's sure to nab dialers whose musical tastes have progressed beyond the pop stage. It's not a heady program, however. She sticks to light stuff, mainly spinning tasty items from the vast semi-classical, operetta and showtune field. It all adds up to easy matinee listening.

Miss Mercer cleverly ties her platter repertoire with her guest for the day. On the preem show, for example, Andre Kostelanetz guested, and the first half-hour's disks were his Columbia etchings. Patter between spins was brisk and enlightening.

All in all it's a slick wax program and an asset to Mutual's Saturday afternoon programming sked. *Gros.*

Krueger's Baseball Quiz

Krueger Beer of Newark enters the New York market via a Friday night late-hour baseball quiz on WOR, Mutual's N.Y. flagship.

Pact, set through United Advertising of Newark, calls for weekly 25-minute broadcasts at 11:35 p.m. Quiz will originate from Camp Kilmer, N. J.

TREE AT MY WINDOW
With Marc Siegel, Leslie Nielsen, Don Rose, Martin Houston, David White, Sylvia Lane
Producer: Siegel
Director: James Lister
Writer: Mort Abrahams
30 Mins., Wed., 5:30 p.m.
Sustaining
WLIB, New York

"Tree at My Window" was one of a series of programs scheduled for WLIB to celebrate the fifth anniversary of Israels independence. Production was presented under the auspices of the Mizrachi Women's Organization of America, and fore and aft periods of the program were reserved for speeches by org's execs pointing out the work they had done in Israel helping the state's growth.

Playlet itself had the potentialities of fine drama, but suffered from poor development and execution of the theme. Story centered about the planting of a tree in mid-winter by an orphan refugee boy, newly brought to a community for such youngsters. Tree represented for the boy a teacher who had befriended him and was later killed in the battles against the Arabs. It also represented the growth of the boy and the state of Israel. It's unfortunate, therefore, that the symbolism involved wasn't developed with more telling force.

Play was done in a series of flashbacks that had Don Rose, as the grownup boy, retelling his story. Martin Houston, as the young boy, wasn't up to his usual fine form in this one. Leslie Nielsen was okay as the teacher friend, as were David White as the principal and Sylvia Lane as a young companion of the boy. Mort Abraham's script could and should be rebuilt for another occasion, for the theme itself is a powerful one and deserves fuller treatment. Marc Siegel was good as emcee and did an okay all-round production job. *Chan.*

'Who Said That?' Back On WNBT Schedule

"Who Said That?" first of the tele panel quiz shows, resumed in New York again last week, after a year and a half absence. Show, which is more than four years old, was carried co-op on the NBC network but WNBT, N. Y., has "Dangerous Assignment" for Piel's beer in the Monday 10:30 p.m. spot.

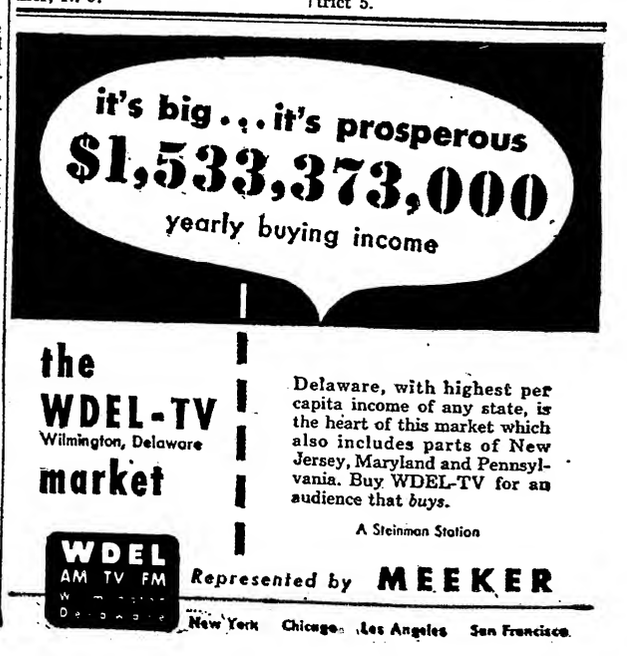
Piel's will sponsor "Who Said That?" in New York. Program, with Walter Kiernan now the emcee (Bob Trout was the starter), has eight advertisers in 28 markets. The NBC Film Division will handle the telefilm series "Dangerous Assignment."

WONS Shakeup

Hartford, April 21.

Quickie shakeup at WONS here has Fred W. Wagenvoord in as station manager, replacing Ed Pallen and Frank McGivern. Latter two are reportedly interested in buying into their own station in New England.

Wagenvoord left the general managership of KCRG, Cedar Rapids, Mutual affiliate, to come to the Hartford station. He was also a member of the Mutual Affiliate and Advisory Committee, District 5.



Inside Stuff—Radio

A big show biz push is behind the Greater New York Fund 1953 campaign, which begins April 27 with radio and tele stations throughout area ballyhooing the kickoff.

For tele, Pathescope has produced "A Memo to All New Yorkers," in 20-second and one-minute reels, and for film-houses a two-minute trailer to be shown at metropolitan area.

A nine-minute cartoon by Transfilm, "The Perils of Fenwick," also being edited for tele, while Campus Films Productions has released a 14-minute documentary film, "A Thought for Your Pennies," for TV. Many half-minute and one-minute celebrity recordings already have been cut by such stars as Bob Hope, Danny Kaye, Jackie Gleason, Ed Sullivan.

Trade showing of Fund's theatre and TV films will be held at Avon Theatre tomorrow (23).

Roger W. Clipp, general manager of the WFIL stations, Philadelphia, has been named to the board of directors of the Chamber of Commerce of the United States, the first member of the broadcasting industry to serve on the board. Clipp is also business manager of TV Guide magazine.

Clipp was elected as the representative of District 2, which comprises the four-State area of New York, New Jersey, Pennsylvania and Delaware, succeeding George Whitwell, v. p. in charge of sales for the Philadelphia Electric Co.

Mutual's Sherman Dryer-produced "Search That Never Ends" will undergo a change in format starting next Tuesday (28) under which the program will attempt to enlist support for health and welfare activities in local communities.

Next 26 shows will feature guest experts in the fields of health and welfare who will trace gains made in those fields and offer specific programs for action at the local level. Dr. Louis I. Dublin, health and welfare consultant, will moderate, with material for the shows coming from the Institute of Life Insurance.

Speculate on Hyde 1-Yr. Term

Continued from page 23

missioners could not be determined.

With the designation of Hyde as chairman, the President announced that he had accepted former chairman Paul A. Walker's resignation which had been submitted five weeks ago. However, as anticipated, Walker will stay on as a commissioner until his term expires in June. The President is expected to fill his place with a Republican, giving the seven-member agency a Republican majority (Hyde, Doerfer, George Sterling and Walker's successor) for the first time since it was established in 1934.

Despite the fact that the Commission now has a Republican chairman, it is doubtful that any major "shakeup" in agency personnel is imminent, although it is likely that a few non-Civil Service administrative aides will submit their resignations, as is customary with a change in Administration.

It is expected that Administration approaches will soon be made to Hyde to effect some changes but in view of the present complexion of the Commission, which includes three Democrats and one Independent, it would appear that the status quo will be maintained until Walker is replaced.

Following his appointment, Hyde scotched rumors that the Commission is considering a change in its priority system of processing TV applications which would put scheduling of contested cases in one-station markets ahead of those in cities without TV service. While conceding that there has been pressure exerted on the agency, he said "I can't see the Commission putting single station markets ahead of cities without service."

The new chairman also emphasized the Commission's policy regarding channel reservations for educational TV. There is no "deadline" on June 2 for filing applications, he said. The so-called "one-year rule" merely means, he emphasized, that no changes in the allocation table, covering both commercial and noncommercial channel, can be made until June 2.

Vidpix Syndicators

Continued from page 22

around sales effort to his product.

Kaufman readily admits that the straight distributors have a problem. They've got large overheads and their straight 35% deals call for a high volume of sales. But he challenges the premise that they can do a greater overall gross with many pix than the distrib with only a couple of quality films who can properly promote, sell and merchandise those films. The real answer to the problem, says Kaufman, is acquisition of a financial interest in the films. Then, he says, this distributor doesn't have to worry about working on a mere 35%; his operation is changed from a "factory" type devoted to selling as many different series as possible to a highly specialized operation dealing in quality films which he's had a part in producing and out of proper handling of which he can make a greater profit.

Kaufman has done that with his "Liberace" and his other properties. Among the vidpic series he's dropped are "Call the Play," "Hello Darling," "Guild Theatre" and "Gallagher." He sold his "Lash of the West" outright to ABC-TV.

It's noted that other distribs with a production-distribution setup have been doing far better with their own properties than with others. Ziv, for example, which produces as well as distributes "Favorite Story" and "Boston Blackie," has shown far more success with those shows than with most of the others in its catalog.

Kansas City—Univ. of Missouri has picked George Kapel, Worcester, Mass., as manager for its forthcoming television station. Dunne M. Welse, Syracuse, N. Y., has been picked to be chief engineer of the station.

Vitalis Buys Mutual Baseball 'Warmups'

Mutual this week wrapped up its pre- and post-"Game of the Day" periods with sale of the pregame five-minute warmup segment to Bristol-Meyers, for Vitalis, through Doherty, Clifford, Steers & Shenfield. Warmup period will feature Al Helfer.

Post-game scoreboard had been sold some time ago to Camel ciggies, for six days, with Wheaties taking it on Sundays. B-M pact is for seven days a week. Games are sponsored by Falstaff Brewery for half the game, with remainder cooped by the web.

Clients Cold To Summer TV

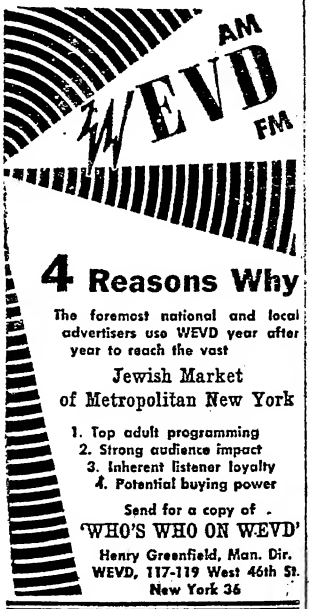
Continued from page 23

summer, planning to give "Aldrich Family" the heave.

Even in cases where clients stay on, plan is to ease through the summer with as little a program coin rap as possible. Thus Lucky Strike plans to continue with the Sunday 7:30 period on CBS-TV, but via a playback of some Ann Sothern "Private Secretary" vidpix. Similarly, Philip Morris plans buying some "Racket Squad" pix to fill in for "I Love Lucy."

While the networks point to the inducement of added discounts through summer programming, the client still recognizes that, even with a moderately-budgeted show, it still adds up to a $150,000 to $200,000 sponsorship rap for the summer. Today he hesitates about spending it.

Columbus—Dan W. White, salesman and newscaster of WHOK, Lancaster, has been named merchandise manager of WBNS, replacing Al Schneider, who went to WGRO, Bay City, Mich., as sales director.



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In Detroit, America's 5th Market, this is the proved "success formula":

Take the overwhelming popularity and community acceptance of radio station WWJ. . . . plus the prestige and network programming of its NBC affiliation. Add the 3¼-million Auto Radios, and the 1½-million Home Radios in the primary listening area.

A multitude of successful advertisers, during the past 32 years, have followed this formula for doing BIG business in a market with the largest income per family of any major market in the U.S.A.

Through WWJ, you reach more of those families in the middle income group and above, than other Detroit stations do... for *less* than the average cost-per-thousand-listeners for radio time in Detroit.

The time to sell Detroit is now . . .
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WWJ
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WORLD'S FIRST RADIO STATION.

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Announce the formation of

TRIUMPH PRODUCTIONS, Inc

Created to build a limited number of productions, based on original formats, meeting the present needs of concerts, theatres, cafes, and television.

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OUR AIM

This is to inform "the trade" about a new partnership . . . a creative organization which will soon be doing business in all parts of the United States. This organization is called TRIUMPH PRODUCTIONS, Inc.

TRIUMPH is unique. It is **not competitive with any existing organizations** in the entertainment field, yet it is a blending of some of their finest concepts. TRIUMPH will **buy talent** from **all agencies, large and small.** TRIUMPH will **work cooperatively** not only with agents, but with writers, choreographers, singers, actors, instrumentalists, dancers, and variety acts of all descriptions.

The partners in TRIUMPH are Anna Sosenko, Jay Lurye, and Kenneth Allen.

Anna Sosenko, creator-director-producer-manager, is one of the outstanding persons in Show Business whose faith in "the Road" (God bless the phrase) has never wavered. She is the "creative force" and "production stylist" of TRIUMPH; she will also work **cooperatively** with all other creative people who may at one time or another become associated with TRIUMPH's ventures.

Jay Lurye, whose brilliantly successful "Winter Theatre" series is now embarking on its seventh sold-out season in many Upper Midwest cities, brings to TRIUMPH his established mastery of creative and imaginative local presentation techniques.

Kenneth Allen is one of the most vital and astute of the nation's young impresarios and head of the concert booking agency which bears his name. He contributes to this team his knowledge of theatre-concert presentation on the national level, and the administrative apparatus through which TRIUMPH will operate.

The three partners feel that, through their varied but mutually complementary experience, they have come to know what kind of entertainment Mr. and Mrs. Public want.

TRIUMPH believes . . . that audiences will come to see **top-calibre recital artists** whose performances are embellished with superb **showmanship** . . . that audiences will come to see **"names"** who have the vision to tour in vehicles possessing **entertainment value,** ably supported by **top-notch companies** . . . that audiences will come to see **"new talent",** presented with **imaginative direction** and **professional understanding** . . . that audiences will come to see **"package shows",** whether they be plays, variety shows, musicals, reviews, or concerts, which are adaptable and adapted both to the **physical requirements of the auditorium** and the **entertainment requirements of the community.**

Yes, these are the things which audiences want. It's no secret. It's no new discovery. Anyone who does business outside of New York, Chicago, and Hollywood has probably arrived at these same conclusions. But audiences want these things only if they are "finished products", created through the proper application of fresh, imaginative direction-production-presentation techniques. This ideal is the goal of TRIUMPH.

OUR HOPE

Alert Radio (1st), TV (2d) Scoop All Dailies (3d) on War Prisoner Names

The release of names of American prisoners of war exchanged in Korea last Sunday (19) found radio and television, as usual, ahead of the newspapers.

And as usual, radio was ahead of tele. Name of the first prisoner released, Pvt. Carl W. Kirchenhausen of 214 Audubon Ave., New York City, was flashed over NBC and CBS radio at 7:15 p.m., followed by ABC radio a minute later and Mutual.

All radio networks kept up a stream of bulletins until as late as 1 a.m. From 10:30 to 11 p.m., CBS Radio had a special program from Freedom Village in Korea, with George Herman reporting, and a telephone interview by Bob Trout with the mother of Corp. Richard O. Morrison in Burlington, Iowa.

In television, CBS-TV broke into the "Gene Autry Show" at 7:16.47 and University Forum at 7:19 p.m. with the first name of Kirchenhausen. Bob Hope, on "Colgate Comedy Hour," gave the names of Kirchenhausen and Pfc. Robert Stell of Baltimore, the second prisoner released. ABC-TV had the first name in the 8 to 9 p.m. "All Star News" show.

Alert thinking and fast footwork got the first television home reaction of the release of the first American prisoner, Private Kirchenhausen, on the air for Don Hollenbeck's CBS-TV network show, "Sunday News Special," at 11 p.m.

First move started with a call from Bob Fuller of WCBS-TV, N. Y., who wanted Kirchenhausen's neighbors (the soldier has no relatives here) for a local show, to Jim Kane of CBS-TV press information, who lives half a mile from the Kirchenhausen address. Kane arrived at the house in the midst of a reporter melee, with NBC-TV cameras shooting the following day's "Today" show.

Corraling Kirchenhausen's landlady, Mrs. Frieda Nassauer (who had a 9:31 p.m. phone interview on Mutual radio), and two neighbors, Kane rushed them by cab to CBS, where it was decided to put them on the Hollenbeck network show. The taxi transportation beat out a DuMont limousine being sent for Kirchenhausen's neighbors.

On the "Sunday News Special," the woman exhibited letters from Kirchenhausen, which they felt sure was propaganda forced from Kirchenhausen or forged. Hollenbeck also had on his program a Baltimore origination with the mother, brother and sister of Private Stell. A 15-minute show at 1 a.m., also by Holelnbeck, wrapped up the CBS-TV coverage.

Baldrica's WXYZ Post

Detroit, April 21.

Bob Baldrica has been appointed publicity director of WXYZ-AM-TV. He joins the ABC o&o station after serving two years as public information officer at the 10th Infantry Division at Fort Riley, Kans., news director of the Far East Network and manager of the Armed Forces radio station in Tokyo.

Kovacs Opposite-Berle Show Axed: Pix Subbed

CBS Television has dropped the Ernie Kovacs show (opposite Milton Berle), substituting film with the program of last night (20).

Passing up the opportunity to build an audience while Berle's on vacation, the web plans to fill the Tuesday 8 to 9 p.m. spot with pix through the rest of summer, perhaps televising some special events (as it did of the New Orleans Mardi Gras) as they come up.

Chances are not likely that a national sponsor will show up for the film, while special events are too unpredictable and sudden to find a bankroller in time. WCBS-TV, N. Y., which got the time and a sponsor locally last year, may do so again.

AFTRA Rejects Naish Bid to Compel Loyalty Oath by Membership

Hollywood, April 21.

Request by J. Carrol Naish that all members of American Federation of Television and Radio Artists be required to take loyalty oaths has been nixed by AFTRA board on grounds present constitutional provisions and recent resolution regarding Communists provide most effective means of combatting any Red element, AFTRA exec secretary Claude McCue reports.

"We appreciate the sincerity of purpose for which Mr. Naish's request was intended, but the board feels there is a question as to its practical application. There is never any hesitation on the part of Communists to take loyalty oaths. They are not subject to perjury if they lie in taking such an oath before a union," McCue explained.

He said AFTRA's constitution prohibits membership to anyone who is a Communist, or lends aid to the Commie party. In addition, resolution recently adopted orders any AFTRAite called before House Un-American Activities committee to testify without any declinations, he points out. Board felt these measures were adequate precautions against Commies.

AFTRA's Honolulu Unit

Honolulu, April 14.

American Federation of Television and Radio Artists of Honolulu has received AFL charter, according to Hal Lewis, president of the new unit.

Lewis said group was formed because "we're interested in job security and fair labor practices." Lewis is Hawaii's top income disk jock. Membership numbers about 50, with figure expected to double when technicians and other TV personnel are admitted.

RADIO-TV DIRECTORS AT 90% JOB PEAK

Hollywood, April 21.

Reflecting uppance in TV activity, 90% of the 200 members of the Radio and Television Directors Guild are working, in face of continuing downbeat in employment in pix. There has been a steady increase in net and local TV shows, it's reported by guild.

Job situation is more favorable at local stations, where picture is more consistent, while nets have tendency to hire directors, assistant directors and floor managers on a show-by-show basis, guild says.

Freelance market has slumped in radio, along with lopping off of a number of AM shows, whereas in video freelance field is better than ever.

Spanish Soap Opera Fans Can Now Cry In Knickerbocker Beer

Knickerbocker Beer this week enters the foreign language broadcasting sweepstakes with cross-the-board sponsorship of "Bodas de Odio" ("Marriage of Hate"), Spanish-language soap opera on WHOM, N. Y. Sudsery is parlaying its new Spanish venture with its Negro market entry on the same station, the Willie Bryant and Ray Carroll show. Two shows will be back-to-back, with "Bodas" daily at 9:45 to 10 p. m. and the Bryant-Carroll segment immediately following.

"Bodas" is a soap opera taped in Puerto Rico and installed on WHOM couple of months ago. Knickerbocker sale, for 26 weeks through the Biow agency, cued the move from early evening slot to the late hour in order to back it with the beer's Negro entry. Bryant-Carroll segment sponsored by Knickerbocker is the first 15 minutes of their late hour deejay-gab show originating at the Birdland nitery. (Knickerbocker-sponsored segment is studio-originated, due to N. Y. State liquor laws prohibiting direct advertising of liquor or beer in a spot which dispenses the stuff.)

Knickerbocker, incidentally, will present its Award of Merit for contributions to the Negro community to Robert Breen and Blevins Davis, co-producers of "Porgy and Bess" in a ceremony at the Ruppert Knickerbocker Tap Room next Thursday (23). Station will air the ceremonies from 4-4:30 p. m., with Bryant and Carroll emceeing.

Another special broadcast scheduled by the stations is awarding of the Bolivarian Merit Order, 3d Class, to Salvador Merced, its Spanish program director. Station will air the award Friday (24) from 5:30-6, then will toss a reception at the studios for members of the Central and South American diplomatic corps. Award is presented to those carrying out best the principles of Simon Bolivar by the International League of Bolivarian Action.

Kaufmann's Dept. Store Likes Radio After All

Pittsburgh, April 21.

Kaufmann's town's biggest department store, which dropped radio Jan. 1 after 18 years, has had a change of heart and is back on again with daily newscasts. They've retagged Beckley Smith, who aired the news for Kaufmann's during the long stretch it was on to do the same thing again, and he's on for them at 6 o'clock in the evening cross the board over KQV.

In the meantime, Smith had picked up a beer sponsor, Fort Pitt, for his noontime news on WJAS, and with return of Kaufmann's, he's sold out solid once more.

WEEU-TV Preem Hoopla

Reading, April 21.

Hawley Broadcasting Co.'s WEEU-TV, Reading's new UHF station, kicked off operations last Wednesday (15) with local hoopla rarely equalled in city. Opening of the station was subject of front-page pieces all during the week in the two dailies, the Times and the Eagle.

Gov. John S. Fine was among state and local dignitaries present on opening night. Station will be an NBC-ABC affiliate.

New Copyright Society To Sift Legal Problems In Radio, Tele, Vidpix

In an attempt to map a path through the legal brambles that have sprung up around TV, radio and telefilm, papers will be filed this week for a new corporation called the Copyright Society of the U.S.A., to be headquartered in the new Law Centre of New York U.

Project is headed by a group of w.k. show biz legalites sparked by Prof. Walter Derenberg, N. Y. attorney on the staff of NYU.

A main object of the society will be to take over the bi-monthly publication of the Experimental Bibliographical Bulletin, a magazine which has been issued sporadically by the Copyright Office of the Library of Congress. At a subscription cost of $10, the publication would record all the latest legal decisions and legislation in the U. S. and around the world, dealing with TV, radio and allied show biz copyright fields.

Officers of the corporation are Samuel Tannenbaum, N. Y. attorney for many of the major film companies, as prez; Joseph McDonald, treasurer of NBC, as veepee; Louis Swarts, L. A. attorney, veepee; Theodore Kupferman, attorney for Cinerama, as secretary; Charles B. Seton, N. Y. attorney in the AM-TV field, as assistant secretary; Harry Henn, N. Y. attorney specializing in the newspaper field, treasurer; Paul Sherman, ASCAP staff attorney, as assistant treasurer.

Viceroy Seeks Stafford For Post-WW TV Show

Williamson Tobacco's filter ciggie, Viceroy, is definitely in the network TV picture via a 52-week pact with ABC-TV for the 6:45 p. m. Sunday slot being vacated this week by Walter Winchell, who moves down to 6:30 for the summer and will probably do a 9 p. m. simulcast in the fall.

Viceroy show isn't set yet, but understood ciggie outfit and Ted Bates agency want to spot singer Jo Stafford in the time. Show would presumably come from the Coast. Viceroy takes over the slot May 24, with local shows running till then. In N.Y., WABC-TV has slotted Ed & Pegeen Fitzgerald's "Manners" stanza till May 17.

DuM 'Dark of Night' Axed

Long-expected axe has finally descended on DuMont's Friday night on-locationer, "Dark of Night." Program, which had good critical reaction but no sponsor interest, goes off the air with the May 1 broadcast.

Starting the following week, web has set its new Stark-Layton package, "Jimmy Hughes, Rookie Cop" into the 8:30 spot. Series had originally been scheduled for Monday nights, replacing the "Johns Hopkins Science Review," which moves into Wednesday nights. Monday 8:30 slot is still open, with program director Jim Caddigan expecting to set a film in the time.

Dallas—WFAA-TV has added Jim Underwood to its announcing staff and Jim Flowers to the sales department.

Albany TV Seen By End of Year

Albany, April 21.

Possiblity that Albany will have its first television station operating by the New Year was seen as the result of authorization last week by FCC for the Hudson Valley Broadcasting Corp. (operator of WROW) to start construction within 30 days of a relay setup and studio for transmission on Channel 41.

FCC action followed withdrawal by Gov. Dongan Broadcasting Co. (owner of WOKO) of its application for the channel and the granting by Hudson Valley of an option for Dongan to buy 50% of the former's stock.

Col. James T. Healey, president and general manager of WOKO, announced on the air that the city's oldest radio outlet would be sold "to another company." There were unconfirmed reports WOKO might be shifted to a nearby city. At the same time, stories had Healey headed to Hudson Valley as assistant general manager, director of news for the WROW radio and television operators, and commentator.

John K. West Elected To NBC Board; Robinson Named to Parent RCA

John K. West, veepee in charge of West Coast operations for NBC, was elected to the NBC board of directors last Friday (17). Meeting at the same time, the RCA board elected William E. Robinson, exec vice-president of the N. Y. Herald-Tribune (and golfing intimate of President Eisenhower) to the parent body board. Dual appointments were the result of the death last week of Gano Dunn, president of White & Co., who served on both the NBC and RCA board directorates.

Gen. David Sarnoff, chairman of both boards, said that the West election was in recognition of "fine performance of duty, and growing importance of the West Coast both in radio and TV." It's the first time that a Coast veepee has been named to the NBC board. It also creates a situation where neither of the men to whom West reports, William H. Fineshriber and John K. Herbert, have directorate status, although both are major veepees in the company.

KQV's Chain Store Deal

Pittsburgh, April 21.

KQV, which becomes the CBS outlet locally on June 15, and A. & P. company have signed a contract for a "lightning merCHAINdising" plan similar to those now being worked by radio operations and retail stores in several other key cities.

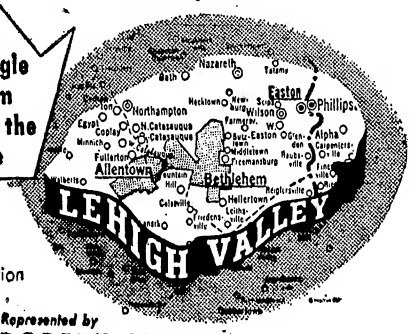
In return for purchasing spot announcements on programming over a 13-week period, food advertisers will receive end displays in 130 A. and P. super markets and regular stores in the KQV service area.

Selling Allentown, Bethlehem, Easton

WLEV-TV

Bethlehem, Pa.

the only single medium reaching the entire



A Steinman Station

NBC TV affiliate

Represented by ROBERT MEEKER Associates

New York Chicago Los Angeles San Francisco

IN THE Upper Midwest...

... whether you sell kickshaws to kids, winkies to women, or mix to men, you'll reach more of 'em more often, more economically with a KSTProduced television show!

100,000 WATTS

REPRESENTED BY EDWARD PETRY and COMPANY

KSTP-TV

NBC

MINNEAPOLIS • ST. PAUL

The welcome mat is out in the "City of Homes"

In Philadelphia your message always receives a hearty welcome when it goes home on WCAU-TV.

Look at the facts. 2 out of every 3 families turn to WCAU-TV during the weekday daytime hours. Mostly kiddies? Not by a box top! WCAU-TV's superior programing attracts a daytime audience of 55% purse-holding women—nearly twice the average of Philadelphia's other TV stations. And it's a big audience! For Philadelphia has a higher percentage of TV sets (over 90% of the families) than any other major city in the country . . . and nearly 80% of the families watch daytime TV during the working week.

Conclusion? A timely one. 20% more national spot advertisers use WCAU-TV than any other Philadelphia TV station because experience has shown . . .

Source: Philadelphia ARB, Feb. 1953.

It's the time to buy...

WCAU-TV

The Philadelphia Bulletin Television Station • CBS Affiliate • Represented Nationally by CBS Television Spot Sales

Television Chatter

New York

Vivian Ferrar of WNBT's "Sense and Nonsense" to wed Lt. William J. Lyons, U.S.A.F., son of Bronx Borough president Lyons, April 25. Bride's tele commitments keeping it a N. Y. honeymoon . . . Sig Mickelson, CBS-TV news and public affairs director, off last week for European tour to set up crews for web's new newsfilm department, due for full operation May 1 . . . Jane Pickens telethoning for cerebral palsy drive, in Denver, Colo., last weekend (KBTV) and Phoenix, Ariz., next weekend (KWTL). Fourteen-hour stints each . . . Victor Allan is assistant production manager of CBS-TV program department. Richard Rector, for same net, a program service rep . . . Don Appell associate producer and director of "Freedom Rings" . . . Mary Fickett and Doreen Lang signed to play sisters on "Armstrong's Circle Theatre" May 5 . . . Margaret Arlen, on basis of WCBS-TV broadcasts of her British trips last year, won Better Understanding Award from the English-Speaking Union of the U. S. . . . Radio-Newsreel-Television Working Press Assn. holding Mike and Screen Press Dinner at Waldorf-Astoria May 27. They'll crown a Mike & Screen Press Queen at the affair . . . Bill Cullen to pinch-hit for vacationing Garry Moore on CBS-TV for the week of May 18 . . . Ray Mulderick starring in own script, "The Devil and Tom Walker," this week on Dumont's "One Man's Story" . . . Jim Coy, NBC-TV newscaster, to narrate and appear with William Frawley in three industrial films for Caterpillar Tractor Co. . . . Stephen W. Pozgay appointed sales rep for the Television Transmitter Division, Allen B. Du Mont Laboratories, Inc. . . . Herb Sheldon expects a fourth heir in June.

Dan Blumenthal switched from DuMont network publicity office to Dave Alber's flackery, there to work on the DuMont Lab account with Bob Windt . . . Kenneth Petersen, supervisor of engineering facilities at WPIX, resigned to join the transmitter division of DuMont Labs . . . WOR-TV sportscaster Harry Wismer named to executive board of Manhattan Council of Boy Scouts of America . . . Hal Marc Arden named radio-teevee script and production manager at Win Nathanson & Associates . . . Hal Jackson, WMCA deejay, made his tele bow with the "Hal Jackson Kiddie Show" on WPIX . . . Owen Jordan, who has the lead on WABD's "Mono-Drama Theatre" this week, also set for "City Hospital" on CBS-TV May 5 . . . Paul Gordon, European Television Corp. topper, due in May 5 from London, with a brace of his vidpix . . . DuMont publicist Bob Bernstein scripted Italian and English lyrics for an opera satire, "La Donna Della Evening," on the web's "Stage a Number" . . . John Savage guesting on today's (Wed.) segment of "Food for Thought" on WABD, to discuss the lives and hard times of TV announcers . . . Same station's "Ladies' Date" expanded from half-hour to 45 minutes daily.

Jimmy Jemail, inquiring fotog of the New York Daily News, makes debut as an actor on "Armstrong's Circle Theatre" Tuesday, May 26. He plays an inquiring fotog . . . Jerome Thor, star of "Foreign Intrigue" vidpix series, in from Europe yesterday (Tues.) on the United States . . . A boy, James Junior, born last Friday (17) to Mr. and Mrs. James Sheldon. He's CBS-TV producer director . . . Arthur Heinemann and Edgar Peterson of CBS-TV's story and script department have taken over duties of Janice O'Connell, who resigned from the net's literary rights and clearance department.

Hollywood

KTLA wrapped up $75,000 in sponsorships and renewals in a day, with City of Cars picking up a $26,870 tab for feature films; Yeakel Bros., $18,200, telepix reruns; Gold Seal renewing a co-sponsorship of Ina Ray Hutton, which has a package price of over $4,000 a week, and Frank Taylor Automobile buying 26 weeks of 45-min. wrestling main event Thursdays . . . John Ireland and Joanne Dru inked for leads in ABC-TV's "A Tale of Two Cities," on "Classic Theatre," May 5 . . . Academy of Television Arts and Sciences plans revision of awards structure to include creative talent such as writers and directors . . . Buying shows on KECA-TV past week were Barbara Ann Bread, Shell Oil, Brown & Williamson, and Bowie Pies . . . "Crown Theatre," femceed by Gloria Swanson, tees off May 5 on KTTV, with Chevrolet Dealers of L.A. bankrolling . . . Jack Chertok to N.Y. over weekend on biz trek . . . Screen Gems moved offices from Columbia to renovated apartment building in Hollywood, forced out as result of upped production activities . . . Filmcraft prexy-exec producer Isidore Lindenbaum to Gotham on biz.

Chicago

WBKB's "Breakfast With Danny O'Neil" expanding to 55 minutes of morning telecasting. Comic pianist Chet Roble added to the format . . . WMAQ sales topper Rudi Neubauer in New York for spot sales confab . . . WBKB's sales are really spotty—a total of 3,049 of the blurbs being added to the recent sales spurt . . . WGN's pre-pre baseball game slot filled by Jack Brickhouse's "Baseball with the Ladies." Quarter-hour femme fan interviews bankrolled by Land-O-Lakes Creameries . . . John McPartlin, WNBQ sales topper, announcing that the recently acquired "Bob and Kay" show is completely bankrolled . . . Motorola, Chi TV manufacturer, having its greatest sales hypo with $64,700,000 racked up for its first '53 quarter . . . Lee Salberg, formerly of WBBM-TV promotion, advising WBKB continuity . . . WLS National Barn Dance talent featured on the "Courtesy Hour" all barn-dance telecast . . . Robert H. Sooy joined the Russel M. Seeds copy department via a similar stint at Fulton Morrissey ad agency . . . The WNBQ "Jet Pilot" crew joining the annual meeting of the Chi area Boy Scouts . . . Vitamin Corp. of America sponsoring a half-hour of WBKB's "Wrestling from Rainbo." NBC's "Mr. Wizard," Don Herbert and his publicist-wife Maraleita Dutton have named their newly adopted son Jeffrey Dutton Herbert . . . Russ Reed, teevee weatherman, resigned his berth at WBBM-TV.

San Francisco

Add three more casualties of shows with tariffs too steep to meet the new, increased AFTRA minimums: "Treat's On Us," conducted by Marjorie King; "Your Show," emcee'd by Lu Hurley; "Stag Party," starring Russ Coglin . . . Jack Webb accepted invite to emcee third annual Cerebral Palsy telethon tentatively set for Oakland Auditorium, June 25 . . . "Carmen Dragon Day" celebration planned at Carmen's birthplace, Antioch, April 30 . . . Wally King's "Kid's Capers" began its fourth TV year. . . . KGO-TV Director Bob Adair migrating to Phoenix. Will work for production agency, there.

WNEW Meows Up Row In Station Break Jingle Aimed at 'Copy Cat' Cott

The not-so-serene relations between N.Y.'s radio stations received another jar over the weekend. WNEW, Gotham's leading indie, started to air a station break jingle which in a "we're-not-mentioning-names-but-you-know-who-we-mean" way accused other stations of aping their techniques and stealing their talent.

Jingle, which uses the kiddie refrain, "Copy Cat, Copy Cat," is being used as a house courtesy for various of the station's shows. It's directed primarily at the consumer, but the dig at other stations, especially toward WNBC and its veepee, Ted Cott (ex-WNEW program veepee), was obvious to tradesters.

Written by program manager Bill Kaland and house orch leader Roy Ross (with the blessing of v.p.-general manager Bernice Judis, of course), jingle has a chorus of 10-year olds chanting the "Copy Cat" refrain, to boot:

"Copy cat, copy cat, copy, copy, copy cat; At WNEW we know one thing is true; other stations copy us no matter what we do."

Announcer then takes over with, "But you know a carbon copy is never quite as good as the original . . . And, if you want the original music and news formula, stay tuned to WNEW."

Courtesy for various programs follow, with kids closing, "Let them act like copy cats, believe me we're not sore, because we got more listeners than we ever had before; copy cat . . ."

Tied in with the announcements, which the station is airing every hour, will be a full-page ad stressing the "carbon copy is never as good as the original" theme in the N. Y. Journal-American, with which the station has an exchange agreement.

WNEW in past months has been miffed at talent raids, in addition to longstanding claim by the indie that it's responsible for many of the innovations in AM programming which are standard today. It cites block programming, early-morning teams, all-night shows and the basic music-and-news pattern. On the talent side, WNBC grabbed off Gene Rayburn (of the morning team of Rayburn & Finch, now Klavan & Finch), and more recently, ABC signed Martin Block, who starts at the network next Jan. 1.

Station claims despite raids and imitation, it emerged last year as the only station to increase its audience.

Louisville—Personnel changes at WKYW brings in new program director, Rhett Turnipseed of Gainesville, Ga. Jim Bollinger, formerly d.j. with WINN, now doing the "Musical Clock" series, while Mel Berman, from Philadelphia is airing the "Music Hour" and several other WKYW shows. Lamar Crask has several general announcing assignments, while Bruce Wilson has been made a production coordinator at the Station. Three new engineers are William Neff, Hardin Lynn and T. J. Utley.

Inside Stuff—Television

By April 30, the time when options expire, NBC, CBS and WPIX must give the Empire State Building management notice of their intention to continue or vacate the building's TV tower. The other TV stations—WABC, DuMont, WOR and WATV—are already signed for use of the tower through 1959.

If the three stations renew their options, rent will continue unchanged until April 30, 1954. But the rental for the 1954-59 period is to be determined by negotiation in November of this year. (Some stations say they're alerted for a staggering hike in fee.)

"If agreement is not reached by negotiation," says William J. Keary, president of the Empire State Building Corp., "the contracts provide that the rental for the 1954-59 period is to be fixed by impartial arbitrators whose decision is binding on both parties. Up to this time we have not begun active consideration of the matter."

AFL charges that Senator Joe McCarthy took a runout powder on a scheduled TV debate with Senator Wayne Morse (Ind., Ore.) The Federation of Labor says it had a firm commitment from both men to appear on the show, May 10. It said that McCarthy had even agreed to have Robert Morris, General counsel of the Senate Internal Security committee interrogate Morse..

McCarthy claims there was nothing firm about the agreement.

The Television Service Assn. of Detroit is contemplating a $100,000-a-year plan to "educate and sell" the public on the problems of the TV service industry. Idea is similar to one under way in Chi. It would call for ads in all media designed to instruct set owners what they could and could not expect from their sets and from service firms.

Second annual television fellowship for graduate study at Johns Hopkins U. sponsored by Baltimore station, WAAM-TV, is now open to applicants. Fellowship is available to both network and local station personnel and carries with it a stipend of between $4,500 and $6,000 for a nine-month residence period at the Hopkins campus. No academic requirements are made of the applicant since no credit or degree is given for the work. Fellow is to pursue studies related to video rather than a strictly TV project. Winner for 1952 was William Suchman, assistant art director at ABC.

Applications are being accepted by the fellowship committee at Johns Hopkins U. until May 15. Winner will be announced no later than June 15.

WPIX becomes the first New York station to air matriculated college courses, via its 10-week series of English classes in conjunction with New York University. Course, for which listeners pay a fee and receive textbook, weekly assignment sheets and a final exam and certificate of participation, bowed on Monday (20).

Classes on the Daily News station will be conducted by Warren Bower, assistant dean of University's division of general education, Milton K. Kalb, chairman of the academic department of the division and Maxwell Nurnberg, instructor in the division.

Number of broadcasters were cited last week by the English-Speaking Union of the United States for their contributions to international cooperation. They include Margaret Arlen, CBS, and Ted Hallock, formerly of KPOJ, Portland, feature reporting; Seymour N. Siegel, director of WNYC, N. Y.'s municipal station, for his contributions to American knowledge of the people of the Commonwealth, both through WNYC and the National Assn. of Educational Broadcasters; and John Thompson, KNBC, San Francisco, news reporting. Awards for university stations will go to Dorothy Greenwood, radio adult education director of the U. of Minnesota, and Henry Mamet, radio director at U. of Kansas City.

A new, simplified single-control television camera, the Multi-Con, was previewed yesterday (Tues.) by Standard Electronics Corp., a subsidiary of Claude Neon, Inc.

Camera is lighter (72 pounds to 125), smaller (33%), and less expensive ($15,000 as compared with $17,500) than the present standard tele camera. Additional savings are claimed through employment of 16 mm. lenses, ability to use on all types of pictures both live and film, and incapability of "blowing out" or "burning in."

The Multi-Con will be introduced and tested at the NARTB meeting in Los Angeles next week.

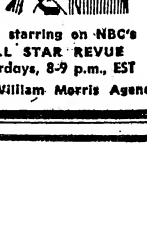
NARTB Meet

Continued from page 26

several innovations. It will be the first NARTB powwow to be addressed by a Republican chairman of the FCC—Rosel Hyde, who was named to the post Saturday (18) by President Eisenhower.

It will also be the occasion for the "First Annual Keynote Award" by NARTB to the person making the most important contributions to the art of broadcasting. The award will go to Brig. Gen. David Sarnoff, board chairman of RCA and NBC, who will make the keynote address at the first general session on April 29.

Convention sessions, which will run four days beginning next Tuesday, will be held at the Biltmore Hotel. Most delegates will stay at the Biltmore and Statler.



Now starring on NBC's
ALL STAR REVUE
Saturdays, 8-9 p.m., EST
Mgt.: William Morris Agency

WTTV BLOOMINGTON

Serving a 2 BILLION $ MARKET

34% of the PEOPLE

34% of the FAMILIES

accounting for

35% of the SALES

in ALL INDIANA

WTTV - affiliated with all nets - maintains its own micro wave relay system between Cincinnati and Bloomington to bring CBS network shows to viewers. WTTV is owned and operated by Sarkes Tarzian and represented Nationally by

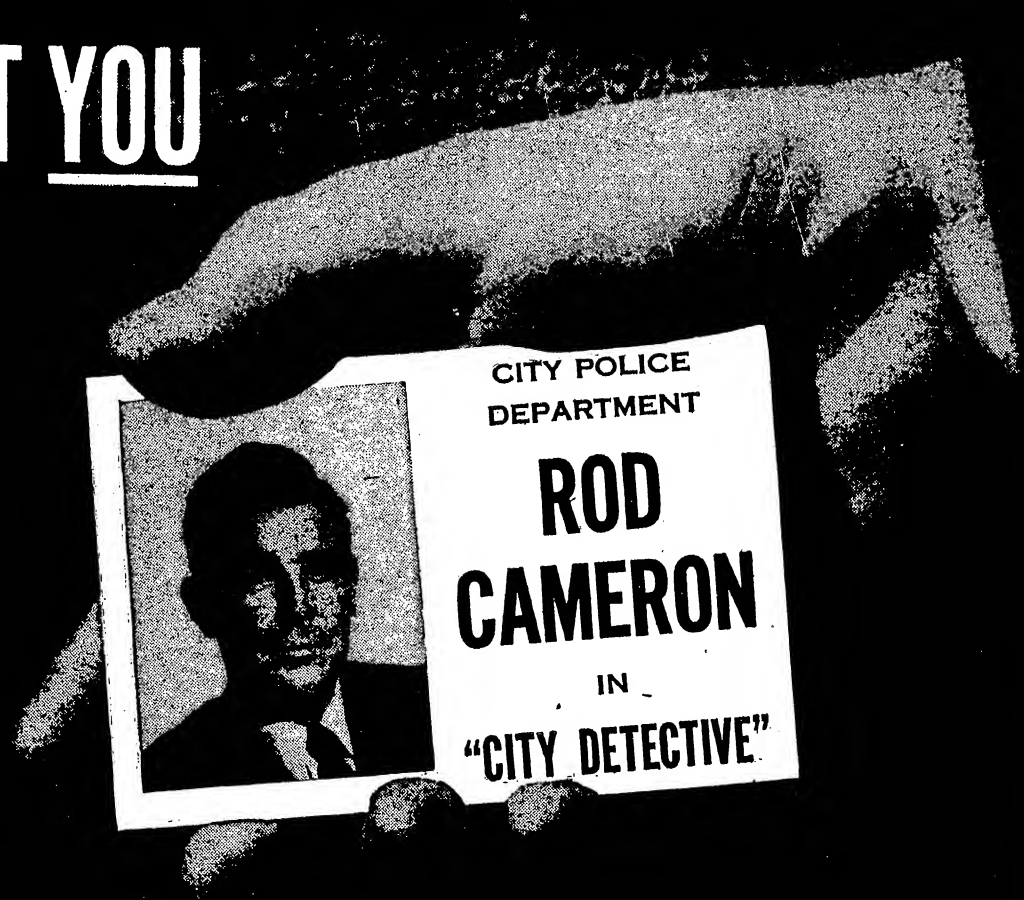
ROBERT MEEKER ASSOCIATES, Inc.

New York Chicago Los Angeles San Francisco

the new wrinkle
in television
is TEEVEE
library programming

...look for the new Wrinkle!
NARTB CONVENTION,
April 27, 28, 29, 30,
May 1

THIS MAN IS GOING TO ARREST YOU



because "CITY DETECTIVE", starring Rod Cameron

is a program series of 26 half hour films created expressly for television with the kind of powerful appeal that arrests the attention and causes buyers of TV products who are your best prospects in your market

Available now to local and regional advertisers - another outstanding advertising Showcase from MCA TV... City Detective offers a truly arresting sales medium. Week after week its masterful combination of suspense and high entertainment wins new viewers builds ratings makes more customers

Put Rod Cameron in City Detective to work for you Find out how by contacting any of these MCA TV offices

another advertising *SHOWCASE* from MCA TV Ltd

NEW YORK 598 Madison Avenue - Plaza 9-7500
CHICAGO 430 North Michigan Ave. - DElaware 7-1100
BEVERLY HILLS 9370 Santa Monica Blvd. - CRestview 6-2001
SAN FRANCISCO 105 Montgomery Street - EXbrook 2-8922
CLEVELAND Union Commerce Bldg. - CHerry 1-6010
DALLAS 2102 North Akard Street - PROspect 7536
DETROIT 1616 Book Tower - WOodward 2-2611
BOSTON 45 Newbury Street - COpley 7-5831
MINNEAPOLIS North Central Public Service Bldg. - Atwater 7341

Ohio State Institute

Continued from page 25

(and presumably additional) time be given reserving educational TV channels.

May Seek More Channels

Earl James McGrath, U. S. Commissioner of Education, whose speech was read by Asst. Commissioner Ward Stewart (since McGrath was ill and unable to attend), said at the same session, "It is important that these allocations be extended—at least for a year, if not longer." Indications are, he said, that many more channels will be needed and "we may find 242 channels are not enough." This was the first indication given here that the educators might not be satisfied with the orginal allocation but may go out after more channels.

In many cases, the educators acknowledged and saluted the aid and example given them by many commercial broadcasters, few of whom, it appears, have obstructed the fight of the college men to gain their own stations.

A majority of the Institute's "special interest" and "work-study" sessions were devoted this year to "how-to-do-it" themes that ran all the way from the actual techniques of educational television to how to support the non-commercial station. There were sessions on research (which "can help educators sell worthwhile information and ideas just as it helps advertisers sell soap and beer"), public relations, program quality, farm broadcasts and telecasts, religious TV programs and community cooperation.

There was a repeated admonition to get down into the market place and adopt many of the commercial techniques and methods.

"If the business of educational broadcasting is to be conducted effectively," Robert J. Coleman, director of WKAR, Michigan State College, said, "it must employ business methods."

William Hodapp, executive director of Teleprograms, Inc., which produces "American Inventory" for NBC, said educational broadcasters must continually depend on the know-how and experience of commercial broadcasters who have proved themselves sympathetic to public affairs telecasting. "Since the most effective approach to adult education on television is to bring showmanship to the telecast of ideas, and make public affairs TV as absorbing and significant as possible," Hodapp observed, "obviously the two elements of educatonal and cultural institutions and professional knowledge and skill must join."

Katherine Fox, director of special broadcast services for WLW, Cincinnati, stated bluntly that "We believe there are no experts in educational television today." She offered a plan designed to increase the "faith between professional educators and commercial telecasters" and to foster the "birth and growth" of educational TV experts.

RCA Color

Continued from page 24

of 14-inch-tube sets, which had better and easier-on-the-eyes reception than larger sets, could be started at once. The compatibility factor, which permits existing sets to receive color broadcasts in black and white, is a major factor in RCA's favor.

Gen. Sarnoff indicated his firm was "ready to proceed with color television as soon as the FCC approves the standards." RCA pilot production is ready for expansion, and could be geared to mass production in nine to 12 months.

Meanwhile, RCA stock went up ⅞ths of a point as a result of Gen. Sarnoff's statement. And Benjamin Abrams, president of Emerson Radio and Phonograph Corp., announced a color-TV "money-back" offer to current purchasers of black-and-white receivers. The total purchase price of any 1953 Emerson television model, if turned in by June 30, 1954, Abrams said, can be used as partial payment of any color receiver (color sets are expected to be 50% higher than black-and-white sets).

Demonstrate Lawrence Tube

Proof that the Lawrence color TV tube fits in with both the FCC approved CBS color system and the standards proposed by the National Television System Committee for the industry, was offered last week (15) to members of the House Committee on Interstate and Foreign Commerce, FCC staffers and the press.

Twin demonstrations in New York did little more than show that the Lawrence tube is adaptable. Quality of the color it produces failed to impress observers. Reds came through as orange and flesh tones didn't look real. Blues were particularly good and there was comment on the sharp definition of the image even when room lights were turned up high.

Color tubes used were of the 22-type. Richard Hodgson, prexy of Chromatic Laboratories, which turns out the tube and in which Paramount has a 50% interest, said his outfit was getting set to produce a 28-inch rectangular tube and should be out with the first this summer. The Lawrence tube is a single-gun tube, whereas the RCA color tube is a triple-gun tube.

Tele Followups

Continued from page 27

interesting to relatives and friends than a national audience.

Four acts chatted with Collyer, most of them at that indispensible desk, and then went through their eagerly ambitious paces—A/3c Jerry Van Dyke, in a comedy pantomime imitation (to a record) of Frank Sinatra, the Ink Spots and the Spike Jones band; M/Sgt. Steve Harwell, in a baritone rendering of "September Song;" the Range Dusters, hillbilly instrumental quintet in the Steel Guitar Rag, and A/2c Delbert Mook, a tenor, in the Serenade from The Student Prince. The U. S. First Air Force band backed the singers pleasantly.

The applause meter showed Mook the winner, and he copped a two-day around-town tour with Maggie McNellis. The U. S. Air Force filmed commercials (the Army alternates as sponsor) sound a call for recruits of high calibre. It's too much to expect to have the flyboys pass that kind of rigid test on entertainment. *Horn.*

BAB

Continued from page 26

budget with 785 station members, would also campaign to boost its membership to 1,000 broadcasters by April, 1954. "There are too many 'free riders' who still refuse to invest in their own industry," Ryan said.

Another item on the agenda, he said, would be the seeking of a new theme to promote the vastness of radio, with its 98% penetration of all U. S. homes, and the fact that there are now 112,000,000 AM sets in the nation, including 24,000,000 in autos. So far, he said, the best slogan had been developed by WJAR, Detroit: "Wherever you go, there's radio."

It had been suggested that BAB promote a nation-wide contest for a radio theme, but Ryan said he preferred it to come from "the brains in radio." Meanwhile, he said, BAB was continuing its practice of sending stations 20-second and one-minute announcements, designed to boost radio vis-a-vis TV to consumers.

Still another subject that would be "hashed out" at the convention, said Ryan, would be the matter of "that small minority of broadcasters" who are slashing rates. "I don't care what a broadcaster wishes to charge," said Ryan. "But we are at BAB are firmly opposed to those who indulge in a rate gasoline war. It hurts the broadcasters worst of all, since ad agencies grow suspicious that the broadcaster is slicing rates for a competitor, but not for him."

ABC-TV 'Fall Style'

Continued from page 26

in their favor that didn't exist previously. Network, they say, can now clear a minimum of 30 stations live for the Thomas and Bolger vidpix, a drastic change over situation six months ago. They point to their "Ozzie and Harriet," which currently is in 62 station areas with 98.5% coverage. Show started on the network only last October.

With more and more affiliates opening up, network believes it can satisfactorily amortize production costs over a wide network for the advertiser. Another factor is a share in residual rights in the films which presumably would be tied in to any sponsor deal.

Strong selling argument which will be used is the "weekly exposure" of the programs. Philosophy here is that unlike many other top comedy shows, the Thomas and Bolger airers will be shown weekly, this giving the audience a "viewing habit." That's the primary reason for putting the programs on film, so that enough films can be made for weekly showings without "burning out" the performers and their material.

Finally, the web is giving serious thought to the handling of the Thomas and Bolger vidpix for second runs and residuals. Understood web is planning a syndicated sales setup, but it's still just in the thinking stage. One exec, queried about this, said, "Give us a chance to sell the first runs before we start worrying about the second runs."

No 'Deadline' on Educ'l Channels

Washington, April 21.

FCC's new chairman, Rosel Hyde, assured the Senate Committee on Interstate and Foreign Commerce that "there is no time limit" involved in applying for educational television channels. He and other FCC members told the Committee that the so-called "deadline" of June 2 means only that commercial interests may apply for the 242 channels heretofore reserved for educational purposes. It was made clear that such applications would not necessarily be granted.

Committee Chairman Charles A. Tobey (R-N. H.) said he favored an extension of the reservation of the 242 channels for educational applicants. Comr. Frieda Hennock requested that resolution be passed providing that no commercial grants be given by the FCC for any of the 242 channels after the June 2 deadline expires, even if the "reservations" aren't extended. And retiring FCC Chairman Paul A. Walker made a "personal" appeal that the "reservations" be extended.

DuMont Pacts Shrine Gridcast for 3 Years

DuMont network this week tied up rights to the annual Shrine East-West Collegiate All-Star football games for the next three years. Deal was finalized between Chris J. Witting, web's director, and William M. Coffman, managing director of the Shrine's football committee, on Monday (20).

Web has carried the games on tele for the past two years, with Motorola TV sponsoring in 1951 and Plymouth bankrolling last year. Late-December tilt for the benefit of the Shriners' Crippled Children's Hospital was carried last year over a network of 55 stations.

Coffman also completed arrangements for Mutual to carry the games on radio.

D.C.'s 3+ Outlets

Continued from page 26

12:30 p.m., WASH will begin its broadcast day at 7 a.m. and sign off at 11 p.m.

Dillard's AM station will have separate advertising rates and separate studios from those of WASH but will use the same tower and transmitter site occupied by WASH in Wheaton. In the morning hours its programs will be duplicated on FM. In the afternoon, it will duplicate the evening programs of WASH except for Mutual shows. (Mutual's AM affiliate in Washington is WWDC; the latter's FM auxiliary has the Transit Radio franchise in the Capital.)

Dillard's AM program format will be keyed to the development of the Montgomery County (Md.) community and the fast growing towns of Wheaton, Silver Spring, Bethesda, Rockville and Kensington. The station will devote an unusually large part of its schedule to live local programs, drawing on the many government officials who live in the area. A particular target will be the vast automobile audience which travels to and from the Capital.

ABC Radio

Continued from page 24

successful antidote to video for many of the independent operations. Even in music, personalities will be keynoted, as in the Monday night musicale with Jan Peerce, its new Martha Lou Harp show, its Sammy Kaye airer.

Personality stress extends to dramatic programming too. Web's "Heritage" series has adopted a name star policy which teed off last Thursday (16) with Raymond Massey. New "ABC Playhouse," which preemed the same day, had Robert Cummings in a Desilu radio package. Future plays in the series will feature top names, some of them culled from the rolls of "Playhouse's" video counterpart, "ABC Album."

Vertical programming is aimed to give the listener a sense of regularity so that he can expect to know what's on each evening of the week. Scheme has been used to some extent before by networks, as with NBC on its Tuesday "Comedy Night." But this is probably first attempt by a network to completely categorize its entire week's schedule.

Albany — Tom Mitchel, former sales manager of WTIK, Durham, N. C.; WRAL, Raleigh, and WIST, Charlotte, has been appointed commercial manager of WPTR. He succeeds Jack Charles, who resigned Friday (17) after 10 months' service.

Hartford—Mike Cookish has been named chief engineer of WCCC, local indie here. Replaces John Rameika who becomes studio supervisor, a new post.

Eileen BARTON
CURRENTLY ON TOUR
★ ★ ★
Latest Coral Release
"POT LUCK"
Dir.: MCA

NEW PAPER-MATE PENS IN 4 COLORS!

GOLD AND CHROME TOPS—
JADE GREEN, COCOA-BROWN AND BLACK BARRELS

It's here! The original "push button" pen—Paper-Mate—in four sparkling color barrels! Start enjoying finger-tip writing ease. Just press a button and out pops the point—ready to write. Another "click" and it disappears. The precision point always stays clean—can't leak on hands or clothing. And each Paper-Mate is *guaranteed for 20 years against mechanical failure.*

$1.69 DELUXE MODEL

COLORED INK REFILLS!.....49c
More big writing news! Refills for all Paper-Mate Pens are now available in red, green and black ink—as well as the standard blue. And all are approved by bankers because they're guaranteed not to transfer, smear or fade. They're safe for checks and legal documents.
● Professional Discount 20% ●

SEND CHECK OR MONEY ORDER
(We absorb postage)
PARA-TYPE STATIONERY
200 West 52nd Street, New York 19, N. Y.
Phone Circle 7-3626

★★★★

KALAMAZOO
IS Bigger THAN
SEATTLE
AS A TV MARKET!
(241,832 Sets Against 232,700!)

WKZO-TV (Official Basic C.B.S. Television Outlet for Kalamazoo-Grand Rapids) reaches 28 rich counties in Michigan and Northern Indiana—in which Videodex reports that WKZO-TV gets *129.3% more evening viewers* than Station "B"! Get *all* the facts!

WKZO-TV
FETZER BROADCASTING COMPANY
KALAMAZOO
AVERY-KNODEL, INC., REPRESENTATIVES

WANTED BY
WOAI, 50,000 Clear-Channel Watts, San Antonio now seeking young girl western singer for early morning show. Possibility some TV later. Excellent set-up, good pay.
Contact Perry Dickey, P. O. Box 2641, or telephone G. 4221. No collect calls.

MAIL ORDER HOUSES GET SUN. TV REPRIEVE

Local mail order houses who are extensive users of television breathed a sigh of relief this week following N. Y. Gov. Thomas E. Dewey's veto of a state bill which would have outlawed taking of phone orders for retail goods on Sundays.

Gov. Dewey vetoed the bill over the weekend on the basis that it might produce "unintended results." Mail houses estimated that 50-85% of their business came on Sundays via spiels during feature film shows on local stations. Stations figured about 20% of their Sunday billings came from the mail order houses. Effect of the bill would have been to prevent such Sunday sales, thus putting the houses off the air on Sundays, and perhaps during the week too.

Mutual-Lever

Continued from page 25

going through an agency, pacted for two spots per night, at a net time-and-talent charge of $15,000 per week. Net cost for the 26 weeks: $390,000.

Advantage the Mutual plan has over the rotating spot plans of the other nets is its low cost, made possible via an arrangement with the web's stations under which they, in lieu of charging for the first nationally-sponsored half-hour, get a free second half-hour nightly which they can sell locally. Web doesn't put any talent charge on the locally-sold half. Thus, for example, WNOE, New Orleans, managed to sell its half-hour to a single local sponsor, making more out of the deal than it would have had it gotten a share of two nationally-sponsored half-hours.

On this basis, Mutual is able to undersell all the other webs, whose prices for the same one-minute spot range from $3,700 to $5,000 per night. As is, Multi-Message is completely sold except for two minutes, one on Tuesday, the other Thursday, in the Camel-backed segment.

Fair Play Code

Continued from page 25

vision camera must be able to go where other reporters go."

Confusion in the public mind which makes trials out of the hearings is not television's fault, Stanley said, but it is a confusion which Congress or its committees must clear up. "In my opinion," he said, "it would be highly improper for television to undertake on its own to establish rules for legislative inquiries. Our function is to report, and we ask that the right be unrestricted."

Cites 'Injustices'

Miss Kenyon was disturbed by the injustices done witnesses and individuals mentioned in the hearings, injustices which she believes must be eliminated before television is allowed on the scene. "Until a code (of fair play) is adopted," she said, "we (the ACLU) do not want extended to these meetings the coverage of TV." The telecasts are so brilliantly successful, she observed, that the abuse to civil liberties in the hearings themselves are magnified. She also said that TV coverage intensifies "the desire of a Congressman, looking for publicity, to make a spectacle of the hearings" and the meetings turn "into a shambles."

Novik insisted that it is foolish to wait until there is a code of rules for the hearings before putting them on television, and hinted we might wait a long time before Congress acted. In opposition to Stanley, he said that some rules should be used by broadcasters in setting up coverage.

He offered some suggestions made by the radio committee of the ACLU, of which he is a member. They included advance planning by the broadcaster and the legislative committee so that a fair and impartial hearing can be arranged in the time allotted for the telecast; broadcast of the full program or the series by stations; opportunity for persons unfavorably mentioned to defend themselves or have a statement read before the same audience; continued announcements that the proceedings are hearings, not trials; presence of an announcer to explain unexpected happenings; fair treatment in the matter of camera angles and broadcast not only of sensational investigations but important sessions as well.

Toscy Coming Back

Arturo Toscanini will return for the 1953-54 season, his 16th, on NBC radio, Frank White, the web's prexy, announced yesterday (Tues.).

The maestro will conduct the NBC Symphony Orchestra in 14 concerts, with his protege Guido Cantelli handling eight. First Toscy date is Saturday, Nov. 7.

'Little League Baseball School' as WCBS-TV Sat. Series; Henrich to Host

Tommy Henrich, the "Old Reliable" of the New York Yankees, will be host and instructor at "The Little League Baseball School," new program to make its debut on WCBS-TV, N. Y., Saturday, May 2.

Show, scheduled for 10:45 to 11 a.m., will necessitate an earlier opening for the station, which now starts at 11 on Saturdays. Beginning that date, WCBS-TV will open at 10:30 a.m. with a public-service film to be followed by the baseball-school show.

Guest on the first program will be Preacher Roe of the Brooklyn Dodgers, and the show will be a salute to the Norwalk, Conn., team, 1952 Little League champions who will be present.

Following programs will have famous players as Henrich's guests to teach the Little League kids, age eight to 13, the major-league refinements of the game.

The league, which has 15,000 teams and 3,576 leagues in the U. S., Canada and Puerto Rico, was founded in 1939. Pete McGovern is president, with headquarters at Williamsport, Pa. There are 152 leagues in the metropolitan N. Y. viewing areas.

Senate Group to Mull OK of NARBA Treaty Re Continent's AM Bands

Washington, April 21.

The Senate Foreign Relations Committee is finally getting around to considering the North American Regional Broadcasting Agreement (NARBA) which was negotiated in Havana and Washington in 1950. A subcommittee, headed by Sen. Charles W. Tobey (R-N.H.), will begin hearings early next month. Ratification by the Senate is required before the treaty can become effective.

Agreement, allocating AM frequencies among the nations of North America, has been before the Senate since February, 1951. It was submitted by former President Truman with a recommendation for ratification.

Because the Agreement does not guarantee full "border" protection to six of the 25 Class I-A clear channel stations in the United States, opposition to NARBA will surely be registered by the Clear Channel Broadcasting Service which claims that rural radio service in certain areas will suffer if the treaty is ratified.

However, the majority of these six stations are presently suffering extensive interference due to operation by foreign stations in violation of the previous NARBA and this interference would either be eliminated or minimized by terms of the new Agreement.

Although the Department of State and the FCC conceded that the new pact contains provisions less favorable to the U.S. than the previous NARBA, which expired in 1946, they advised the Senate that the position of broadcasting in this country would be far more favorable than in the absence of a treaty.

"Within the framework of the new NARBA," the State Department advised, "the people of the U.S. can continue to receive, in general, the same level of broadcasting service received by them heretofore and there is considerable room within that framework for improvement of broadcasting service within the U.S. by domestic action."

One of the results of ratification of the Agreement would be to enable FCC to expedite disposition of the long-pending clear channels proceedings. Ratification would also enable the U.S. government to work out a satisfactory bilateral agreement with Mexico which is not a signatory to the new NARBA.

Lubbock's Second TVer (KCBD-TV) Preems Sun.

Lubbock, April 21.

Lubbock will have two television stations on the air by the end of the week if plans by KCBD-TV to start broadcasting on Sunday (26) go according to schedule. Launching of the new TV counterpart to KCBD will start a full-fledged listenership and sponsorship battle—KCBD is an NBC-ABC affiliate, while WDUB, which has been in operation since last November, carries CBS and DuMont shows.

New outlet has tentatively scheduled nine hours of network programming, with number of film shows, including the CBS Syndication package and packages from Ziv and United Television Programs. It's also set local shows, including a musical program from Texas Tech College.

WPIX Sets Realty Show

Subject of real estate is coming into greater vogue in the New York area. WPIX, N. Y. Daily News station, has set "Househunting with Bergton" for a Saturday night showcasing, starting next week. Program features New Jersey realtor B. J. Bergton giving tips on real estate. Another house-hunting series, "House Detective," has been making the rounds of the N. Y. stations for the past year, and is currently on WABC-TV.

VARIETY

April 15, 1953

Annual Showmanagement Awards

Woman of the Year

Running unopposed on a platform of a Westinghouse in every home and a frost-free America, an amateur politician by the name of Betty Furness romped in by a landslide at the Chicago conventions.

The Furness gal, opening and closing refrigerator doors, was as familiar a sight on the TV screens of the nation during both conventions as any of the candidates, and she probably won more friends and influenced more people than some of 'em.

It was more, though, than just a virtuoso endurance performance. It was also one of the best video sales jobs of the year. Miss B, not only displayed her staying powers, but also proved again that one of the best ways to sell on TV is by demonstrating the product, with an appealing and convincing demonstrator doing the pitch.

Journal-American

By JACK O'BRIAN

Miss TV: Betty Furness

Betty Furness is "Miss Television" this fine '52-53 season. She consistently has managed a miracle: Kept herself a glamorous and important personality while opening and slamming refrigerator doors. Her refreshing, young-matron appearance—calm and intelligent demeanor and everything that's "nice," in the most truest connotation of that sometimes apologetic word—makes her almost the single exception, the Switzerland in the war of words and carnival pitching, a lady with a sponsored message we're glad to see.

In the convention madhouse last year she was so popular with viewers she might have got on either ticket. In her electrified regular role or her occasional excursions into the encroachments of entertainment, she's always a lady, a young lady, a beautiful young lady, and our "Miss TV" this year.

Gratefully —

Betty —

Jocks, Jukes and Disks

By HERM SCHOENFELD

Eddie Fisher: "I'm Walking Behind You"-"Just Another Polka" (Victor). "Walking Behind You," a British import, is getting off to a flying start via this etching. **Frank Sinatra's** cut of this sentimental item for Capitol will give the Fisher slice a close run for the money, it being Sinatra's best vocal in a long time. On the Victor flip, "Just Another Polka" is a light bouncy tune with a cute lyric. It could step out big as another "Hoop-De-Doo." **Hugo Winterhalter** orch backs up smartly.

Jo Stafford: "Just Another Polka"-"My Dearest, My Darling" (Columbia). Jo Stafford's bright workover of "Polka" has solid click potential. Snappy pace makes it a natural for juke spins. On the reverse, Miss Stafford warbles a fine country-styled number in the "Keep It A Secret" groove, **Paul Weston** orch accomping tastefully.

Mills Bros.: "Say Si Si"-"I'm With You" (Decca). This revival of "Say Si Si," looks like another hit for the Mills Bros. They bounce this oldie in their glossy harmonizing style for top impact. "I'm With You" is an okay rhythm number with fair prospects.

Vaughn Monroe: "Ruby"-"Less Than Tomorrow" (Victor). "Ruby" has stepped out via **Dick Hayman's** instrumental version for Mercury but this cut by **Vaughn Monroe** could move to the top. It's a fine lyric by **Mitchell Parrish** and Monroe's vocal ranks among his most effective. **Nick Perito's** accordion slice of this number for Coral also is standout. On the Victor flip, offbeat for commercial impact. "Lovers" is one of those dramatic ballads usually associated with **Frankie Laine's** style. Miss Kitt delivers it strongly but the pop values are dubious. Flip is a Turkish folk song, sung in Turkish lingo by Miss Kitt with a bizarre bazaar background by **Henri Rene's** orch. Miss Kitt supplies some English interpolations but the lyric is still as clear as halvah.

Champ Butler: "I'm Walking Behind You"-"Take These Chains From My Heart" (Columbia). Champ Butler also comes up with a fine slice of "Walking Behind You" and will add to the tune's pulling power. Butler delivers in simple direct style suitable for this lyric. British songstress **Dorothy Squires** has another neat interpretation of "Walking" for Coral.

Wally Cox: "What A Crazy Guy"-"Tavern In The Town" (Victor). Wally Cox, the "Mr. Peepers" of the NBC-TV show, delivers one of his nitery monologs, "What A Crazy Guy (Dufo)" with his underplayed screwball comedy style. On "Tavern," he demonstrates his trick pipes by a simultaneous multiple-voiced workover of the lyric. Both sides will probably appeal only to the Cox cultists.

The Commanders: "Honey In The Horn"-"Swanee River Boogie" (Decca). Decca's new orch, The Commanders," register as a promising combo in this coupling. "Honey" is a rhythm tune which this crew moves at a neat clip through an interesting arrangement. Flip is in a familiar boogie groove.

Lorry Raine: "There's Nothing Left To Do"-"A Wooin' We Will Go" (Kem). Lorry Raine is a fine stylist and she gets suitable material in "There's Nothing Left To Do," a blues number with a solid beat. This could be a big one for Miss Raine. Flip is a light polka-styled tune with doubtful prospects.

Hadda Brooks: "You Let My Love Get Cold"-"Dreamin' and Cryin'" (Columbia). Hadda Brooks is a superb handler of blues songs but her efforts are almost lost in gimmicked-up echo chamber efforts in "You Let My Love Grow Cold." It's a solid number for the genre but mechanically overdone. Flip is an okay blues number handled straight by Miss Brooks.

Bas-Sheva: "Caravan"-"My Mother's Lullaby" (Capitol). Bas-Sheva, recent addition to Capitol's roster, should stir up plenty of noise with her slice of "Caravan." Gal delivers in an exciting piping style and she gives the tune its proper near-eastern atmosphere. **LeRoy Holmes** has a standout dance arrangement of the same tune on the M-G-M label. Bas-Sheva also scores with the ballad lullaby on the reverse.

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
87th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively for Coral Records
"MINNIE THE MERMAID"
Backed by
"SAY IT ISN'T SO"

Album Review

Harry James Orch: "One Night Stand" (Columbia). Taped at an actual one-night stand at the Aragon Ballroom in Chicago last year, this set showcases the Harry James crew at its best. The vitality of the band here is in contrast to the some of the tired sides made in the recording studios in recent years. James' trumpet solos are commercially excellent with the usual pyrotechnical display on "The Flight of the Bumble Bee." Standout sides are "Mam Bongo," "Blues From 'An American From Paris'," "There They Go," "Don't Stop" and "You Go To My Head."

Platter Pointers

Ricky Vallo continues to impress on "There's No You" (M-G-M) . . . **Lawrence Welk** has an okay slice on "Ohio" (Coral) . . . **Ernie Rudy** orch has a fair coupling in "You Took the 'Sweet' Out of Sweetheart" and "Ott in a Eddo" (Coral) . . . **Buddy Costa's** big pipes show up well on "Heaven Forbid" on the indie Pyramid label . . . **Betty Clooney** works over the novelty, "An Onion and You," on the indie Round label for okay results . . . **Dickie Valentine** has fine etching of "Broken Wings" (London) . . . **Dick Stabile's** "Makin' Up for Lost Time" on the Capitol label rates spins.

M-G-M Taps Al Trace

Vet orchster Al Trace has been inked to a longterm pact by M-G-M Records.

Trace's initial M-G-M coupling, out in two weeks, will feature femme vocalist Betsy Gay.

Best Bets

EDDIE FISHER ..... **I'M WALKING BEHIND YOU**
RCA Victor ..... *Just Another Polka*
JO STAFFORD ..... **JUST ANOTHER POLKA**
Columbia ..... *My Dearest, My Darling*
MILLS BROS. ..... **SAY SI SI**
Decca ..... *I'm With You*
VAUGHN MONROE ..... **RUBY**
Victor ..... *Less Than Tomorrow*
GORDON JENKINS ORCH. ..... **ONE WILD OAT**
Decca ..... *When They Speak of You*

Longhair Disk Reviews

Berlioz: Romeo And Juliet (Columbia, $5.45). First recording of the complete orchestral score of the dramatic choral symphony, with all its romance and tragedy ably caught in the brilliant, lushly-sounding performance of the N. Y. Philharmonic, under Dimitri Mitropoulos.

Wagner: Parsifal and Schubert: Rosamunde (RCA Victor, $5.45). Glowing, richly-toned performance of selections from "Parsifal," and gay reading of "Rosamunde" ballet music, by Leopold Stokowski and his orch. "Rosamunde" side a little cloudy in spots.

Liszt: Concertos No. 1 in E Flat, No. 2 in A (Westminster, $5.95). Full-bodied, engaging performances of the two Liszt concertos by pianist Edith Farnadi, with the Vienna State Opera orch under Herman Scherchen for competent backing. Pianist's mannish touch and competent technique stand out.

Rimsky-Korsakov: Le Coq d'Or Suite and Capriccio Espagnol (London, $5.95). L'Orchestre de la Suisse Romande, under Ernest Ansermet, in a vividly recreated reading of the dashing "Espagnol." Exotic "Coq d'Or" is somewhat sedately played at times, very exciting at others.

Dvorak: Slavonic Dances (Urania, 2 LP, $11.90). Complete set of 16 delightful folk-dances, played with great authority, feeling and flourish by the Czech Philharmonic, under Vaclav Talich. Utterly charming album.

Delius: Eventyr and North Country Sketches (Columbia, $5.45). Idyllic, impressive, somewhat sombre music, loyally and expertly offered by Sir Thomas Beecham and the Royal Philharmonic.

Mendelssohn: Scotch Symphony (Capitol, $5.95). Good, solid recording by the Pittsburgh Symphony under William Steinberg, with rich orchestral sound.

Brahms: Concerto No. 1 in D Minor (Vox, $5.95). Impressive, spacious and a little slow-paced performance of Brahms' noble concerto by Friedrich Wuhrer, assisted by the Vienna State Philharmonia under Hans Swarowsky. Piano work is thoughtful, poetic and accomplished. *Bron.*

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of April 10-April 16, 1953
(Listed Alphabetically)

A Fool Such As I	Robbins-M
April In Portugal	Chappell
Breeze	Leeds
Caravan	American
Doggie In The Window	Santly-J
Don't Let The Stars Get In Your Eyes	Four-Star
Downhearted	Paxton
Have You Heard	Brandom
Haven't Got A Worry	Famous
Hot Toddy	Coachella
How Do You Speak To An Angel—*"Hazel Flagg"	Chappell
Hush-A-Bye—†"The Jazz Singer"	Remick
I Believe	Cromwell
I Confess	Witmark
I'm Sittin' On Top Of The World	Feist
Keep It A Secret	Shapiro-B
My Jealous Eyes	Famous
Nearness Of You	Famous
Ohio—*"Wonderful Town"	Chappell
Open Up Your Heart	Longridge
Pretend	Brandom
Seven Lonely Days	Jefferson
Side By Side	Shapiro-B
Song From Moulin Rouge—†"Moulin Rouge"	Broadcast
Suddenly	Hill-R
Tell Me You're Mine	Capri
Till I Waltz Again With You	Village
Twice As Much	Porgie
Why Don't You Believe Me	Brandom
Wild Horses	Simon
Your Cheatin' Heart	Acuff-R

Second Group

A Little Love	Lion
Anywhere I Wander—†"Hans Christian Andersen"	Frank
Blue Gardenia—†"Blue Gardenia"	Harms
Ecstasy Tango	Jefferson
Golden Years—†"Houdini"	Paramount
Gomen Nasai	Disney
Hold Me, Thrill Me, Kiss Me	Mills
Kaw-Liga	Milene
Lady Of Spain	Fox
Little Red Monkey	Miller
Lonesome	Miller
My One And Only Heart	Roncom
No Help Wanted	Acuff-R
Pour Me A Glass Of Teardrops	Advanced
Quiet Girl—*"Wonderful Town"	Chappell
Ramona	Feist
Ruby—†"Ruby Gentry"	Miller
Sweet Thing	Hill & R
Thumbelina—†"Hans Christian Andersen"	Frank
When The Red Red Robin Comes Bob Bob Bobbin'	Bourne
Will-O'-The-Wisp Romance	Triangle
Wish You Were Here—*"Wish You Were Here"	Chappell
Without My Lover	Bourne

Top 10 Songs On TV

(More in Case of Ties)

April In Portugal	Chappell
Breeze	Leeds
Doggie In The Window	Santly-J
Hush-A-Bye	Remick
I Believe	Cromwell
No Two People	Frank
Pretend	Brandom
Side By Side	Shapiro-B
When The Red Red Robin Comes Bob Bob Bobbin'	Bourne
Your Cheatin' Heart	Acuff-R

Five Top Standards

(More In Case of Ties)

Lady Of The Evening	Berlin
Lover	Famous
Pretty Girl Is Like A Melody	Berlin
Waitin' For The Robert E. Lee	Alfred-H
Without A Song	Miller

† *Filmusical.* * *Legit musical.*

VARIETY 10 Best Sellers on Coin-Machines

1. DOGGIE IN THE WINDOW (11)	*Patti Page*	*Mercury*
2. PRETEND (8)	*Nat (King) Cole*	*Capitol*
3. TILL I WALTZ AGAIN WITH YOU (16)	*Teresa Brewer*	*Coral*
4. SIDE BY SIDE (12)	*Kay Starr*	*Capitol*
5. TELL ME A STORY (5)	*F. Laine-J. Boyd*	*Columbia*
6. I BELIEVE (1)	*Frankie Laine*	*Columbia*
7. DON'T LET THE STARS GET IN YOUR EYES (18)	*Perry Como*	*Victor*
8. HAVE YOU HEARD (14)	*Joni James*	*M-G-M*
9. TELL ME YOU'RE MINE (14)	*Gaylords*	*Mercury*
10. YOUR CHEATIN' HEART (7)	*Joni James*	*M-G-M*

Second Group

YOUR CHEATIN' HEART	*Frankie Laine*	*Columbia*
SOMEBODY STOLE MY GAL	*Johnnie Ray*	*Columbia*
SEVEN LONELY DAYS	*Georgia Gibbs*	*Mercury*
DOWNHEARTED	*Eddie Fisher*	*Victor*
ANNA	*Sylvano Mangano*	*M-G-M*
I'M SITTING ON TOP OF THE WORLD	*Paul-Ford*	*Capitol*
WHY DON'T YOU BELIEVE ME	*Joni James*	*M-G-M*
KEEP IT A SECRET	*Jo Stafford*	*Columbia*
RUBY	*Richard Hayman*	*Mercury*
BIG MAMOU	*Pete Hanley*	*Okeh*
CARAVAN	*Ralph Marterie*	*Mercury*
SAY IT WITH YOUR HEART	*Bob Carroll*	*Derby*
NO HELP WANTED	*Rusty Draper*	*Mercury*
PRETEND	*Ralph Marterie*	*Mercury*

[Figures in parentheses indicate number of consecutive weeks song has been in the Top 10]

MUSIC BIZ 'GIMMICK ERA' AT END?

Standard Pubs Press ASCAP For Revision of Payoff Plan

Hit hard by the new payoff system used by the American Society of Composers, Authors & Publishers, top standard-educational publishers are meeting regularly with ASCAP's pub board members in an effort to reach some kind of adjustment. ASCAP revenue for the standard firms was lopped drastically by the current accent on performances in place of the old "availability" rating which rated songs by intangible "prestige" and "cultural" values.

Since ASCAP's new availability bracket, which accounts for 30% of the full publishers dividend, is based exclusively on a mathematical count of plugs for all tunes over two years old, the standard and "art" songs have lost out in the performance ratings. As a result, the standard pubs are requesting a new weighting system which will favor the classical selections.

Pop publishers on ASCAP's board are understood ready to make concessions to the standard firms but not to the extent of fully restoring their former take. One of the issues now in dispute is the value to be given an "art" song. The pop pubs are willing to multiply the plug values of such numbers but as yet have been unable to reach a satisfactory definition of an "art" song which would not also cover a pop oldie.

Paul-Ford Team Hit 500,000-Plus Sales Clip On 13 Straight Disks

With Capitol Records' latest Les Paul-Mary Ford release, "I'm Sitting on Top of the World" and "Sleep," currently moving at a hot sales clip into the 500,000 sales bracket, the disk team is maintaining its record of pulling all its Cap releases over the 500,000 sales mark.

Since the duo initially broke into the bigtime in 1951, 13 releases, including the current platter, have passed the 500,000 sales figure with two disks, "Mocking Bird Hill" and "How High the Moon," moving into the golden 1,000,000 sales bracket. Current sales total on latter platter now is 1,500,000. It's their top seller.

Paul-Ford disks which have passed the 700,000 sales figure are "Tennessee Waltz," "Meet Mr. Callaghan," "Lady of Spain," "The World Is Waiting for the Sunrise," and "Tiger Rag."

MEL ALLEN'S 'CASEY' KIDISK FOR GOLDEN

Anent the opening of the baseball season last week, sportscaster Mel Allen has been tagged by Golden Records, disk subsid of Simon & Schuster, to recite "Casey At The Bat" in a kidisk version.

Allen will recite the first two stanzas of Ernest L. Thayer's classic poem and then switch to a play-by-play description of the inning in which Casey struck out. De Wolf Hopper made the original wax version of the poem for RCA Victor almost 50 years ago.

Eddy Howard to Lay Off 1-Niters for Some Time

Chicago, April 21.

Bandleader Eddy Howard, who was stricken with a heart attack last Friday (17) while playing the Rock Island Auto Show, will take an extended rest before getting back into the business. Afterwards, he will confine his activities to making records and will not do any personal appearances with the band for some time.

Howard was finishing a nine-day stint when he became ill. Norman Lee took over the baton for the rest of the engagement.

Presser Music Forms Pop Tune Division

Theodore Presser Co., standard and educational music firm, moved into the popular music field last week with the opening of a pop division. It's the firm's first move into the pop market since its inception about 75 years ago.

Bob Sadoff, contactman for Laurel Music, has been named general professional manager. He'll headquarter in New York. Presser's main office is in Philly.

Brit. Col Pacts Dario Soria In U.S. Distrib Deal

British Columbia Records, a subsid of Electrical & Musical Industries (EMI) in England, has finalized its U. S. distribution deal with Dario Soria, former head of Cetra-Soria Records. Soria will release British Columbia's classical catalog in this country via a new corporation, EMI Sales (U.S.), Ltd., in which he and Richard Dawes, of the British company, are directors. It's understood that the new label will be called Angel Records.

British Columbia formerly had an exchange deal with U. S. Columbia but the latter company ended the deal a couple of months ago for a hookup with the Philips Co. of Holland which will handle the U. S. disks in England and on the Continent. Soria recently sold out his interest in the Cetra-Soria catalog of operatic recordings to Capitol Records.

BROADWAY SUES VOGEL OVER SPLIT RENEWALS

Broadway Music filed suit in N. Y. Federal Court last week against publisher Jerry Vogel and tunesmith Jack Norworth for back royalties on several copyrights penned by the late Albert Von Tilzer and Norworth. In 1936 Broadway and Vogel agreed to a 50-50 split on the royalties when Norworth authorized Vogel to pick up the renewals. Broadway now alleges that Norworth had no right to authorize the transfer of the renewals to Vogel.

Tunes, "Take Me Out To The Ball Game," "Honey Boy," "Smarty" and "Good Evening Charlie," originally were placed in Von Tilzer's York Music, a subsid of the firm.

Red Buttons Opens Pubbery for Col Tunes

TV comic Red Buttons, who hit the wax market last week via his Columbia Records etching, "Strange Things Are Happening" and "The Ho-Ho Song," has formed his own pubberies, Arbee and Helayne Music. Initial tunes in the firms, of course, are "Happening," which was placed with Helayne and "Ho-Ho," which went to Arbee. Both firms are affiliated with the American Society of Composers, Authors & Publishers.

Buttons is the second tele comic in recent months to move into the publishing field. Jackie Gleason formed Jaglea Music for the publication of his composition, "Melancholy Mood." Arbee, incidentally, is an anagram of Buttons' initials, while Helayne is his wife's monicker.

HIT LIST SHOWS SONG'S THE THING

Music biz execs believe that the "gimmick era" has now reached the end of its tether. After some two years of dominance by echo chambers, multiple-voice tracks and other trick new sounds, the music business is reverting back to the solid fundamentals—the good song and the good interpretation.

Belief by trade toppers that the gimmicks are fading is substantiated by the current hit lists. The tunes that are coming up the fastest are in the class bracket and they are breaking through via instrumental versions and straight vocals. In no case is electronic wizardry overshadowing the song material as was the case when the gimmicks were running wild on wax.

The No. 1 disk, Patti Page's "Doggie in the Window," uses dog barks but that's considered the last gasp of the recent cycle, although even in this case, it's maintained that the barking is secondary to the tune's idea and Miss Page's rendition. There is no ambiguity, however, about the class values of such current tunes as "I Believe," "April in Portugal," "The Song From Moulin Rouge" and "Ruby," which are making a run to the top of the hit lists.

Publishers and songwriters are welcoming the new trend since it reestablishes their role as producers of material. In the era of gimmicks, the artists & repertoire man and his recording engineer could take more credit for the final sound on disks than the tunesmith.

While the gimmicks are becoming passe, the same doesn't hold true of the cornball songs. These still have a firm grip on the hit lists and music execs expect that they always will since the country cleffers propound fundamental messages in an easily understood lyrical and melodic framework.

49-Cent Kidisks Prepped By Col

Columbia Records is planning to hit the kidisk field shortly with a new 49c line to supplement its regular $1 juve platters. Low-priced series will most likely be issued on 45 rpm platters. Top Col execs have recently been studying the economics of a 49c kiddie line and will probably make their move shortly.

Last fall, RCA Victor released 49c kidisks on the Bluebird label. The lowest price platters in this field are issued by Simon & Schuster's wax subsid, Golden Records, which markets a 25c disk.

Okeh Tags June Anthony

Okeh Records, Columbia subsid, has added Cleveland thrush June Anthony to its artists' stable.

Miss Anthony cuts her first sides for the label today (Wed.).

Small Pubs, Without Cash or Clicks, Getting Squeezed Out of Music Biz

Faced with tough competition in a narrowing market, a flock of small indie pubs are planning to fold their tents and fade out of the music biz picture in the next year or so.

In the last two years, especially, there's been an influx of new pubberies formed by music men who've been put at liberty due to the cutdown of personnel by the larger firms. For the most part, the new pubs have been operating on shoestrings waiting for the "hit." Time and capital, however, are running out and many of the newer group of pubs admit that they can't hold out any longer. Even those who received deals from Broadcast Music, Inc., are ready to throw in the towel claiming that BMI won't pick them up for another year when their initial contract term is up.

The smaller pubs, who've been pointing to the recent breakthrough of Sid Prosen's Village Music with "Till I Waltz Again With You" as an example of how a smalltimer can hit the bigtime, are growing less optimistic as they realize that it's a 1,000-to-one shot that it can happen to them. Competition from the established firms and the will-o-the-wisp quality of the current wax market are proving too much for their slim pocketbooks.

It's also reported that several medium-sized pubs are considering selling out their operations if the right deal for their catalogs comes along. Prospective buyers are now rating catalogs at five to seven times their annual American Society of Composers, Authors & Publishers payoff which means that a catalog netting an average $5,000 a year from ASCAP is worth from $25,000 to $35,000.

Kay Thompson & Co. Wax for Coast Indie

Allied Records, indie Coast label, has pacted Kay Thompson & The Williams Bros. to an exclusive waxing deal. The nitery team previously had recorded several sides for Columbia.

Allied is the diskery which kicked off "Say You're Mine Again" with The Three Dons & Ginny Greer.

Victor Mulling New Label For Rhythm & Blues

Top echelon huddles are currently under way at RCA Victor over an idea to set up additional labels in the non-classical field. It's understood that one of the proposed new labels would be targeted for the rhythm & blues field.

If the Victor execs concretize this project, it will not be tied to the new quasi-indie label, as yet unnamed, for which Joe Carlton is artists & repertoire chief. Latter subsid will be active in all markets, except the classical, under an independent distrib setup.

Victor currently has an extensive rhythm & blues artists roster and wants to pitch for this market with maximum strength. Exec thinking is that a separate label might focus more attention on this merchandise line. A jazz reissue label is not in the works since Victor's name in this field is very strong with collectors. Greater accent on this operation, however, was pointed up by the recent appointment of George Frazier to handle special projects, such as culling old masters from the Victor archives into jazz sets.

DORSEY BROS. TEE OFF JOINT BAND IN MAY

Knoxville, April 21.

Cementing an 18-year separation, Tommy and Jimmy Dorsey have sealed a pact to reunite under one name. They originally split up in 1935. They will call themselves "The Fabulous Dorseys," according to Jimmy Dorsey. He is in Knoxville after playing for a University of Tennessee spring dance last night (Mon.).

They will make their first appearance together May 13 at Huntington, Pa. They are getting together in order to cut expenses.

Vince Carson, night club crooner, will make his wax debut via the indie Cadillac label.

Chi Disker Challenges Copyright Act in Fight Vs. Infringement Charges

Chicago, April 21.

Contention that the compulsory licensing feature of the Copyright Act is unconstitutional is the highlight of the answer that Mort Schaeffer, defendant's attorney, filed in Chicago Federal Court last week in reply to charges that James M. Martin, record wholesaler, had infringed on several music publishers' tunes. Harry Fox had filed action on behalf of Bourne, Robbins and Paramount, claiming that Martin had reproduced, without permission, "Stompin' at the Savoy," "Here Comes My Ball and Chain" and "In a Little Second-Hand Store."

Schaeffer maintains that there is an abridgement of the Constitution in that after the copyright proprietor has once permitted the recording or printing of his material he has no control over it; that anyone may reproduce it without his permission.

Lawyer said "taking away from the copyright proprietor exclusive rights to make any arrangement or setting of it, or the melody of it, in any system by notation or in any form of record in which the thought of an author may be recorded and from which it may be read or reproduced, is unconstitutional."

AMES BROS. EXITING CORAL TO JOIN RCA

Ames Bros., vocal quartet, is moving out of Coral Records to join RCA Victor's artists' roster. Combo will make the move the middle of May when their Coral pact expires. Group has been one of Coral's bestsellers on wax.

In making the switch Ames Bros. will be the first male vocal combo to appear on the pop Victor label in recent years.

All-Time Song Hits—1894-1952

(According to Encyclopedia of American History, edited by Richard B. Morris (Harper)

On The Sidewalks Of New York (w & m by Charles B. Lawlor and James W. Blake) 1894
Stars And Stripes Forever (John Philip Sousa) 1897
Sweet Adeline (w—Richard Gerard (Husch); m—Harry Armstrong) 1903
Take Me Out To The Ballgame (w—Jack Norworth; m—Albert von Tilzer) 1908
Ah! Sweet Mystery Of Life (w—Ridea Johnson Young; m—Victor Herbert) 1910
A Perfect Day (Carrie Jacobs Bond) 1910
When Irish Eyes Are Smiling (w—Chauncey Olcott and George Graff, Jr.; m—Ernest R. Ball) 1912
St. Louis Blues (W. C. Handy) 1914
Dinah (w—Sam M. Lewis and Joe Young; m—Harry Akst) 1925
Ol' Man River (w—Oscar Hammerstein 2d; m—Jerome Kern) 1927
Stardust (w—Mitchell Parish; m—Hoagy Carmichael) 1929
Easter Parade (Irving Berlin) 1933
God Bless America (Irving Berlin) 1939
White Christmas (Irving Berlin) 1942

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP. †BMI.

Pos. this wk.	Pos. last wk.	No. weeks in 'log	Artist	Label	Song	EAST								SOUTH							MIDWEST							FAR WEST						TOTAL POINTS
						N.Y.	Sch'ctady	Troy	An'polis	Baltimore	Fitchburg	Lawrence	Hartford	D.C.	Atlanta	Sav'nah	Tampa	Miami	L'ville	Dallas	Gonzales	Norfolk	Chi.	St. L.	Det.	C'l'bus	Cincy	Omaha	Mpls.	Hollywood	Denver	Phoenix	Seattle	Fresno	Alb'q'que	
						Jack Lacy—WINS	Earle Pudney—WGY	Paul Flanagan—WTRY	Tony Donald—WNAV	Buddy Deane—WITH	Tal Hood—WFGM	Pete Ward—WCCM	Jack Downey—WONS	Jackson Lowe—WOL	Herb Harris—WQXI	John Wrisley—WSAV	Pat Chambers—WFLA	Lee & Lorraine Ellis—WINZ	Bob Kay—WAVE	Jimmy Lowe—WHK	David Walshak—KCTI	Roger Clark—WNOR	Jim Lounsberry—WJJD	Ed Bonner—KXOK	Ed Sawtell—WJLB	Gene Fullen—WBNS	Bill Dawes—WCPO	Johnny Pearson—KOWH	Jack Thayer—WTCN	Bill Anson—KFWB	Ray Perkins—KFEL	Dick Gilbert—KXIL	Gil Henry—KING	Bob Harris—KFRE	Jerry Nesler—KGGM	
1	1	12	Patti Page	Mercury	*Doggie in the Window	..	..	3	1	2	..	..	..	..	..	..	..	2	1	2	2	..	3	..	4	..	4	4	1	..	3	..	3	2	9	130
2	3	9	Frankie Laine	Columbia	*I Believe	1	..	2	..	..	..	2	6	..	..	..	5	..	3	..	4	..	..	..	1	2	..	..	4	4	4	..	1	1	5	120
3	6	11	Joni James	M-G-M	†Your Cheating' Heart	2	..	5	..	6	..	..	..	..	..	2	..	1	5	5	..	..	..	..	5	..	1	7	..	3	2	..	..	3	1	106
4	10	5	Percy Faith	Columbia	†Song from Moulin Rouge	10	..	7	2	5	..	..	..	1	..	..	9	4	9	4	..	1	1	..	..	7	..	9	10	..	..	2	2	7	..	97
5	2	11	Nat (King) Cole	Capitol	*Pretend	3	1	6	..	..	..	..	..	..	7	3	..	3	2	10	..	..	6	..	..	..	3	..	..	..	1	..	..	6	2	90
6	31	3	Richard Hayman	Mercury	*Ruby	5	..	4	..	..	3	4	2	9	..	..	4	..	..	..	..	10	..	..	..	..	..	..	..	10	..	3	..	..	..	56
7	23	5	Les Baxter	Capitol	*April in Portugal	..	..	..	..	..	..	..	..	4	2	..	3	..	10	..	..	..	2	4	..	..	..	..	8	..	..	10	6	8	..	53
8	5	12	Kay Starr	Capitol	*Side by Side	..	7	..	..	..	..	..	..	..	..	4	..	..	7	8	5	..	..	..	..	9	..	..	..	6	5	8	..	5	7	50
9	8	8	Georgia Gibbs	Mercury	*Seven Lonely Days	6	..	..	..	4	..	..	..	..	..	..	..	10	..	6	6	9	7	..	..	1	..	5	..	..	..	..	..	..	..	45
10	..	1	Sylvana Mangano	M-G-M	†Anna	..	..	..	..	..	1	..	..	7	..	..	1	..	..	..	..	6	5	..	..	..	..	..	2	..	..	..	..	..	..	44
11	20	2	Pete Hanley	Okeh	†Big Mamou	..	6	..	4	..	4	..	..	..	..	..	..	..	..	..	..	3	..	..	3	..	..	..	..	5	..	..	..	..	..	41
12	11	14	Ralph Flanagan	Victor	*Hot Toddy	..	3	..	9	..	..	..	..	2	..	..	7	..	..	7	..	..	8	..	..	..	..	..	..	..	..	9	..	..	3	40
13	18	6	F. Laine-J. Boyd	Columbia	†Tell Me a Story	..	..	1	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	1	..	9	9	..	4	..	..	37
14A	4	21	Teresa Brewer	Coral	†Till I Waltz Again	..	..	10	6	8	..	..	..	..	9	..	..	..	4	..	3	..	..	..	..	..	..	8	..	..	6	..	..	9	..	36
14B	27	7	Jane Froman	Capitol	*I Believe	..	..	..	..	9	..	..	..	..	1	1	..	..	..	..	..	..	..	..	..	..	6	2	..	..	..	..	..	..	..	36
16	16	18	Gaylords	Mercury	†Tell Me You're Mine	4	..	..	..	1	..	..	..	..	..	..	..	..	6	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	32
17	..	1	Tony Bennett	Columbia	*King of Broken Hearts	..	..	..	..	..	2	1	8	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	31
18A	27	5	Paul-Ford	Capitol	*Sitting on Top of World	..	..	..	..	..	5	..	10	..	..	..	..	..	8	..	10	..	10	..	7	10	..	3	7	..	..	..	..	..	..	29
18B	16	4	Bob Manning	Capitol	*The Nearness of You	..	4	..	..	3	..	..	4	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	29
20	13	4	Johnnie Ray	Columbia	*Somebody Stole My Gal	7	..	9	..	..	7	..	3	..	..	..	..	..	..	..	..	7	9	..	..	..	7	..	..	..	..	..	..	..	..	28
21	..	3	Freddy Martin	Victor	*April in Portugal	..	..	..	5	..	..	..	..	..	..	..	..	..	..	3	8	..	..	..	..	..	..	..	..	1	..	..	..	..	..	27
22	15	5	Nat (King) Cole	Capitol	†Can't I	..	2	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	5	..	..	24
23	12	7	Ralph Marterie	Mercury	*Caravan	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	4	..	6	..	8	6	..	..	..	..	..	..	..	23
24	..	5	Russ Morgan	Decca	†I'll Be Hangin' Around	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	20
25A	7	12	Perry Como	Victor	*Wild Horses	..	..	7	7	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	7	..	10	..	19
25B	49	3	Four Lads	Columbia	*He Who Has Love	8	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	7	..	8	..	..	6	..	..	..	..	..	..	19
27	..	1	Joni James	M-G-M	*Almost Always	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	18
28A	44	3	Percy Faith	Columbia	*Swedish Rhapsody	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	5	..	..	..	7	..	..	15
28B	44	3	Hamish Menzies	Decca	*Less Than Tomorrow	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	5	..	..	..	..	..	..	..	..	..	15
30	19	20	Karen Chandler	Coral	*Hold Me, Thrill Me, Kiss Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	3	..	..	..	..	8	..	..	..	..	13
31A	..	1	Doris Day	Columbia	*Red, Red Robbin	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	12
31B	..	1	Henri Rene	Victor	†Song from Moulin Rouge	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	12
33A	8	12	Eddie Fisher	Victor	*How Do You Speak	..	..	8	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	11
33B	..	1	Perry Como	Victor	†Say You're Mine Again	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	11
33C	..	4	Hugo Winterhalter	Victor	*Magic Touch	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	3	..	..	..	..	..	..	..	11
36	..	1	Red Buttons	Columbia	*Strange Things Happening	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
37A	..	1	Gaylords	Mercury	*Ramona	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	9
37B	..	4	Florian Zabach	Decca	*Red Canary	..	..	8	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
37C	..	1	Harmonicats	Mercury	*Little Red Monkey	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
37D	..	1	Bonnie Lou	King	*Seven Lonely Days	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	9
37E	..	4	Gordon MacRae	Capitol	*Congratulations to Someone	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	9
37F	..	2	Jo Stafford	Columbia	*Without My Lover	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	9
43A	..	1	Ray Bloch	Coral	†Anna	..	..	..	..	..	..	..	..	..	6	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
43B	..	3	June Christy	Capitol	†Heart Belongs to Only You	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
43C	..	1	Vic Damone	Mercury	*Afraid	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	8
43D	..	1	Guy Lombardo	Decca	*Pretend	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
47A	14	7	Norman Brooks	Zodiac	*Hello Sunshine	..	..	..	..	..	..	..	9	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	7
47B	44	4	Lu Ann Simms	Columbia	†Moving Away	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
49	..	1	Bob Carroll	Derby	*A Little Love	..	..	..	..	..	8	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	7
50	..	1	Mantovani	London	†Song from Moulin Rouge	..	..	..	..	..	..	9	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
51	..	1	Joni James	M-G-M	*Is It Any Wonder	..	10	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
																																		2

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VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**PATTI PAGE** (Mercury)	Doggie in the Window
2	4	**FRANKIE LAINE** (Columbia)	I Believe / Your Cheatin' Heart
3	3	**NAT (KING) COLE** (Capitol)	Pretend
4	2	**TERESA BREWER** (Coral)	Till I Waltz Again
5	9	**F. LAINE-J. BOYD** (Columbia)	Tell Me a Story
6	7	**JONI JAMES** (MGM)	Have You Heard / Your Cheatin' Heart
7	5	**PERCY FAITH** (Columbia)	Song from Moulin Rouge / Swedish Rhapsody
8	6	**PERRY COMO** (Victor)	Don't Let the Stars / Wild Horses / Say You're Mine
9	8	**GAYLORDS** (Mercury)	Tell Me You're Mine
10	10	**KAY STARR** (Capitol)	Side by Side

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*DOGGIE IN THE WINDOW	Santly-Joy
2	3	*I BELIEVE	Cromwell
3	4	*PRETEND	Brandom
4	2	†TILL I WALTZ AGAIN	Village
5	6	†YOUR CHEATIN' HEART	Acuff-R
6	8	*SIDE BY SIDE	Shapiro-B
7	10	†TELL ME A STORY	Montclare
8	..	†SONG FROM MOULIN ROUGE	Broadcast
9	5	†DON'T LET THE STARS GET IN YOUR EYES	Four Star
10	7	†TELL ME YOU'RE MINE	Capri

'BIGGEST SHOW' PULLS HEFTY 16G IN INDPLS.

Indianapolis, April 21.

"Biggest Show of 1953," with Frankie Laine, Ella Fitzgerald and the Woody Herman orch grossed a hefty $16,200 in two sellout performances at the Indiana Theatre here Thursday (16).

Package, which has been heading east, moves into Carnegie Hall, N. Y., Friday (24).

'Biggest Show' to Detroit

Detroit, April 21.

Frankie Laine, Ella Fitzgerald, Louis Jordan and Woody Herman's orch will appear in the "Biggest Show of 1953" for one performance May 3 at Olympic.

Detroit has been the top grossing city for the three previous "Biggest Shows."

Freddy Martin Repacts For 16th RCA Year

Freddy Martin, senior artist in the RCA Victor pop artists' stable, was inked to a pact renewal last week. Martin's orch has been with Victor for the past 15 years and currently is riding with his click "April in Portugal" slice.

Victor also re-signed the Wayne King orch.

B. Feldman & Co., Ltd., are the British publishers of "Fall Asleep," which was recently listed among the British bestsellers and incorrectly credited to Reine Music.

Abeles to Japan

Music biz attorney Julian T. Abeles (& Bernstein) takes off for Japan Friday (24) in behalf of Harry Fox, publishers' agent and trustee.

Abeles will represent Fox in organizing machinery in Japan for the collection of disk royalties for the major U. S. publishers. These royalties have been paid haphazardly or not at all since the end of the war, and Abeles plans to put this operation on a systematic basis.

Bluebird Shaving Price On Classical Labels

RCA Victor, which launched its low-priced Bluebird classical label last fall, is cutting prices on this line by about 15c. to bring the list to $2.98. Move is being made simultaneously with the second Bluebird release which has been moved up to June instead of September as originally scheduled.

New release will include 10 sets on both long-play and 45 rpm platters. Victor is following the policy of issuing Bluebird selections that are most in demand from the general classical repertoire.

Garber, May to San Antone

San Antonio, April 21.

Club Sevenoaks here has set the Jan Garber band for a one-nighter May 9.

It will be followed on May 15 with the Billy May orch.

FRED MOORE LOSES 25G SUIT VS. FRED WARING

Second of the Glen Moore vs. Fred Waring suits, alleging damages suffered by Moore to the tune of $25,000, ended in Waring's favor last week (16) when a Federal District Court jury found in favor of defendant Waring. Moore's original slander action also had fizzled.

Moore, a member of the Waring ensemble, was dismissed from the band in 1947. Subsequently, Waring was served with a summons and complaint for $25,000 in damages for material which Moore claimed to have submitted to Waring and for which the latter never paid him. When Waring allegedly laced down Moore before the entire band, his remarks later formed the basis for the slander action.

Jury trial in damage suit was held before Judge Sidney Sugarman and lasted one week. It was Waring's contention that, like all other members of the Waring group, Moore submitted ideas and was paid for them accordingly. Moore had maintained that he was the originator of the format for Waring's morning broadcasts during the forties. Edward C. Raftery was trial counsel for Waring, with Milton M. Rosenbloom assisting. William J. Rapp was the attorney for Moore.

Florian Zabach, violinist and Decca Records pactee, goes longhair May 3 when he'll appear as guest soloist with the Rochester Civic Symphony under the direction of Dr. Paul White.

Goodman-Armstrong 'Flashback' To '38 Jazz Idiom Dimmed by Time

By HERM SCHOENFELD

Benny Goodman and Louis Armstrong, in tandem, tried rolling the jazz calendar back some 15 years at New York's Carnegie Hall last Friday night (17). It was a flashback to Jan. 16, 1938, when Goodman, the reigning king of swing in the heyday of the dance band era, rocked this longhair auditorium, along with Count Basie's orch, with its first jump-and-jive concert. So much for nostalgia. The latest concert paid off strictly at today's inflated prices with a $24,000 gross, at a $6 top, for two SRO performances.

Armstrong, of course, has played Carnegie Hall several times in the intervening years as have numerous other jazz names such as Duke Ellington, Woody Herman, Stan Kenton, and, most regularly, Norman Granz's "Jazz at the Philharmonic" troupe. Goodman's comeback to this podium stemmed from the spectacular click of his Columbia Records' album taken from tapes of the 1938 concert when his band numbered such topflight sidemen as Gene Krupa, Harry James, Lionel Hampton, Ziggy Elman, Arthur Rollini, Hymie Schertzer and Vernon Brown, among others.

Goodman has reassembled several of his old crew members, including Krupa on drums, Elman on trumpet and Brown on trombone, and filled in the other music stands with a group of equally standout sidemen. But 1953 isn't 1938, and the excitement of the old B. G. organization was refracted and somewhat dimmed through the veil of time.

Years Plus Bop

Not only the years, but the influence of such post-swing phenomena as bop and progressive music has taken its toll on the tightly-integrated, freewheeling Fletcher Henderson arrangements which trademarked Goodman's original combo. Those trick riffs by Charlie Shavers, on trumpet, in the latter-day version "Sing Sing Sing" number were glaringly out of place. Even Goodman was stymied by Shavers' antics and must have yenned for that old Harry James' horn which so perfectly complemented his clarinet solos.

Apparently, the past epochs in jazz can most easily be recaptured on wax. The fact that the historic disks of Goodman's 1938 band outsell his recent sides by far and were one of the main factors in the current renaissance of jazz interest as indexed by the steady flow of classic reissues from the archives of Columbia, RCA Victor and Decca.

Suffers By Contrast

Goodman's new band only suffers by contrast with the old. It does, however, give out with a better sound than any other orch now around. When it wanted to, as on "Don't Be That Way" and "Roll 'Em," the band hit with power and precision in a clean swing groove. It completely bypassed the saccharine tempos which are now commercially required for dance dates.

If Goodman could maintain this band beyond the projected tour, a doubtful development in view of the high-priced sidemen involved, he might revive swing, as traditionally understood. But even that's conjectural since the Carnegie Hall hepsters, schooled in modern jazz frenetics, seemed to chalk up pure swing as corny. They wanted pandemonium more than anything else and that was supplied by Shavers, a "Jazz at the Philharmonic" feature, and, to a lesser degree, by Georgie Auld on tenor sax.

The old Goodman trio, with Krupa on drums and Teddy Wilson on piano, came back in toto for some small combo jazz. Once again, there was a disappointing lack of drive and excitement, although Goodman played flawlessly. Fully measuring up to memories, however, was B. G.'s old vocalist, Helen Ward, who delivered a group of oldies with a savvy that makes her absence from the current disk field a complete mystery.

Satchmo rocked 'em as of yore. Considerably heftier in avoirdupois, he is now working with a sextet comprised of Barney Bigard on clarinet, Trummie Young on trombone, Arvell Shaw on bass, Cozy Cole on drums and Joe Bushkin on piano, with Velma Middleton still sharing the vocals with Armstrong.

Satchmo is only serious when he blows his horn and for the rest, he clowns through his vocals with muggings, ad libs and scat passages which have made him an irresistible showman for the past three decades. His combo's repertoire covers all the New Orleans favorites from "Indiana" to "Back of Town Blues."

The Goodman-Armstrong parlay is hitting the cross-country trail until the middle of May, Goodman, however is bowing out of the tour as a result of his respiratory attack in Boston (see separate story). Goodman's combo will break up afterwards except for similar short-term annual junkets. The jazz concert route has been worked steadily over the last five years by numerous other groups with generally solid boxoffice payoff. In some cities, however, overlapping bookings of rival units have seriously cut the concertizing troupe's take.

Two other concert packages are currently in transit. Like the Goodman setup, which is capitalizing on the hot disk sales for his old band, the other troupes also are headlining top platter names. The "Biggest Show of 1953," an annual attraction, is riding with Frankie Laine, Ella Fitzgerald, Woody Herman, Louis Jordan and a trio of vaude acts, and comes into Carnegie Hall, Friday (24).

Except for the "Jazz at the Philharmonic" tours, however, the straight jazz concerts have become a relative rarity in recent years. At the height of the bop movement right after the end of the last war, Dizzy Gillespie, Charlie Parker, Stan Gets and other luminaries of this trend, made a stir in the jazz field. With bop's fade into a narrow cultist groove, the vacuum has since been filled by the revival of the old jazz styles by Dixieland and swing exponents.

Tour Goes on Sans B.G.

The Benny Goodman-Louis Armstrong concert package will continue its one-niter trek, for the time being, without Goodman. Goodman was felled by an acute respiratory attack Sunday (19) in Boston following a drive from Providence where he had concertized the night before. The Boston concert skedded for Sunday evening at Symphony Hall played as skedded with Gene Krupa taking over the orch for the ailing Goodman. Krupa will continue to head the orch until the maestro's return.

Package played two sellout houses grossing nearly $13,000 at a $3.60 top. Georgie Auld, saxist, filled Goodman's solo spot and saxist Willie Smith subbed in the trio spot. Goodman currently is resting under doctor's care and will rejoin the package when he gets the medic's go-ahead. Tour has six weeks to go.

Goodman-Satchmo P'kge Set for 5 Coast Dates

Hollywood, April 21.

Gene Norman, local deejay and jazz promoter, has set the Benny Goodman-Louis Armstrong show for a series of five one-nighters along the California coast. Unit opens in San Diego, May 3, and plays Balboa Beach, Los Angeles, San Francisco and Oakland on successive nights. Los Angeles date will either be at the Shrine Auditorium or Hollywood Bowl, with a decision to be made this week.

In recent weeks Norman has been promoting local stands of the Gale Agency's "Biggest Show of 1953." Most recent package was Frankie Laine, Ella Fitzgerald, Woody Herman, Louis Jordan and three other acts at the Olympic Aud. Outfit grossed $12,000 at $3.60 top.

Norman has an unusual arrangement with the Gale Agency, getting $1,000 against 5% of the gross, whichever is higher, for the use of his name.

Inside Stuff—Music

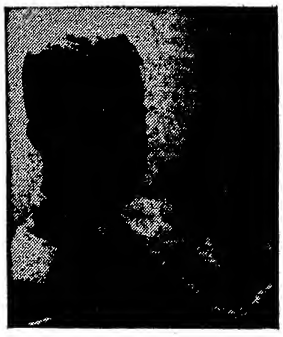
Al Stillman and Robert Allen, who have been prolifically writing and clicking on wax of late with their new songs, are typical of vet ASCAPers who are not content to sit back and gripe at the alleged BMI "in," the disk jockey tieups, the inability to get recordings of their works, etc. They have been energetic in getting to the artists directly, showcasing their wares, and thus almost deliberately bypassing the music publisher. This isn't the intent, of course, but as practical songsmiths, Stillman and Allen have long seen the handwriting on the deejay hit parade and by properly presenting their new songs to this or that artist have encouraged more immediate disking. The publishing thereafter is automatic and incidental; to the degree, in fact, that they, like other independent writers, may occasionally publish their own works, utilizing the Nat Tannen shipping plant for the physical distribution. Tannen has built up quite a business on behalf of Frank Loesser's independent music firm, Acuff-Rose, et al., on a 10% fee basis for the physical handling of sheet-music orders.

Lee Sullivan, WERE (Cleveland) disk jockey, auditioned a "radio first" of a new platter on Henry Morgan's jabberjockey show over WMGM, N. Y., last week and spontaneously promulgated a plan to showcase new songwriters' tunes over this station akin to what Broadway Angels, Ltd., was trying to do with new plays. It so happened that Sullivan followed the Angels, Ltd. proponent, and the deejay wondered why a committee comprising a layman, music man, a critic, a disk jockey, et al. couldn't be the means for furthering the cause of the new songsmith.

Vet songwriter Charlie Tobias' sons, Freddie and Jerry, are following in his footsteps. The boys are co-penners of the current Tony Bennett Columbia etching, "I'm The King of Broken Hearts." Tune is being published by Howie Richmond. Freddie, incidentally, is associated with the Mike Hall flackery and has collabed with Hall on a tune for Lionel Hampton tagged "I Like The Feel of a Glockenspiel." It's not yet been placed with a publisher.

Jimmy Boyd, 14-year-old singer who teamed up with Frankie Laine on his last Columbia Records release, has now been set for a duo with Rosemary Clooney on a song based on the N. Y. Post's "Dennis The Menace," cartoon. Tune was written by Al Hoffman and Dick Manning.

Young America's Favorite



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"LET'S GO DOWN TO THE TAVERN"

BACKED BY

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Personal Rep
JOHN J. O'CONNOR

Disk Companies' Best Sellers

	ARTIST
CAPITOL	
1. PRETEND	Nat (King) Cole
DON'T LET EYES SHOP FOR HEART	
2. BLUE GARDENIA	Nat (King) Cole
CAN'T I	
3. I'M SITTING ON TOP OF THE WORLD	L. Paul-M. Ford
SLEEP	
4. APRIL IN PORTUGAL	Les Baxter
SUDDENLY	
5. SIDE BY SIDE	Kay Starr
NOAH	
COLUMBIA	
1. STRANGE THINGS ARE HAPPENING	Red Buttons
HO-HO SONG	
2. SONG FROM MOULIN ROUGE	Percy Faith
SWEDISH RHAPSODY	
3. I BELIEVE	Frankie Laine
YOUR CHEATIN' HEART	
4. TELL ME A STORY	F. Laine-J. Boyd
LITTLE BOY AND OLD MAN	
5. SOMEBODY STOLE MY GAL	Johnnie Ray
GLAD RAG DOLL	
CORAL	
1. DANCIN' WITH SOMEONE	Teresa Brewer
BREAKIN' IN THE BLUES	
2. THERE'S NO ESCAPE	Don Cornell
MANY ARE THE TIMES	
3. TILL I WALTZ AGAIN WITH YOU	Teresa Brewer
HELLO BLUE BIRD	
4. LET'S GO DOWN TO THE TAVERN	Johnny Long
RED TOP	
5. YOU'RE DRIVING ME CRAZY	Buddy Greco
I PREDICT	
DECCA	
1. RED CANARY	Florian Zabach
APRIL IN PORTUGAL	
2. SEVEN LONELY DAYS	Guy Lombardo
DOWNHEARTED	
3. LESS THAN TOMORROW	Hamish Menzies
YOU CAN BE IN LOVE	
4. TWICE AS MUCH	Mills Bros.
SOMEONE TO CARE FOR	
5. BUMMING AROUND	Dick Todd
LET ME KNOW	
MERCURY	
1. DOGGIE IN THE WINDOW	Patti Page
MY JEALOUS EYES	
2. CARAVAN	Ralph Marterie
WHILE YOU DREAM	
3. SEVEN LONELY DAYS	Georgia Gibbs
IF YOU TAKE MY HEART	
4. RUBY	Richard Hayman
LOVE MOOD	
5. NO HELP WANTED	Rusty Draper
TEXARKANA BABY	
M-G-M	
1. KAW-LIGA	Hank Williams
YOUR CHEATIN' HEART	
2. ANNA	Silvano Mangano
I LOVED YOU	
3. YOUR CHEATIN' HEART	Joni James
I'LL BE WAITING FOR YOU	
4. RUBY	Lew Douglas
MY FLAMING HEART	
5. COQUETTE	Billy Eckstine
A FOOL IN LOVE	
RCA VICTOR	
1. MY ONE AND ONLY HEART	Perry Como
SAY YOU'RE MINE AGAIN	
2. WILD HORSES	Perry Como
I CONFESS	
3. HOT TODDY	Ralph Flanagan
SERENADE	
4. HOW DO YOU SPEAK TO AN ANGEL	Eddie Fisher
DOWNHEARTED	
5. APRIL IN PORTUGAL	Freddy Martin
PENNY WHISTLE BLUES	

Jack Mills to Canada To Launch New Firm

Jack Mills, Mills Music topper, headed for Toronto last week (17) to complete arrangements for the opening of firm's latest subsid, Mills Music of Canada, Ltd. Mills is expected back at his New York desk by the end of the week. Lou Schwartz, Mills business manager, went to Toronto this week to work with Mills on the final details.

Meantime, Mack Stark, Mills general manager, headed for Milwaukee to participate in the Music Educators National Conference there. He'll return via Chicago, where he'll o.o. the Mills branch there.

Tom Glazer to Col

Tom Glazer, singer and pop tunesmith, has been inked by Hecky Krasno, head of Columbia Records' juve division, for a series of kidisks.

Glazer was formerly associated with Young People's Records.

Best British Sheet Sellers

(Week Ending April 11)

London, April 14.

Doggie in Window...Connelly
Wonderful Copenhagen..Morris
Broken Wings.....Fields
In Golden Coach..Box & Cox
Red Feathers.....Dash
Oh Happy Day.....Chappell
Little Red Monkey...Robbins
Outside of Heaven.....Wood
Don't Let the Stars....Morris
Don't Believe Me...F.D. & H.
Now.....Dash
Walking Behind You..Maurice

Second 12

Talk to the Trees....Chappell
Because You're Mine..Robbins
Till I Waltz Again...F. D. & H.
Pretend.....Leeds
Glow Worm.....Lafleur
Black Eyed Susie..Cinephonic
Love of My Life.....Reine
Celebration Rag.....Wood
Make It Soon.....Connelly
I Believe.....Cinephonic
You Belong to Me...Chappell
Side By Side.....Wright

TEDDY POWELL OPENS FIRM FOR HIS OLDIES

Orch leader-composer Teddy Powell moved into the publishing field this week with the formation of Tee Pee Music. Firm will be affiliated with the American Society of Composers, Authors & Publishers.

Powell, who will introduce new copyrights into the Tee Pee catalog, also expects to publish his own old material when they come up for renewals within the next couple of years.

New Stewart 'Israel' Tune Named for '53 Bond Drive

Dorothy Stewart, N. Y. rep of the J. C. Williamson Aussie legit chain, and a songwriter ("Now Is The Hour" and "Give Me Your Hand"), has written a new song, "Israel," in connection with the fifth anni of the founding of the Palestine state. Tune, which will be published by Fred Waring's Shawnee Press, and recorded by him, was introduced Sunday (19) by Waring on his CBS-TV show. It's also been accepted as official song of the 1953 Israeli Bond Drive.

Another new song by Miss Stewart, "To Elizabeth," will be introed by Gracie Fields at the Palladium this week. Miss Fields will also record it. Music Publishers Holding Corp. (Warner Bros.), which is issuing it here, is also publishing the tune in Britain through its English reps.

Aberbachs-Shiffman Form New BMI Subsid

Jack Shiffman, contactman for Hill & Range Music, will be partnered with Jean and Julian Aberbach, firm's toppers, in a new Broadcast Music, Inc., subsid. Shiffman has been associated with H&R for the past four years.

Tentative tag for the new pubbery is Three-J Music.

RCA Transfers Kircher

Bill Kircher, assistant pop production manager at RCA Victor has been transferred to Camden, N. J., as a personnel relations staffer. He'll edit the company's "Family News" mag there among other duties. Ed Kelly, who has been in charge of album covers, switches to the pop promotion department under Bernie Miller.

At the same time, Joe Bonaduce, assistant Red Seal promotion manager, exited Victor to become publicity chief for the Philadelphia Zoo.

Seeco Builds Roster

Seeco Records, indie Latino label, has pacted Macito's rhumba orch, Conjunto Casino, Spanish instrumental combo, and La Sevillanita, Spanish vocal group.

Meantime, Sidney Segal, Seeco prez, has hopped to Cuba to prowl new talent and material.

John Hershberger has been reengaged by the Philadelptia Orchestra at its N. Y. and national press rep, for the third season.

FOR MOTHER'S DAY PROGRAMMING!

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RALPH MARTERIE *Mercury*
BAS-SHEVA *Capitol*
BILLY ECKSTINE *MGM*
ESQUIRE BOYS *Rainbow*
FERRANTE & TEICHER *Entre (Columbia)*
LEROY HOLMES *MGM*

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and WILL-O-THE-WISP ROMANCE

20/47 5209

This Week's BEST SELLING RCA Victor Records

	78 rpm/45 rpm	Playing Time
POPULAR		
MY ONE AND ONLY HEART/SAY YOU'RE MINE AGAIN *Perry Como*	#20/47—5277	2:58/2:48
WILD HORSES/I CONFESS *Perry Como*	#20/47—5152	2:45/3:05
HOT TODDY/SERENADE *Ralph Flanagan*	#20/47—5095	2:22/3:00
HOW DO YOU SPEAK TO AN ANGEL/DOWNHEARTED *Eddie Fisher*	#20/47—5137	2:22/2:24
APRIL IN PORTUGAL/PENNY WHISTLE BLUES *Freddy Martin*	#20/47—5052	3:15/2:25
SWEET THING/WHY COME CRYING TO ME *Dinah Shore*	#20/47—5247	1:40/2:29
DON'T LET THE STARS GET IN YOUR EYES/LIES *Perry Como*	#20/47—5064	2:37/2:30
A-L-B-U-Q-U-E-R-Q-U-E/MOON *Ralph Flanagan*	#20/47—5237	2:56/3:02
I'M WALKING BEHIND YOU/JUST ANOTHER POLKA *Eddie Fisher*	#20/47—5293	3:04/2:11
MY SWEETHEART MAMIE/THERE'S PLENTY OF FISH IN THE OCEAN *Dennis Day-Freddy Martin*	#20/47—5265	2:20/2:10
LULU HAD A BABY/THE BOYS IN THE BACK ROOM *Spike Jones*	#20/47—5239	2:12/2:21
THE SONG FROM MOULIN ROUGE/STREET OF SHADOWS *Henri Rene*	#20/47—5264	3:02/2:50
NOW HEAR THIS/APRIL IN PORTUGAL *Tony Martin*	#20/47—5279	2:16/2:53
LITTLE RED MONKEY/ANNA *The Three Suns*	#20/47—5246	2:40/2:52
HIGH SCHOOL/IS IT ANY WONDER *Bob Whalen*	#20/47—5255	2:35/3:02
COUNTRY–WESTERN		
THE MISSOURI WALTZ/MOONLIGHT AND ROSES *Eddy Arnold*	#20/47—5192	2:25/3:05
YOU ALWAYS HURT THE ONE YOU LOVE/I'M GONNA LOCK MY HEART *Eddy Arnold*	#20/47—5193	2:38/2:25
THE GLORY LAND MARCH/IN DADDY'S FOOTSTEPS *Hank Snow-The Jordanaires*	#20/47—5249	2:28/2:47
BROKEN WINGS/THE CANNONBALL YODEL *Elton Britt*	#20/47—5251	2:37/2:56
A FOOL SUCH AS I/THE GAL WHO INVENTED KISSIN' *Hank Snow*	#20/47—5034	2:30/2:35
RHYTHM & BLUES		
I WANNA KNOW/LAUGHING BLUES *The Du Droppers*	#20/47—5229	2:15/2:48
I'M WITH YOU/LAST STOP *Jo Jo Johnson*	#20/47—5262	2:30/2:38
ALL NIGHT BABY/OH WHY *The Robins*	#20/47—5271	3:09/2:45

RCA VICTOR
•FIRST IN RECORDED MUSIC

DEEJAYS: WIN A COMPLETE SET OF "THIS IS—" ALBUMS

Is this weekly, timed chart of RCA Victor records helpful to you? Please write your comments on a card or letter and send to Bill Kircher, RCA Victor Records, 630 Fifth Ave., New York City. Writers of the most interesting comments will receive a complete, complimentary set of the ten albums in the popular "This Is . . ." series, on either "45 EP" or "LP". Comments must be received by May 1, 1953. Judges decision is final. In case of ties duplicate prizes will be awarded.

Ray Anthony Gets Top Price for Lagoon Date

Salt Lake City, April 21.

Ray Anthony's orch, scheduled for two nights at nearby Lagoon, has been inked for the heaviest fee ever laid on the line by this report. Appearances on June 19 and 20 will net the band $4,000. According to Bob Freed, Lagoon manager, this is a top tab for this locality for music without a show.

Lagoon, which has been growing steadily since the war, is slated for an official preem on Decoration Day.

Greenman Upped To Salesman at Times-Col

Dave Greenman has been upped to the sales department at Times Columbia, Columbia Records' New York distributor. Greenman, who had been associated with Times Columbia for the past three years in the sales promotion department, will handle sales in the Queens and Brooklyn territory.

Arnie Meyers, formerly in the programming department at WMCA, N.Y. indie, will succeed Greenman in the promotion department. Meyers' WMCA chores have been taken over by Bert Siegelson.

Savoy Goes EP

Savoy Records, indie label, kicked off its extended-play disk production last week with the release of 16 EPs culled from the diskery's blues, jazz and standard catalog.

Herman Lubinsky, Savoy prez, expects to have about 150 EPs on the market by the end of the year. Label is cutting its distrib price on the EPs by 8%.

Kapell on O'Seas Tour

Pianist William Kapell left N. Y. Sunday (19) by air for a concert tour of France, Israel and Australia. Kapell will give his first concert in Israel May 5, with the Israel Philharmonic Orchestra, and will give recitals throughout May in that country.

In June he will appear as soloist at the Prades Festival in France.

Blinstrub's, Hub Nitery, Shifts to Band Policy

Boston, April 21.

Blinstrub's, Hub nitery which has been regularly featuring top vocalists, will switch to a band policy on an experimental basis with the booking of Ralph Flanagan's orch June 1 for a one-week stand. No other acts will appear with Flanagan.

If the date clicks, the spot will latch on to other name bands for similar bookings.

Frances Kaye Named Merc Flack Chief

Frances Kaye has been named publicity director of Mercury Records. Miss Kaye, who operates her own flackery, will headquarter in New York as well as continue to handle outside accounts.

Miss Kaye has been publicity rep for Patti Page, one of Merc's top artists, for the past couple of years.

N.J. Juke Shindig

Newark, April 21.

New Jersey Guild of America, state's jukebox operators' trade association, is holding its 16th anni banquet at the Essex House here tomorrow night (Wed.).

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Rochester, Neisner Bros.	Boston, Krey Music	Philadelphia, Charles Dumont	San Antonio, Alamo Piano Co.	Chicago, Carl Fischer	Kansas City, Jenkins Music Co.	Detroit, Grinnell Bros.	Cleveland, Grossman Music Co.	Minneapolis, Schmitt Mus. Co.	St. Louis, St. Louis Music Supply	Seattle, Capitol Music Co.	TOTAL POINTS
1	1	*Doggie in the Window (Santly-J)	2	1	7	2	1	1	1	1	1	3	1	1	110
2	2	*I Believe (Cromwell)	1	2	1	1	2	2	5	4	6	1	5	4	98
3	2	†Till I Waltz Again (Village)	5	4	5	..	3	3	3	2	2	..	2	3	78
4	4	*Pretend (Brandom)	3	..	3	4	4	4	2	3	5	5	7	5	73
5	6	†Your Cheatin' Heart (Acuff-R)	9	5	2	3	8	5	8	9	7	..	3	..	51
6A	8	*Side by Side (Shapiro-B)	10	..	..	..	5	8	4	10	8	..	6	2	35
6B	5	†Don't Let the Stars (Four Star)	..	9	..	..	7	6	6	6	4	..	4	..	35
8A	7	*Keep It a Secret (Shapiro-B)	..	..	8	7	6	10	7	5	..	..	8	10	27
8B	11	†Moulin Rouge (Broadcast)	4	..	9	6	..	7	..	..	..	2	..	..	27
10A	..	*April in Portugal (Chappell)	6	10	6	..	..	9	..	..	..	8	..	..	16
10B	10	†Tell Me You're Mine (Capri)	..	..	..	..	10	..	9	..	3	..	..	6	16
12	9	*Anywhere I Wander (Frank)	..	..	..	8	9	..	..	7	..	7	..	..	13
13	13	†Tell Me a Story (Montclare)	7	..	..	..	..	..	..	..	9	..	..	7	10
14	13	*Gomen-Nasai (Disney)	..	..	..	..	..	..	..	..	10	4	..	..	8
15	..	*Hot Toddy (Coachella)	..	7	..	..	..	..	..	..	..	..	..	8	7

BETTY COX

Sings

"I'm In Love" † "Until Today"

MGM 11440 78 RPM

K 11440 45 RPM

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

730 SEVENTH AVE NEW YORK 36 N Y

D.C. Press Club Dinner For ASCAP Tasted Like Filet But It Was Lamb

Hollywood.

Editor, VARIETY:

I was interested in the editorial on page 49 of the April 15 VARIETY commenting on a "fly-leaf" issued by the Music Guild of America.

I have not seen the "fly-leaf." Judging from the VARIETY editorial, it says this office, as ASCAP's public relations counsel, last month when ASCAP was the guest of the National Press Club, arranged for "a $5.25 filet mignon luncheon value at the Press Club's normal $1.75 table d'hote rate."

Neither ASCAP nor this office had any part in arranging the Press Club menu, nor did the Society or we underwrite any of the Press Club's food costs incident to that affair.

The actual menu was:

Roast lamb with brown sauce
New parsley potatoes
Cut string beans
Chocolate cream puff
Rolls and butter Coffee

for which the Press Club charged its usual $1.75 fee. That this could be interpreted as "a $5.25 filet mignon luncheon," is, I think, a great tribute to the Press chef's culinary skill.

I have been a member of the National Press Club many years. I know the Club management has been striving diligently to better its food. If a representative of the Music Guild of America was present at the luncheon, and mistook roast lamb for filet mignon, I am sure the Club will be delighted.

The last portion of the VARIETY editorial commented that the press was not invited to the ASCAP annual dinner last week in New York.

As we understand it, those responsible for the 1953 dinner arrangement decided to make it an informal "family affair." Dinner arrangements are left to the jurisdiction Committees each year, and I am sure your views on press attendance, with which I concur, will considered when the Society plans its next annual affair.

At any rate, I hope the Committee's decision to have a purely "family" gathering this year, will not be regarded as an example of lack of appreciation of the tremendous importance of the press to the Society's future welfare. I think an increasing number of ASCAP members view press relations and public opinion as all-important. And among the press, of course, VARIETY, with its broad coverage and wide readership, has an outstanding position.

A. G. Newmyer
(ASCAP pub-relations counsel)

WOLFE GILBERT RAPS ASCAP PRESS BRUSH

Hollywood.

Editor, VARIETY:

Just read your editorial, "Public Relations Blues," and I for one, believe the point you make is well taken.

As an early columnist on the old New York Clipper, and as a former copy boy on the New York World, I have always been Fourth Estate conscious.

Recognizing that the worst thing you can possibly say to a reporter is, "no comment"—"no statement to make," I always knew they would get the yarn somewhere, and generally a distorted version, to your disadvantage.

This is not written as a committee chairman, but is my personal reaction to your very valid comment.

Right you are—the Press Club junket and the ASCAP shindig were worth the cost, and highly successful, but one good working newspaperman's presence, and some printers-ink telling our story, would more than compensate for the expense, the time and the effort. Thanks for reminding us of one of our shortcomings. I know we are big enough to welcome the advice, and heed it.

L. Wolfe Gilbert
(ASCAP Coast Rep.)

Mitch Miller to Present BMI's Award to Vet

Mitch Miller, Columbia Records artists & repertoire chief, will present the annual Broadcast Music, Inc., award of a $500 U. S. bond to Bud Traina for the best song written by a hospitalized veteran.

Miller will make the award on DuMont's "Broadway to Hollywood" TV show tomorrow (Thurs.) when Betty Cox will vocal Traina's tune, "Mia Mia."

Singer James Melton to exhibit his vintage automobiles starting Friday (24) at Hypoluxo, Fla.

James' Right Number In Switchboard Canary

Hollywood, April 21.

Harry James unveiled a new band singer, 19-year-old April Stahl, at Yuma, Monday (20), after an audition that was right out of a film script. Unable to find bandsinger for current tour he was about to bid goodbye to Hollywood Palladium terpery manager Sterlingway when he heard the switchboard operator singing.

She won the talent contest on the Al Jarvis teleshow a few weeks ago. She sang four numbers for James, then chucked $47.50 per week switchboard job for a $175 weekly salary as band canary for 26-week tour.

Sues Ia. Spot for 10G In Civil Rights Action

Des Moines, April 21.

Mrs. John Amos has filed a $10,000 damage action in Federal Court against Prom, Inc., and the Surf ballroom at Clear Lake, Ia., for alleged refusal to admit her to the Surf in late 1951. Mrs. Amos, of Mason City, Ia., charges she was denied admission to the ballroom "solely because of being a Negro," and she asks $3,000 for "inconvenience, humiliation, chagrin, embarrassment and mental anguish," and $7,000 exemplary damages.

The action charges the management of the Surf violated the civil rights provision of the code of Iowa.

Kapp, Sacks to Coast

Dave Kapp, RCA Victor pop artists & repertoire chief, went Coastwards last week on a two-week trip. He'll record Tony Martin and pianist Andre Previn in Hollywood.

Manie Sacks, Victor's disk division chief, leaves for Hollywood Friday (24) for the opening of the National Assn. of Radio & Television Broadcasters' convention.

Col Ups Jack Fuller

Jack Fuller, former Columbia Records publicity staffer, has been upped to pop merchandise manager for the diskery. He replaced Ed Trudeau who resigned from the company.

Fuller will headquarter in Col's Bridgeport plant.

THE GREAT RENDITION OF

"SAY YOUR MINE AGAIN" is by THE MODERNAIRES on CORAL

(Backed by—"HE WHO HAS LOVE")

No. 60982

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 10 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Boston—(Boston Music Co.)	Philadelphia—(A. Williams Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	St. Louis—(Ludwig Music House)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	Detroit—(Grinnell Bros.)	Seattle—Sherman & Clay)	TOTAL POINTS
1	1	PATTI PAGE (Mercury) "Doggie in the Window"	1	4	2	1	2	1	1	1	2	1	94
2	2	FRANKIE LAINE (Columbia) "I Believe"	2	..	1	3	3	2	3	2	3	4	76
3	5	PERCY FAITH (Columbia) "Song from Moulin Rouge"	6	1	..	..	1	..	..	..	1	7	39
4	4	NAT (KING) COLE (Capitol) "Pretend"	3	..	..	4	..	8	..	3	6	5	37
5	6	F. LAINE-J. BOYD (Columbia) "Tell Me a Story"	4	..	3	..	..	3	9	..	9	3	35
6	3	TERESA BREWER (Coral) "Till I Waltz Again"	5	..	10	2	..	4	..	5	..	8	32
7A	7	GAYLORDS (Mercury) "Tell Me You're Mine"	10	..	9	5	..	..	..	4	..	2	25
7B	9	SYLVANA MANGANO (M-G-M) "Anna"	7	3	..	..	..	..	2	..	7	..	25
9	11	JONI JAMES (M-G-M) Your Cheatin' Heart"	..	..	5	8	..	6	..	6	..	10	20
10	11	PAUL-FORD (Capitol) "Sitting On Top of World"	..	5	..	..	..	5	5	..	..	..	18
11	14	GEORGIA GIBBS (Mercury) "Seven Lonely Days"	..	..	6	10	..	..	6	9	..	..	13
12A	19	JOHNNIE RAY (Columbia) "Somebody Stole My Gal"	..	7	4	..	..	..	10	..	..	..	12
12B	9	PERCY FAITH (Columbia) "Swedish Rhapsody"	..	..	..	..	..	..	4	..	..	6	12
12C	..	JANE FROMAN (Capitol) "I Believe"	..	2	..	..	..	..	..	..	8	..	12
15	14	PERRY COMO (Victor) "Wild Horses"	..	..	7	9	..	7	..	10	..	..	11
16A	18	KAY STARR (Capitol) "Side by Side"	..	..	..	6	..	10	..	7	..	..	10
16B	16	LES BAXTER (Capitol) "April in Portugal"	..	..	..	..	..	..	7	..	5	..	10
18	..	FREDDY MARTIN (Victor) "April in Portugal"	..	..	..	..	5	9	..	..	..	..	8
19	8	PERRY COMO (Victor) "Don't Let Stars in Your Eyes"	8	..	..	7	..	..	..	..	..	..	7
20	11	RALPH FLANAGAN (Victor) "Hot Toddy"	..	..	..	..	..	..	..	8	..	9	5

FIVE TOP ALBUMS	1	2	3	4	5
	HANS CHRISTIAN ANDERSEN DANNY KAYE Decca DL 5433 A 919 9-364	WONDERFUL TOWN Broadway Cast Decca DL-9010 DA-937 9-391	SWEETHEARTS Marion Marlowe Frank Parker Columbia B 331	PETER PAN Hugo Winterhalter Victor EP A407	TV CALENDAR SHOW Arthur Godfrey Columbia CL 6241 B 331 C 331

On the Upbeat

New York

Stan Kenton orch begins a two-week stand at Birdland, N. Y., tomorrow (23) . . . **Virginia Wicks** handling promotion for the **Benny Goodman-Louis Armstrong** concert package . . . **Erroll Garner Trio** into the Yankee Inn, Akron, for one week beginning April 27 . . . Disk jockey **Bud Brees,** WPEN, Philly, weds **Eileen Levin** May 23 at the Ritz Carlton Hotel, Philly . . . **Norman Rubin** joins the plugging staff of Weiss & Barry Music May 1 . . . **Dick Lyons,** aide to **Harry Myerson,** M-G-M Records artists & repertoire chief, booking the summer band schedule for the Quaker Ridge Country Club, Scarsdale, N. Y. . . . **Nat (King) Cole** recuperating at New York Hospital for another two weeks . . . **Armand Baum,** Hill & Range Music midwestern rep, in town for homeoffice confabs . . . **Karen Chandler** opens at the Town Casino, Buffalo, May 4 . . . **Sol Yaged** playing a matinee jazz concert Sunday (26) at Bivonia's Restaurant, Freeport, L. I. . . . **Danny Winchell** begins a four-day engagement at the Boulevard, Queens, tomorrow (Thurs.).

London

Foster's Agency negotiating for British variety tour by **Billy Eckstine,** starting July . . . London Palladium bill-toppers definitely fixed include **Eddie Fisher** (May 11); **Al Martino** (June 8); **Guy Mitchell** (July 20) and **Frankie Laine** (August 31) . . . **Ronnie Munro,** band leader, has pulled out of the Albany Club in order to take over the baton for the **Vera Lynn** show at the Adelphi Theatre for Jack Hylton's "London Laughs." Violinist **Danny Levan** brings in a quartet April 27.

Chicago

Roy Davis has been upped by Paramount Attractions and will head the concert division for colleges. Blue Note has inked its headliners from now until July with **Buddy De Franco** coming in April 24 for two frames, **Charlie Ventura** May 8 for two more, and **Marion McPartland** Trio, May 22 for one week. **Louis Armstrong** comes in July 3 for four weeks. He does two weeks at the Sands, Las Vegas, June 11...**Dick Jurgens** opens the Ideal Beach, Monticello, Ind., June 27 for a stanza.

Pittsburgh

Al Marisco and **Everett Neill** bands set for Kaufmann store employees' annual dance at William Penn Hotel May 23...**Lennie Marino** is **Artie Arnell's** new saxman ...**Three Suns** open week's engagement at Vogue Terrace May 25, five days after their long run ends at Astor Hotel in New York ...**Bill Bickel** threesome into Vogue Terrace for indefinite stay following record engagement at Shamrock Room ... **Mills Bros,** play Twin Coaches May 11 and the **Ames Bros,** a week later.....**Del Monaco 4** goes into the Blue Room Monday (27) for 10 weeks...**Don Charles** band set for Sewickley Valley Hospital's benefit musical May 1-2...**Dick Nussbaumer** just started his sixth year as organist at Oilver Restaurant ... **Darryl Campbell,** former Baron Elliott trumpet man, joining Dorsey Bros. orch.

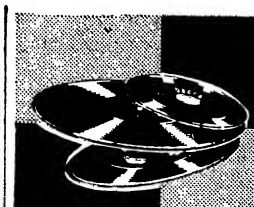
'Man Around the House' Suit Vs. Morris Settled

An infringement suit against Edwin H. Morris Music, pending in N. Y. Federal Court since 1950, was settled out of court this week. Plaintiffs Gladys Shelley and Harry Archer, who had written the ballad, "You've Gotta Have a Man Around the House," charged that Jack Elliott and Harold Spina had infringed on their title and lyrics when cleffing "It's So Nice to Have a Man Around the House," published by Morris.

Attorney Charles B. Seton handled the settlement for the plaintiffs, while Lee Eastman was lawyer for the defendants.

FOUR STIRRING MARCHES
as Featured by
EDDIE BALLANTINE'S ORCH
ON THE BREAKFAST CLUB
KING SOL
YE COLONIAL
SINGLE FILE
UNITED WE MARCH
Pub. by
WILL ROSSITER, Chicago

It's Music by
JESSE GREER
Program Today Yesterday's
ON THE BEACH WITH YOU
WORDS & MUSIC, INC.
(1619 Broadway, New York)


DECCA DATA
In A Listening Mood...
Three Great Instrumental Records!

Ruby
and
The Song From Moulin Rouge
(Where Is Your Heart)
Played by
VICTOR YOUNG
and HIS SINGING STRINGS
Decca 28675 (78 RPM) and 9-28675 (45 RPM)

Fiddle-Sticks
and
Rendezvous
music by
CAMARATA
Decca 28623 (78 RPM) and 9-28623 (45 RPM)

A Trumpeter's Lullaby
and
Fiddle-Faddle
Played by

LEROY ANDERSON
and HIS "POPS" CONCERT ORCHESTRA
Decca 28300 (78 RPM) and 9-28300 (45 RPM)

South May Be Ready for Mixed Acts In Five Years, Sez Billy Eckstine

Although there's been a steady lifting of racial barriers in the south, the people there are not quite ready to accept mixed concert packages, according to Billy Eckstine, who recently completed a six-week swing through 15 southern states. The growing number of all-Negro units which have been hitting the southern trail, adds Eckstine, are spearheading the way to better understanding and it'll probably be only a matter of four or five years before mixed units will be regular attractions.

The situation from the aud viewpoint indicates a definite minimization of prejudice. More and more theatres, reports Eckstine, are dropping their color barriers by permitting Negroes to purchase tix at the same boxoffice and eliminating the special sections designated for "Negroes only."

In one theatre which refused to seat Negroes downstairs, Eckstine beat the prejudice rap by placing 500 Negroes on the stage behind him. In other theatres which had special boxoffices for Negroes, the management was forced to lift the barrier when the ticket rush became too great for specially designated ticket booths.

"Although we meet scattered instances of prejudice," claims Eckstine, "each succeeding tour presents less problems and my aim is to make the southern hop an annual trek so I can get an on-the-spot view of prejudice's demise." That the south is on the right track is indicated by the virtual disappearance of ballroom signs reading "Special Reservations For White Spectators." Majority of the terp spots now permit Negro and white couples on the same dance floor.

Eckstine credits the teenagers and the college kids for the south's regeneration. "They're forgetting the prejudices of their parents," he adds, "and coming to the dances and concerts with nothing more on their minds than the desire to be entertained." The growing number of Negro disk jockeys in the south are also helping ease the racial tension. By steadily mixing in pop disks with rhythm & blues platters, they're building a mixed aud and developing better understanding between the whites and Negroes.

Although the south is still the stronghold of cornball tunes and rhythm & blues songs, Eckstine claims there's a growing market for pop singers and orchs. The Eckstine package, which included Ruth Brown and Count Basie's orch, racked up socko grosses all the way.

Eckstine, who just ended a two-week stand at the Bandbox, N. Y., is prepping for his first European tour which'll begin in London in July. He returns to the U. S. in mid-September to start another swing.

Joe Louis Still a Champ; Draws $23,000 at Apollo To Earn Reprise in May

Former heavyweight champ Joe Louis turned a handsome profit in his full-scale theatrical venture at the Apollo Theatre, N.Y., last week. Fighter turned actor took out $11,500 on a gross of $23,000. Showing was sufficiently impressive at that Harlem house to have the theatre rebook him for May 1. Louis was in on a $7,500 guarantee out of which he paid the show and band. Surrounding talent included Nicholas Bros., Five Keys, Hal Singers orch, Frances Martin, Barbara DaCosta, and Leonard Reed. Frank Taylor, of the Lew & Leslie Grade office, is booking him.

Louis has made theatrical appearances previously, but not as head of a unit.

Former pug is also slated for the Howard, Washington, June 12, and the Royal, Baltimore, June 18. Deal for the Regal Theatre, Chicago, is in the works. He's signed for the Ed Sullivan TV show May 3.

Toeholds Rate Fall Over Toes,' Banana' and Blader

Omaha, April 21.

"Ice Capades," "Top Banana," "Streetcar Named Desire," ballet and the rasslers vied for the entertainment buck here last week.

And it was the rasslers, "TV star" Yukon Eric and Mighty Atlas, who came out on top. They packed nearly 4,200 into City Auditorium, with turnaways estimated at 2,000.

Skaters lured 4,000, "Banana" drew 2,200 and the ballet a meagre 300.

Dagmar's B'way Cafe Bow

Dagmar will play her first Broadway cafe date at the Latin Quarter, N. Y., May 5. She's getting $5,000, out of which she'll pay a comic who'll be working with her.

Dagmar previously played the Roxy and Paramount theatres on the Stem.

Godfrey Gets Into Cafe Act Via His TV Support

Pittsburgh, April 21.

Vogue Terrace is going to have an "Arthur Godfrey" stretch in June. Big theatre restaurant has just booked in Julius LaRosa for two nights, the weekend of 19-20, and will follow him on the 22d with the Chordettes, femme barber shop harmony group that just closed out a long run on the Godfrey TVer.

Kitty Kallen, who played Vogue Easter Week, has been slotted back for June 15, and she'll stay right through the week that brings on LaRosa for the final two days.

Mpls. City Pappies Pull A Sir Walter Raleigh For Strippers' Tootsies

Minneapolis, April 21.

City council sanitation committee members proved gallant and considerate of Alvin stripteasers and other cuties when they voted to install a new nine-inch storm drain outside the stage door of the burlesque theatre so that the gals wouldn't have to continue to wade through snow and rain accumulations during inclement weather. The water collects there now after heavy rains.

Ted Mann, the theatre's owner, asking for the new drain, told the aldermen the present six-inch affair can't do the job. He also explained that the exit is at such a low level—so near the ground—that there has to be a dip in the alley. The result, he said, is even deeper puddles, hampering the girls' comings and goings.

"If Sir Walter Raleigh could stretch out his coat as a mud and water covering for a damsel to walk over, this is the least that we can do for beauty in distress," said Alderman E. T. Buckley. "When the stage door was originally built, the theatre didn't cater to high-steppers."

Mann himself agreed to pay 40% of the cost. He kiddingly suggested that he give aldermen $400 worth of passes for burlesque shows. "Front-row seats for the next two years!" exclaimed one alderman. Said another, running a hand over the top of his head: "I'll be about right for the baldheaded row." A third commented: "Whatever else the girls may find at their door, such as wolves, we'll make sure it won't be water."

'CAPADES' TO REPRISE 'SNOW WHITE' FOR '54

Omaha, April 21.

John H. Harris will bring back "Snow White" as the feature of his 1954 "Ice Capades," it was disclosed last week.

Ron Fletcher, who will stage the opus, joined show here to begin rehearsals. As usual, Donna Atwood (Mrs. Harris) and Bobby Specht will get top billing. "Snow White" production was used by "Capades" nine years ago. Fletcher plans to modernize ballet numbers.

It was practically old home week for Fletcher, since "Top Banana," for which he staged dances, was also in town.

N. Y. Incorporations

Albany, April 21.

Steve Hannagan Associates, Inc., chartered to conduct a general advertising and promotion business in New York. Capital stock is $30,000, $100 par value. Directors are Paul Snell, Joseph Copps and Margaret Ray, N. Y. Shearman, Sterling & Wright, N. Y., were filing attorneys.

World Talent Corp. chartered to conduct a theatrical agency in New York. Capital stock is 100 shares, no par value. Chauncey S. Olman, N. Y., is a director and filing attorney.

Video Vittles, Inc., chartered to conduct a restaurant and entertainment business in New York, with capital stock of $20,000, $100 par value. Directors are Charles Edward Sigety and Katharine Snell Sigety, and Alan F. McHenry, N. Y. Patterson, Eagle, Greenough & Ray, N. Y., were filing attorneys.

Ward-Villani Management Corp. chartered to conduct a theatrical agency in New York. Capital stock is 100 shares, no par value. Directors are Barney Ward and Lawrence Villani and Mitchel Kass, N. Y. Grossman & Perles, N. Y., were filing attorneys.

Illinois Solons Hot on Trail of 21 Chi Cafes on Sales Tax Arrears

Chicago, April 21.

Richard L. Cooper, assistant attorney general in charge of the Chicago office of the state sales tax division, is trying to find out who owns two bistros and what their assets are. They owe Illinois $219,669 in sales tax from 1941 through 1948, he claims.

Levy was originally paid under protest on ground that tax could not be imposed on entertainment. A circuit court ruling upheld this position and the money was refunded. However, the Illinois Supreme Court ruled the tax valid and state has been trying to collect since 1949. Judgments have been obtained against the cafes and operators, but Cook County police have been unable to serve them on the proper persons.

Circuit Court Judge Cornelius Harrington next Monday (27) will hear motions to stay 14 of the judgments. Cooper says that if the ownership and assets of the spots are not determined by then he will seek court orders to disclose these facts. Sheriff's office could then take possession of the buildings and other assets for unpaid taxes. It's the claim that only one delinquent, the Sherman Hotel, has paid the amounts owed. Many of the spots listed have gone out of business, however, and others have had several changes in management.

Coast Gardens Relight

Los Angeles, April 21.

Tommy Dorsey's Casino Gardens at Ocean Park will be reopened next month as the Circus Gardens with a "three ring" entertainment policy. Virtually a continuous floor-show operation, interspersed with dance sets, it will supplant the former strictly ballroom policy.

Jack Mosser's "Rhapsody in Rhythm" and the "Ice Classics" blade revue have already been set along with Harry Ranch's orch. Six other acts will be set.

Bullfight Union Gives Nod To Ringling Circus in Fall At 65,000-Seat Plaza Mex

Mexico City, April 14.

The way has been cleared for a reduced version of Ringling Brothers and Barnum & Bailey Circus to play here in the fall, after U. S. dates, in a deal that Felix O. Alarcon, local booker, is engineering. The bullfighters union has okayed use of the 65,000-seat Plaza Mexico for the show, with the sole provision that circusing won't conflict with blood-sand dates, such as Sundays and holidays.

Union is so powerful that it dictates to Plaza Mexico's management about operating the big bowl, home grounds of major bullfighting down here.

Talk is that the version of the big top would play at prices about the same as those prevailing for bigtime bullfights, most of which jam the open arena. Major blood-sand scale is 50c to $5. That scale, it is conceded, would be the only tariff to make the big circus playing here worthwhile.

N. Y.'s Cafe Society To Reopen Next Week

Cafe Society Downtown, N. Y., is slated to reopen Monday (27). Mike Rainey will front the operation and negotiations are on for a Harding & Moss unit plus Kirkwood & Goodman and Monica Boyar.

Cafe was closed several months ago because of a license mixup. It had changed ownership several times, but State Liquor Authority had not gone through the formalities of okaying the liquor license switches. License situation was straightened out last week and Rainey moved to unshutter.

David Brooks Pacted For Caribe Hilton

David Brooks, who just completed a two-week engagement in the West Indies, at the Virgin Island Hotel, St. Thomas, will return to the area April 28, when he opens a two-week stint at the Caribe Hilton, San Juan.

Brooks is in N. Y. today (Wed.), huddling on proposed Margaret Webster Broadway production of the musical, "Comin' Through the Rye," for which he's been picked as the lead.

Sentence Cafe Op Slayer

St. Louis, April 21.

While the trial of Thomas L. Lawrence, a St. Louisan, charged with fatally shooting John Kelly, owner of the Hi-Ho Club, a nitery near Madison, Ill., was in its second day last week, the defendant had a change of heart and pleaded guilty to a reduced charge of manslaughter.

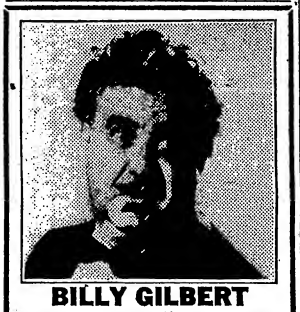
He drew a one-to-seven-year sentence.

Borge Low 8G, Cincy

Cincinnati, April 21.

A sourish $8,000 was pulled by Victor Borge in his one-man comedy concert last week in 1,300-seat Cox Theatre at $4.31 top.

Margaret Sullavan in "Deep Blue Sea" is at Cox this week at same top.



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New York Journal-American
"LUCILLE and EDDIE ROBERTS, the Mentalaughists, are wowing them at the Hotel Pierre's Cotillion Room."
—CHOLLY KNICKERBOCKER, April 17th, 1953.
MCA

GAMBLING GLINT IN ARIZONA EYE

'Don't Pitch Bargains; Give Us Tyros When They Rate 3G'—Cafes to %ers

According to the agents in nitery departments of the various offices, bonifaces no longer want bargains in talent. Percenters who have been trying to hawk singers who have made some records which have yet to enter the bestselling lists, are now being told to come back with that singer when he's worth $3,000, and make a deal.

The cafe owners apparently haven't been picking them right. They say that a singer bought for $350 or thereabouts and without a record rep, doesn't register at the wickets and they could do just as well by buying a chirper at scale.

Of course, several owners have made some fortunate buys such as the Copacabana, N. Y., which originally bought Johnnie Ray at $350, but increased its contract to $1,750 by the time he opened last year. La Vie en Rose, N. Y., bought Joni James for a low amount, and also increased the tab. However, these are comparatively rare instances. The majority of singers bought on speculation have failed to materialize. Consequently, they get loaded with chirpers who fail to bring in business.

Another factor that's souring cafe owners on the process of attempting to call the turn on upcomers lies in their inability to hold on to the pipers when they

(Continued on page 50)

MOSS EMPIRES' NET OVER $317,000 IN '52

London, April 21.

Annual report of Moss Empires, the circuit which controls the London Palladium, the Prince of Wales, Hippodrome and a string of suburban and provincial houses reveals a net profit of over $317,000 for the year ended last Dec. 31.

To the interim dividend of 7½% declared last summer, the directors now recommend a final divvy of 12½%, making a total of 20% for the year, the same as in the preceding year. Prince Littler, chairman of the board who retires by rotation, is offering himself for re-election at the annual meeting May 7.

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Acad of Music Shelves 5-Week N.Y. Vaude Try

The Academy of Music, N. Y., abandoned stageshows over the weekend. Business had picked up at the spot during the five weeks of its vaude try, but not enough to warrant continuation. House still sustained losses. Theatre is part of the Skouras chain.

At the Astoria Theatre, Astoria, L. I., also a Skouras operation, Ray Heatherton has been set for one show Sunday (26). He conducts the "Merry Mailman" show on WOR-TV.

Nevada O.O.'s Fla. Combo With Yen For Vegas Gold

Miami Beach, April 21.

Group of Miamians seeking license okay to build a plush new hotel-casino in Las Vegas were told by Nevada Tax Commission this week that applicants would have to be investigated first.

In Carson City, Nev., to be questioned were Julius Gaines, co-owner of the Casablanca Hotel here, and city physician Dr. Irving Alberts. Others associated in the venture are Clover Club owner Jack Goldman and Hollywood producer Lewis B. (Doc) Mermen. However, Goldman has decided to withdraw from the setup and concentrate on his cafe and restaurant interests in the Miami area.

Gaines, Alberts and Mermen were subjected to grilling on supposed connection of gamblers Morris Bischoff, alias Lefty Clark, and Charles Tourine. Bischoff was in the original application but dropped out after unfavorable publicity here and in Las Vegas. It was denied by the trio that Bischoff had any further connection with the project.

Another Florida group seeking permission to operate a new hotel in Las Vegas is a Palm Beach combo headed by Charles Francis (Socker) Coe, the attorney, newspaper publisher and crime-fiction writer, and restaurant operators Matt Tracy and Daniel J. Shalek.

Brook to Supermarket

Miami Beach, April 21.

End of an era came this week with sale of the plush Brook Club to a supermarket chain, with the former swank cafe-casino due for rebuild by the new owners.

Once the mecca for society types

(Continued on page 50)

Hilton-Madrid to Book Talent Out of London

The Hilton-Madrid, the new Conrad Hilton hotel now being constructed in Madrid, will book its bands and talent from England.

Orch for the opening festivities, slated for around July 1, has been ordered from the Maurice Winnik Agency in London. Acts will also emanate from the British capital.

New York Journal-American

"LUCILLE and EDDIE ROBERTS Present the most baffling mind-reading act current today."

"We had a wonderful evening at The Pierre's Cotillion Room Tuesday night."

LOUIS SOBOL, April 17th, 1953

MCA

TUCSON, PHOENIX VS. VEGAS LURE

Hollywood, April 21.

Arizona is now trying to provide competition for Nevada. Several bodies such as tourist bureaus are putting out feelers on feasibility to introduce legislation to permit gambling in Tucson and Phoenix. It's believed that there's a terrific potential in building up both towns as a resort to draw the monied elements from Hollywood and elsewhere. However, they think that casino operations are necessary to insure success of a venture of this kind.

It's reported that conversations are being held with legislators, realty and hotel interests in an effort to line up heavy coin for luxury hotels when and if permissive legislation can be passed.

However, Arizona's bid for casino coin is still in the blueprint stage. The state has some excellent talking points such as its closer proximity to the film capital than Las Vegas, and its location in the desert country where tourist business has been on the uptake for the past few years. Okay on the green felts would put Tucson and Phoenix into the real money and attract much new revenue.

Arizona thus joins Mexico, which is also casting glances at the money being spent in Las Vegas. There have been reports that some interests would like to get government permission to reopen the casino at Tijuana. Now there are other interests which would like to get

(Continued on page 54)

COCOANUT GROVE SETS BILLS 4 MONTHS AHEAD

Los Angeles, April 21.

Cocoanut Grove bookings now are set for the next four months, the longest consecutive stretch the Ambassador Hotel's room has cinched in some time. Jack Smith, who replaced Lucienne Boyer when the French chanteuse and the Grove agreed to cancel her stint, headlines until next week, when he will be succeeded by Anne Jeffreys & Robert Sterling.

Following the Sterlings, Grove has the Jimmy McHugh revue opening May 20; Frankie Laine, June 3; Peter Lind Hayes & Mary Healy, June 24, and Patachou, July 15. All are three-week bookings. Bands during the period will be Jack Fina, following the current Benny Strong, and Ted Fio Rito.

Carny Games Face Ban At New Hampshire Fairs

Carnival midways at New Hampshire's fairs face extinction if the Senate adopts and the House of Representatives concurs in a measure now before the upper branch's judiciary committee.

The measure, aimed at all gambling except such forms as beano and horse races, which have been specifically legalized, is being fought by Lester F. Mitchell, representing the New Hampshire Fairs Assn.

Mitchell told the legislative committee that the proposed law would certainly end the traditional midway at New Hampshire's fairs and would "hurt the fairs financially and socially."

Chi Orchid's Next Three

Chicago, April 21.

The Black Orchid has lined up its next three shows. Mary Kaye Trio comes in April 28 for a month with Gene Terry, Irish singer, supplementing the show. Herb Jeffries, along with Eddie & Lucille Roberts, mentalists, are set for May 26.

Juanita Hall has been inked for June 23 and Hamish Menzies is being sought for the same bill.

Lou Miller and **Eddie Kaplan** have merged into a single office. N. Y. agency will book burlesque theatres and cafes.

Philly-AGVA Tiff Marks Time as Judge Reserves Decision on Injunction Plea

Philadelphia, April 21.

Hassle between nitery actors and Philly Cafe Owners Assn. marked time while Judge William H. Kirkpatrick reserved decision on an injunction petition sought by cafemen to restrain American Guild of Variety Artists and the Seafarers International Union, both AFL, from picketing local spots.

After a three-day hearing in U. S. District Court on bill in equity filed by James L. Price, counsel for cafe ops, Judge Kirkpatrick set next Tuesday (28) for oral argument. Injunction case, which was first opened in Philadelphia courts, was moved to Federal jurisdiction because Price contended AGVA's welfare fund clause in new "minimum basic agreement" was a violation of Taft-Hartley Act.

At the close of hearing (15) Dick Jones, AGVA's eastern regional director, said union was not prohibited from picketing, but resumption of picketing would "depend on the actions of the nightclub operators."

Indications were that dispute would move to amicable settlement. By weekend there was no longer any sign of a walkout by AGVA, or the lockout by the ops' association. All Philly cafes were operating as usual, agreements having been reached between AGVA and the last clubs at a noon meeting Friday (17).

Cafemen held session yesterday (Mon.) in the Bellevue Stratford Hotel and heard summary of case by Price and report of the association's president, Herman Comroe. Cafe owners' feeling is to await outcome of case in District Court and let Government decide issues in "minimum basic agreement."

Gaiety, Mont'l, to Tee Off With Gyp Lee 2-a-Day

The Gaiety Theatre, Montreal, is slated to relight Monday (27) with Gypsy Rose Lee headlining. Patachou is under negotiations for the May 4 show. House, booked by Al & Belle Dow Agency, N. Y., will be on a two-a-day policy at a $2 top. Tommy Conway of Montreal is also associated with the booking of the spot.

Gaiety's opening will give Montreal two stageshow outlets. Other house is the Seville, which is booked through Danny Friendly, RKO booker. This house operates on a continuous policy.

Welfare? Tax Acts In 25G Class, Sez Walters to AGVA

Lou Walters, operator of the Latin Quarter, N. Y., and prexy of the Theatre Restaurant Owners of America, is proposing to the American Guild of Variety Artists a tax on performers who do not regularly work the vaude-nitery orbit, as a substitute for the present method of welfare payments.

Walters stated that performers such as Ezio Pinza, Lauritz Melchior, Nelson Eddy, Tallulah Bankhead, Van Johnson and others who come into Las Vegas and work temporarily at salaries ranging up to $25,000 weekly can well afford to pay a union welfare tax ranging from 1% to 5%. Performers of this type, Walters declared, come in to take the work of performers who work the field regularly, skim off the cream and have no further truck with cafes or cafe owners. These performers, Walters stated, would never miss the payment of a welfare tax. Melchior, according to Walters, came into Las Vegas and worked for three weeks for $50,000. Pinza got the same sum from the Sands Hotel there, and Eddy received $12,500. A 5% tax on their salaries would work no hardship on these performers, he said. At the same time, they would help the indigent in the variety field at virtually no cost to them. As it is, they only pay a small dues scale, a negligible cost, in relation to their salaries.

Walters said that the union should not expect nightclub owners to pay a $2.50 weekly welfare tax for those performers earning as much in a couple of months as the President of the United States earns in a year.

The Latin Quarter operator returned last week from Nevada. He spent some time in Las Vegas and looked over Tahoe Village, Lake Tahoe, which he'll operate this summer.

Wayne King to N. O.

New Orleans, April 21.

Wayne King and his package show open in the Blue Room of Roosevelt Hotel here Thursday (23) for four weeks.

Wayne will be followed into the spot by Sophie Tucker May 21.

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V-D (Vegas Dollars)

Continued from page 1

stages as perennials of U-I comedies at Studio City.

Darryl's Susan

Nelson Eddy's emergence from retirement in pix to a strong comeon for niteries is being accomplished steadily at the Sahara. His preparation and hopping of many hurdles beforehand could give many a filmite a hint toward cracking the hot in-person medium.

Although Eddie Bracken has been performing club dates, personals, and even a three-day fill-in at the Flamingo two years ago, his brief stretches in bistros have never amounted to a nitery act. Having made the leap with his opening last Monday (13) at the Last Frontier, Bracken becomes another fresh name from the Hollywood colony ready for more cafe bookings. On the same bill, sharing topline space, is Dorothy Dandridge, whose M-G sleeper pic, "Bright Road," has codified her among the list of Hollywoodians, although her start was made as one of the Dandridge Sisters with the late Jimmy Lunceford and orch, plus succeeding nitery appearances as a single.

Marge & Gower Champion return to whirling their delightful dance themes beginning with the Flamingo opus of April 30. Pair have become strong members of the Metro stable within the past year or so, but take to the road in the medium which catapulted them into films. Following the Champions into the Flamingo, John Payne makes his bow as warbler. Jane Powell, although fairly seasoned from last year's foray into Miami and Gotham cafe bastions, will give localites and touristas a preem of her soprano trills next month at the Desert Inn. Dick Powell has been pacted for a Sahara date some time this year pending a busy shooting sked.

Eyeing Esther Williams

For its projected Donn Arden Aquacade to celebrate the beginning of summer, the Desert Inn is setting sights for Esther Williams. All shows will switch to al fresco during four frames while the main nitery room undergoes remodeling, and should the H_2O extravaganzas prove okay by biz, more will follow.

The wooing of Marilyn Monroe by the Sands, via a substantial figure, is still maybe, but final okay and pacting could be announced any day. That same hospice recently let Mario Lanza know that its latchkey was out for his first entrance into niteries. Nothing definite came from huddles between Sands', Jack Entratter and the then-feuding-with-Metro tenor.

Several filmites have already paraded into town to establish nitery reputations of varied hue. Marilyn Maxwell held her "coming out" party at the Last Frontier about a month ago with good results noted. Zsa Zsa Gabor's display at the Flamingo, despite controversial success in the thesp department, nevertheless put a potently publicized name on the marquee to bring in multitudes for a first-hand gander. Dorothy Lamour has hit the road to Vegas twice—destination Last Frontier—to enlarge her potential as an off-screen performer. Gordon MacRae has become a sort of annual El Rancho Vegas "staple," with ability on the nitery floor living up to his positive value as magnet for capacity crowds. Rosemary Clooney zoomed from her Thunderbird stand of two years ago into current Par contract.

Roster of names making a nitery mark coincidental to rise in pix, is small but substantial. Of terrif value to any nitery, and particularly the Flamingo on the local scene, is Tony Martin. Danny Thomas has tremendous draw, proved conclusively in Vegas by his Flamingo fortnights and three-frame stay at the Sands in December which helped put that newest of Strip hotels into the money immediately. Ray Bolger, along with Thomas, becomes another triple-threat man—pix to video to nitery. The Bolger click at the Sahara last October made that hotel's teeoff a newsworthy event. He returns to the same spot in June to set up another two-frame fantastia.

Showcase

Of interesting value, seemingly, to any performer is a Vegas booking—aside from new faces who like the glamor of this widely touted initial showcasing. Pic players, whose talents first became noticed while belting out wares on nitery floors, are constantly bugged with the idea of returning for feel of audiences once more, question of loot notwithstanding. Martin & Lewis disported on the Flamingo stage before heavy Hollywood commandments made it virtually impossible to return. But, tyros like Bobby Van and Barbara Ruick received the green light from Metro to take a footwork fling and thrushing stint respectively during a Flamingo revue.

Add sock Vegas standbys Jimmy Durante, Carmen Miranda, Jack Carson, Frank Sinatra, Frankie Laine, Billy Daniels, Vaughn Monroe—all of whom had plenty of film on and off the cutting room floor betwixt their bookings here.

Old Hands, Too

Some of the oldtimers have had a fling in Vegas. Buster Keaton pantomimed his act at the Sahara; Pat O'Brien at the Desert Inn; Buddy Rogers at the Last Frontier. Ethel Waters took on a nitery chore at the Desert Inn some months following her socko portrayal of the filmed "Member of the Wedding." Mickey Rooney bounces into the Flamingo about once a year with customary brashness.

Xavier Cugat's profile has twice blessed the Last Frontier with his tempestuous Latin American rhythms. In that same room, Chico & Harpo Marx broke in their act; ditto Phil Silvers, who didn't receive much recognition from his new act until "Top Banana," which had bookers on the local scene wondering whether they had missed the Silver boat. Similarly, Vivian Blaine left Hollywood to try her tonsils in niteries. She opened the Desert Inn three years ago with Edgar Bergen, Les Charlivels, Ray Noble orch, and was accorded only moderate mitts for her efforts. Then came "Guys and Dolls."

Additional parallels can be drawn with Martha Stewart and Janet Blair. Both were film and Blackburn Twins' grads, with Miss Stewart later bringing her single act into the Thunderbird after briefly replacing Miss Blaine in "Guys." Miss Blair has been cheered with the Blackburn Twins in Vegas, but has yet to try her wings alone. Dick Haymes ankled Hollywood musicals some time ago, found his resonances okay in the Flamingo acreage. Same for John Carroll, with difference being that he showed off his lusty pipes to Flamingo guests who had, along with other film patrons, never heard him warble a note on screen.

Gloria DeHaven began to combine her various film jobs with nitery tours two years ago. First booked at the Desert Inn, and more recently at El Rancho Vegas, she showed considerable savvy in footlight delivery upon her second time around. Celeste Holm took time out from Hollywood to divert El Rancho Vegas throngs from losing bouts at the tables with her smart material and excerpts from musicomedies.

Raft and Mae West

Still to be heard from, and promised, are George Raft for a Flamingo future, and Mae West's first local venture, with Sands as probable locale.

From ranks of pix, legit and longhair, such notables as James Barton, Ezio Pinza, Bert Lahr and Lauritz Melchior have tried their nitery wings in Vegas, registering good to boffo. James Melton will be a May headliner at the Thunderbird; Robert Merrill topping a Sands slate in June. Jeanette MacDonald did very well for the Sahara last month, will return around Christmas for another session. But, of all those represented or to be represented from legit callboards, name causing most speculation is that of Tallulah Bankhead. What her nitery turn will be next month at the Sands is causing various wagers to be placed among showgoers, with betting hot that she'll pull enough of a surprise act to wow cynical Vegans.

These same first-nighters who can applaud or yawn efforts of the greatest names in show biz still wonder about appearances from Hollywood holdouts. Yet, among the blase set, no eyebrow elevating would take place even if bonifaces were to list as coming attractions such luminaries as Rita Hayworth, Bing Crosby, Bob Hope, Fred Astaire, Judy Garland, Danny Kaye, Betty Hutton, Ginger Rogers, Sonja Henie, Gene Kelly, Ava Gardner, or the dour Oscar Levant. Vegans have had it, and from the looks of things, are going to get more of the same for some time to come.

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'Don't Pitch Bargain'

Continued from page 49

hit the tall paydirt. An instance is Miss James, who was set a long-time ago for the Rendezvous, Philadelphia. But around contract time, she came into the Latin Casino instead. She got $2,500 at the LC as against the $900 she was signed for at the Rendezvous.

Nitery owners point out that this is a typical maneuver. If her disk hadn't clicked, then she would have been overpaid at $900. Now that she hit, then it paid her to pay off the face value of the contract.

The agencies say that cases like this have handicapped them and have laid these tactics to some personal managers. The date-diggers say they have to "live" with operators and thus can't afford to go back on their contracts. The agencies also say that they build prestige for themselves when they sell a singer and later deliver a star. Again, they figure that they can nearly always renegotiate contracts right up to the time a performer opens. They stress the fact that a singer, in order to be a star, has to feel like a star and they can't feel that way when they're working for peanuts.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., April 21.

Birthday greetings to George Sullivan, formerly of Madison Square Garden, and Thurman (RKO) Sims, both Variety Clubites whose progress is a noted item.

Hallie Hillyer in from Jacksonville for an indefinite stay with husband Charlie (Florida Coast Paramount Theatres), who is skedded for a series of major operations.

After a week's stay at the general hospital recuperating from a major operation, Max Rosenthal, Randforce Theatres, Brooklyn, is back at the Variety Clubs hospital, resting in comfort.

Len (Loew) Grotte, former manager who has hibernated for nearly a year, is back in circulation and took time out to visit this desk and mitt some of the oldtimers here.

Alice (Metro) Farley after a short rest period left the V.C. hospital with an all-clear, and after a short stay with her mother in our downtown colony she will resume TV work, her last appearance before coming here having been with "Man Against Crime."

Jack Kelley, manager Majestic Theatre, Perth Amboy, N. J., registered for the observation routine.

Jean (Loew) Standridge shot into the general hospital for the bronchial operation with top results.

Robert Dutton, Milford (IATSE) Brown, Jack (RKO) Wasserman and Sam (RKO) Kelley all rated top clinics that upped them for all privileges in the ambulatory department.

White to those who are ill.

Ken Murray's Vauders

Ken Murray will do a series of personals in connection with the film, "Marshall's Daughter" (UA), which he produced and stars in with Laurie Anders featured. Murray is currently negotiating to play the Paramount, Los Angeles, in July, simultaneously with the film. Miss Anders will appear there with him.

Murray will play other dates in connection with the picture.

Shuttle Back to 'Capades'

Omaha, April 21.

Badminton stars Hugh Forgie & Stig Larson last week rejoined "Ice Capades" here.

Pair had been sidelined several days after Forgie had injured a hand in backstage warmup activity.

Chi Edgewater's Act-Orch Names

Chicago, April 21.

Edgewater Beach Hotel on Chicago's far north side, which has been going in strongly for name acts during the past two years, is expanding further in this direction. Opening of the Beachwalk, the outdoor dance pavilion, which has always been topheavy on the bands, on June 12 will be augmented with two-week engagement of Patti Page. Les Paul & Mary Ford and other names are being sought by Dorothy Hild, producer, to follow.

Bands for the summer session have narrowed down to Jimmy Dorsey, or the Dorsey Bros., Xavier Cugat, Ray Noble and Wayne King. Meantime, the hostelry is continuing on the large budget kick with Hildegarde, who came in Friday (17) for a month. Chanteuse gives way to Phil Spitalny orch May 15 for two weeks, followed by Liberace May 29 for two frames.

Nevada O.O.'s

Continued from page 49

with an itch for gamery, and featuring top names in the entertainment facet, the spot had been operated for past several years as a top restaurant with an intimate nitery setup adjoining.

Passing of the Brook recalls that the once fabulous Colonial Inn, which featured huge productions, is now a successful dining operation with Leone's of N. Y. in owner-operation setup; La Boheme, another fabled casino haven, is dark and has been for last two years; Little Palm Club, after attempt at running in the '51-'52 season with fast crackdown by authorities, is up for sale; Green Acres was turned into a restaurant.

The "easy money" element have obviously sought more liberal pastures in the Caribbean and in Nevada. It's a cinch, with the state administration in power for the next four years, that there will be no chance for a return of the "good old days" outside of some sneak bookmaking.

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MARTIN TOPS 1ST LAP OF L.A. POLICE SHOW

Los Angeles, April 21.

Tony Martin will be featured during the first two days of the 19th annual L. A. Police Show, opening May 7 at the Shrine Auditorium. Show will run 14 days.

Martin will be followed by Donald O'Connor, May 9-10; Roy Rogers & Dale Evans, May 15-16; Bob Hope, May 17-18, and Chico & Harpo Marx, May 19-20.

N.Y. Playgoers Cafe

The Playgoers Club, N. Y., is slated to open tomorrow (Thurs.) under the aegis of actors Leo Bayard and Harry Eno. Former will handle the piano chores, while latter will take care of the general hosting.

Nitery is situated on the site of the former Morey Amsterdam club.

New York Journal-American
"LUCILLE and EDDIE ROBERTS amaze Pierre Patrons."
"All I know is that The ROBERTS currently in the Cotillion Room of the Hotel Pierre are marvelous."
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Right in the heart of Philadelphia's theatrical and night club district . . . excellent facilities, spacious, homey rooms.
The John Bartram Hotel
BROAD AND LOCUST STREETS
Robert Pearce, Resident Manager

Capitol, Wash.

Washington, April 18.

Buddy Baer, Joey Bishop, 4 D'Lovelies, 3 Wiles; "Desert Legion" (U).

This is a pleasant lineup, sans high spots, but smoothly paced, with variety and novelty. Headliner Buddy Baer depends more on a straight singing routine than he did first time here. Appeal still lies largely in his boxing past and his "Quo Vadis" role, but ex-pug is emerging as a poised and polished show biz personality. Stubholders like the big blond (or is it silver?) brother of Max, and give him rousing welcome.

Teeoff, two special songs, both to tune of "Buttons and Bows" and both based on his past (first fisticuff, then Hollywood), garner him best mitt action of act. Therein lies tipoff as to wherein lies the Baer draw. Also tackles a few pop tunes, best of which is medley from "Porgy & Bess." The Baer pipes won't make the Met, but they're clear and easy on the ears.

Joey Bishop, self-styled "unhappy humorist," manages to keep the crowd happy with a routine of patter and takeoffs. Gets off to a slow start, but builds as galleries catch on to his droll type of comedy. Hits his stride with a rib-tickling routine needling TV, and reaches peak with a series of zany impressions. There are some authentic imitations—of Bette Davis, Fred Allen, Charles Laughton—but rest are of the nonsense variety, and do fine with the customers. Walks off to hefty mitt action.

The Four D'Lovelies are an unusual singing combo, offering medleys of folk tunes and semi-classics with colorful and hep harmonizing to add interest. Gals look good in their identical evening gowns. There's something for everybody, and each medley of tunes sets another portion of house afire. Tee off with a folk tune, then go on to a southern medley, featuring "Carry Me Back to Ole Virginny." An Erin Irish group is built around "Irish Eyes Are Smiling," for fine response. Wind up with a mixture based on the "Carmen Jones" version of the Bizet opera. Get bouncing sendoff.

Three Wiles make better than average openers with a outline of harp and music, all stressing novelty. Two men and a girl combine magico with hoofing in initial number, then takeoffs on Durante, Groucho Marx and Carmen Miranda with another dance. Best bet is a well executed "Dance of the Wooden Soldiers" number highlighted by a deft change of costume on stage. Pewholders like.

Flor.

Academy of Music, N. Y.

Jan Murray, Virginia O'Brien, Mello-Larks (4), Anthony, Allyn & Hodges, Asia Boys (3), Nick Francis Orch; "Thunderbirds" (Rep) and "Tonight We Sing" (20th).

This Skouras operation is abandoning vaude in this house since results were not strong enough. There had been an increased attendance during the stageshows, but apparently not enough to make continuation worthwhile, especially now that the baseball season has opened and lots of potential customers have their recreation mapped out for them.

The swan song provides a highly creditable show. It's a bit briefer than the house has been accustomed to, but gives better overall results. There's generally a surfeit of entertainment here. This bill, with extra-long double feature and a stager, offers more than a four-hour session.

Jan Murray is the headliner and he does one of the more attractive jobs in this theatre. It seems that the house has become progressively better in staging shows. They've learned not to exhaust the value of the headliner by having him emcee throughout the proceedings. Thus when Murray works the aft end of the show only, he's better appreciated. He introduces a pair of acts only.

Murray's stint is brief at the start and he builds up to the point where the crowd is waiting for him to come on. On his own, he caps his efforts with an extremely funny dissertation on living in the country. He hits a solid salvo.

Virginia O'Brien has apparently abandoned the deadpan chirping as the centrepiece of her act. She opens with her traditional "Ramona" in that style, but segues into a hillbilly metier which proves highly effective. Selection of cornballs gives her a peg for comedy which she utilizes to the utmost.

Also in the singing line are the Mello-Larks, with several changes of personnel. It's still an effective foursome comprising three boys and a femme who get over an okay song presentation. Their "Wore a Ribbon" has too slim a comedy basis to justify their heavy dependency on that tune. Other songs, however, give them a good sendoff.

Comedy dancing is by Anthony, Allyn & Hodges, who hit it off nicely with their standard routines. Their passages of straight terping at the forepart of their act seems to get longer. The routine isn't interesting enough to stand on its own, but they make up for it once they get into comedy.

The Asia Boys warm up the house with expert hand-to-handing. Trio's tricks are good and they have sufficient showmanship to get hearty mittings. The Nick Francis band has done a consistently good job here.

Jose.

Casino, Toronto

Toronto, April 17.

Dorothy Lamour, South Sea Islanders (3), Hammond's Birds, Wallace & Gale, Chet Clark, Denny Desmond, Archie Stone House Orch; "Bride Comes to Yellow Sky" (RKO).

Over to terrific returns, with a hefty six-a-day stint to take care of those lengthy lineups, Dorothy Lamour (New Acts) is currently kicking off a song and chatter routine that has plenty of personality projection. Following her Toronto-Montreal break-in, Miss Lamour takes a lengthy circuit swing through eastern U.S.

Whole surrounding bill gets exceptional audience response, with Denny Desmond as emcee expertly knitting the proceedings. Wallace & Gale open with gracefully nonchalant acros and balancing. Chet Clark is on with nifty harmonica work, notably a dramatic "Rhapsody in Blue" interpretation and a swift finale of 12th Street Rag" in which he switches to six differently-sized mouth-organs. Bob Hammond scores with his pirouetting parakeets and birds' work on the bars and swings. Desmond is also click on his musical travesties at the baby grand, plus some interpolated eccentric hoofing. Archie Stone's house orch gives neat backing to all acts.

McStay.

Radiocentro, Havana

Havana, April 18.

Radiocentro Ballet Corps, Ray Tico, 4 Marvels, Facundo Rivero Quartet, Adolfo Guzman Orch; "Humoresque" and "Stop, You're Killing Me" (WB).

Tourists at the Hotel Nacional need walk only four blocks to get the largest entertainment package available in Havana—and for a dollar only. Radiocentro is continuing its policy of presenting two full-length features, plus an hour-long stage show, plus the usual newsreel. For those who get bored, there is a TV set in the lounge. After four hours, the customer emerges stiff-backed and bleary-eyed.

After the opening melody by the Guzman orch, the Ballet Corps comes on in the first spot. Usually the mixed group do a humorous dancing skit on some phase of Cuban life (tenement houses, the bus system), but the current number consists merely of hoofing to a native rhythm. This type of number can be seen almost anywhere in Havana, and it does not do justice to the well-trained corps.

Ray Tico sings and accomps himself on electric guitar. After the first novelty of hearing the instrument, the harsh, metallic sound becomes all to apparent. The guitar is suited, however, to such throbbing melodies as "La Malaguena" and "Night and Day," and Tico leans heavily on these.

Like most Latin musicos, Tico (who is Costa Rican) can't resist turning any convenient object into a drum when musically inspired. The guitar is no exception. Tico drums and thumps on it with his right fingers and hand, while his left hand plays the instrument. The effect adds to the pleasure of the music.

The Four Marvels consist of a girl and three men. Actually, the girl is the marvel, and the men act as weights. She holds all three of them aloft a number of times. (She's goodlooking, as well.) The act hardly varies, and the result is somewhat like a singer with only one number in his repertoire.

The Facundo Rivero Quartet tops off the show both in quality and as last on the bill. They do excellent singing of, and shaking to, mambos and rhumbas. Such acts are commonplace, but audience reaction shows that the foursome is well above average. (The quartet scoots back and forth five blocks between Radiocentro and Montmartre in a doubling stint.)

Jay.

Empire, Glasgow

Glasgow, April 14.

Bernard Delfont presentation of "Rockin' in Rhythm," with Winifred Atwell, Jimmy Wheeler, Tommy Fields, George Meaton, Harry Worth, Italo, Conway & Day, Bobby Dowds Orch.

Winifred Atwell, dusky pianist from Trinidad, wins warm and merited mitting at top of solid vaude show. Gal has assured showmanship plus happy, expansive smile and, with added radio name in U. K., wows the customers with her accomplished pianistics, whether of pops or classics.

Star opens with her w.k. "Cross Hands Boogie," which rouses loud hand-to-hand music. Follows with "Tambu," then into story of her rise to recent show biz fame in U. K., illustrating with numbers connected with turning points in career. Artist demonstrates versatility with Chopin's "Polonaise." This pleases customers despite majority at this vaudery being attuned to pop stuff only. Novelty angle is brought out when pianist has curtain lowered, then raised to show her old piano with front boards removed. Seated at this, she plays "Black and White Rag," then, from her stint at recent Royal Variety Performance, "Britannia Rag." From her recent waxings, she selects "Lady of Spain," and exits to solid mitting. Unaggressive manner of presentation, allied to hep musicianship, combine to win stubholders' sympathy and appreciation.

Jimmy Wheeler, British comedian with virile style, tells stories in topical line of patter, with much emphasis on gags taking off the British government and such services as the much-criticized National Health scheme. Star's breezy manner wins customers despite degree of indifferent material.

George Meaton bills himself as "The Big Noise" and utilizes roving handmike to put over adequate impressions of sounds like a London underground train, motorcycle races, gangster and horrific pix, and a platform announcer at railway junction. He's assisted by a gal, Marianne, in his gangster film travesty.

Italo, colorfully-garbed juggler, has fast pace plus skill in balancing clubs, balls and cones.

Harry Worth employs a "nervous style" gimmick for vent act. He makes timid entrance, standing awkwardly in middle of stage, stammering and stuttering at microphone, and aping supreme shyness, thus winning stubholders from start. Main doll is a hoity-toity English aristocrat called Fotheringay, and he also brings on a child dummy, Clarence. Faulting includes use of doubtful material plus familiarity of act.

English singer-comedian Tommy Fields, brother of Gracie Fields, can also be faulted for using indigo shade in comedy gabbing. Suave and goodlooking, he sings numbers like "Rock of Gibraltar" and, in comedy vein, "I Went to Your Wedding."

Conway & Day, mixed duo, are well-above-average dancers, opening both segments of bill. Bobby Dowds' house orch supplies adequate showbacking.

Gord.

Glebe, Ottawa

Ottawa, April 17.

Larry Adler, Al Martino, Danny Crystal, Marilyn Epsen, Paul Schnobb House Orch (5); "Love Is Better Than Ever" (M-G).

Glebe's three-week stage lull during which it ran only films was broken with top-drawer costarring of Larry Adler and Al Martino, plus okay comedy and m.c. of Danny Crystal and terping of blonde looker Marilyn Epsen.

Although Adler is spotted between Crystal and Martino, who closes, it's Adler's audience. Not that Martino doesn't get plenty mitts; he does, and earns them. But Adler's standout handling of the harmonica tops the bill. Both matinee and evening were capacity at opener (16) with prospects for boff biz during the run.

Although Crystal's clicko antics have the customers in a rollicking mood, Adler's teeoff with Enesco's "Roumanian Rhapsody" quiets the Glebe to almost Carnegie Hall reverence and his masterful playing keeps the crowd that way throughout. He follows with socko renditions of "Ave Maria," tunes from "Carmen," and encored with "St. Louis Blues" and "Embraceable You" to begoff at show caught.

Martino has the responsive audience clamoring for more with a display of his tonsils, including "World on a String," "Rachael," "Wait for Me" and an okay oldie he's trying out before waxing, "What's the Use of Crying Blues Again." Customers love it.

Crystal, besides emceeing capably, uses gab and warbling to good effect. He features impreshes of Vallee, Rose Murphy, Eckstine and Bill Kenny doing w.k. commercials.

Show's big weakness is house band, which seemed disorganized. Joe Sinatra, Martino's pianist, plays closing accompaniments for Adler.

Gorm.

Olympia, Miami

Miami, April 18.

Gracie Barrie, Al Schenk, Acorn & Shirley, Max & Millie, The Juvelys, Les Rhode House Orch; "Blue Gardenia" (WB).

Comedy provides major portion of the bill on tap this week with overall results healthy.

"Local" gal Gracie Barrie—she's been a native of the Beach for some years now—makes her annual return to this vauder and per usual wins them all way via tongue-in-cheek projection of her special material blended with straight tunes for the change of pace to sustain palm-build. Some of her stuff is cafe-angled, albeit setting well with vaude customers. Best of her assortment is version of "Takes Two To Tango" and her laugh-raising "When TV Came To Tennessee." Easy delivery and engaging personality add to overall impact.

Acorn & Shirley mark up biggest supporting act reception. Excentric hoofing of long-limbed Acorn raises enthusiasm with attractive femme partner adding to the zingy tone of the stint, to mark them heavy mitts.

Al Schenk emcees in amiable manner and in own spot sets a leisurely pace with sundry waggery. The Juvelys' balancing sequence is a crowd-pleaser. Top matters with gasp-bringing headstand atop three rubber balls sans hands for a wrapup.

Musical eccentricities of Max & Millie set well. Involved screwy costuming, triple instrument playing plus bicycle pump provide a solid turn for type of patron this house attracts.

Les Rhode house orch handle backgroundings in top manner.

Lary.

Apollo, N. Y.

Count Basie Orch, King Pleasure & Betty Carter, Los Robertos (2), Pigmeat & Co. (3), Step Bros. (4); "Son of Ali Baba" (U).

A lacklustre bill found an audience to match on first night of the new Apollo show, despite the solid bounce of Basie's hig-brass orch and some artful saxophone work by Eddie (Lockjaw) Davis and Ben Webster in such numbers as "Bread," "Sure Thing," "Paradise Squat" and "Jump." Crowd sat on its hands through most of show.

Bill isn't helped much by the off-key singing of King Pleasure, who uses his tunes—"All of Me," "Red Top," and "Moody Mood"—as merely the intros to long recitatives more gabby than musical. He's answered in last number with off-stage mike work by Betty Carter.

In the teeoff, Los Robertos, from South America, have a fast dance and juggling act although it needs more practice, with gal in low decolletage and shapely thighs drawing vocal appreciation from the males in the aud. They get one good mitt, and plenty laughs, when together they keep three Indian clubs, two hats and two cigars rotating between them.

Pigmeat, his straight man and a girl, do an old burlesque blackout, seemingly out of line for family trade, but good for laughs.

The Step Bros., at one point, beg for applause and then win it from a reluctant house by working up to a rousing finish in which the stage is clattered with rapid-fire taps and acrobatics by the hard-working foursome. The brothers start slowly but end with a terrific climax of all-out footwork.

Horn.

Loew's Roch., N.Y. Drops Films for 'Biggest Show'

Rochester, N. Y., April 21.

Loew's Theatre here will shelve films Saturday (25) for the Frankie Laine-Ella Fitzgerald-Woody Herman stager, "The Biggest Show of '53."

There's a healthy advance.

Retracing Steps

Chicago, April 21.

Four Step Bros., just returned from a tour of Hawaii, Philippines, Japan and Hong Kong, are booked for another 12 weeks on the same circuit starting Dec. 1.

Terpers will do at least two weeks each at the Ernie Pyle Theatre, Sujuko Theatre and the Latin Quarter nitery in Tokyo, with other stops now being set.

Circus Review

Cole Bros. Circus

(CHICAGO STADIUM, CHI)

Chicago, April 18.

Arthur M. Wirtz production, staged by Bill Burke; general manager, Bill Horstman; circus director, Milt Herriot; musical director, Izzy Cervone; arena director, Leo Hamilton; at Chicago Stadium, April 17-May 3; $3.60 top.

This is the annual stand of the Arthur Wirtz Cole Bros. Circus, which was preceded by a break-in at Cincinnati for many of the acts. The run here has been hypoed by another attraction, the addition of Leo Carrillo and Duncan Renaldo, or Cisco Kid and Pancho of pix and more recently TV. Cole Bros. took a flyer several years ago, when video was not quite as common as it is today, with Hopalong Cassidy. Although it paid off in this location, in other stands it wasn't as profitable. Bill Boyd as a circus attraction lacked punch, being limited to a mere ride around the arena.

With that warning perhaps still fresh in their minds, the producer has staged a robbery with stuntmen evidently brought in from Hollywood. While it might not bear close scrutiny, it looks real to the kids in the mezzanine and galleries, who cheer like mad when their heroes come riding like fire to get the badmen.

For many, the rest of the 150-minute show may be anti-climatic, although generally pleasing, with little signs of looseness that marred some of the stints last year. There's no attempt made for elaborate productions or musical numbers, or startling lighting effects. It's kept down mainly to the presentation of turns, one right after another, with slight breaks in between taken up by the clown corps. Happily, Happy Kellems is back again, a shining light among his confreres of clown alley. Without his wonderful, droll panto work, the rest of the buffoons look like they're 50 behind.

There's a wealth of aerial acts for the gasp department. While many are not much more than run-of-mill, several are real attention-holders. Opener is strong with the Loof Rio's in an upside-down slide-for-life with a breakaway rope that has the mob screaming. The other sock feature in the other half of the bill is the Aerial Motor Maniacs. The seatholders give a hefty hand to the man guiding a motorbike in an enclosed racing board, balancing two girls dangling on the ends of a ladder by their necks, revolving like a la a ferris wheel.

Johnny Gibson's sky ballet is a nice piece of unison swing, aided by some headstands on high swinging bars. Gretona Family tight wire is heightened by the dancing on the thread of a six-year-old girl. However, there isn't enough buildup for the miss and although she gets a heavy mitt, it could be greater with more impressive intro.

Lalage does some good work on pullups in an aerial ballet. In the trampoline department, Adriana and Charly ceme off best with some controlled flips, topped by a forward catch over the heads of five men. Five Antaleks shine in their pole balancing work.

The animal acts, while not as many in number perhaps as in previous years, are strong, especially among the equines. Milt Herriot's Liberty Horses are socko visual specimens and equally well trained. Still the best part of the workout is the mixup and reassembling of the nags. There are some ponies too, but they are not up to their elders.

Craig's Chimps are amusing with one little simian walking a wire upside-down, blindfolded, to get a bg mitt. Prof. Keller paces his mixed cats without much rumpus using mainly his hands. He gets felines to work with each other much better than last year, when they seemed more lethargic. Renee, a drum majoret looker, leads her canine quartet around the ring on their back paws for some hearty applause.

Show closes with fine flying trapeze by the La-Vals, Romas, and Siegrists.

Zabe.

'TV on Ice' in Dallas

Dallas, April 21.

Dorothy Franey has introduced a new ice show here at the Century Room of the Adolphus Hotel. Theme is "TV on Ice."

Cast includes Tommy & Susan LaVonne, Nance Lee Parker, Betty Raab, Gloria Dawn, Jane Zeiser, Ken Hoeffert and Carol Williams.

Copacabana, N. Y.

Jimmy Durante, with Eddie Jackson, Wanda Smith's Cover Girls (5), Jack Roth, Jules Buffano; Sonny King, Harbers & Dale, Ramona Lang & Jack Purcell, Helene Dimone, Ted Martin; Copa Girls (8); Michael Durso and Frank Marti Orchs; staged by Douglas Coudy; songs, Matt Dubey & Harold Karr; costumes, Billy Livingston; orchestrations, Eliot G. Eberhard; $5 minimum.

The Wizard of Schnoz outschnozzed himself opening night at the Copa, and probably has been making a habit of it ever since. Jimmy Durante—"*in poissen*"—conjures up a magic medley of showmanship that is a blend of the most hotcha aspects of the old Parody-Club Durant-Dover Club days and the post-midcentury's TV tempos and techniques. Jules Podell's current new billing for the Great Schnozzola, shown in rah-rah getup, college pennants, etc., as "America's greatest young comedian" is no misnomer—the veteran funster's bouncing buffoonery can give a handicap to any Grossinger circuit newcomer and beat him for pep and pace. There's no argument on the aspects of surefire rapier thrusts at audience risibilities, warmth of human appeal, tongue-in-schnoz self-deprecation and, above all, that something which comes only with the vintage years—heart.

The show biz adage Durante's "heart being as big as his nose" comes through like one of those little knicknacks they've been testing on the Yucca Flat in Nevada. His warmth is of steamroller proportions, and his exaggerated pseudo-exasperations with drummer Jack Roth, lifetime side-kick Eddie Jackson, Copa conductor Mike Durso are eclipsed by his rich concept of kindly audience values. Even his s.a. tricks with that quintet of pulchritude-packing chicks is fraught with an affection that is almost as paternal as it is earthy. This is a pretty difficult premise to project, or even want to accept, in so realistic an atmosphere as a saloon—and at these prices!—But such is the virtuosity of Durante's deftness and quondam daffiness that he achieves both conclusions at one and the same time. There's not one who wouldn't want to swap that "business" with the Wanda Smith Cover Girls as they stroke the trademarked proboscis, while at the same time he mayhems Roth, Durso & Co., acts impatient with Jackson, and all that goes with it.

This engagement is a tour-de-force for the Great Profile. It's as if he sets a challenge pattern for himself, and set out to top anything he's ever done before. In this respect it's like the Joe E. Lewis return engagements to the Copa—there is constant awareness that this is the Palace of the bistros; the audience constitutes his peers; and the job is ever to impress them. Playing to the top-drawer segment of hepsters, be they the professional saloonatics or the averagely discriminating customers, the end-result must be only one of ultra performance.

At a Copa opening some seasons back this reporter overheard new-generation firstnighters express themselves that this was a first in-person glance at Durante, and "what has he got that appeals so much!" By the third number, with an eye and ear as much on this new-found audience-reaction as well as on Durante's fol-de-rol on the floor, the youngsters threw in the skepticism towel. It was a pleasant enough challenge, such as any show biz great must experience with fresh audiences, and the young couple veered from the skeptic to the ecstatic.

Durante doesn't permit for any coasting. Enlisting the five lookers, from his TV show, who constitute the Wanda Smith Cover Girls—the titian heads the quintet, along with a blonde and three indeterminate but pulchritudinous brownettes—Durante started to sew things up from the very first opening numbre, "We've Got Any Evening With Jimmy." The shapely fillies doff their skirts for a lithe and legsome treat as they work with Schnoz successively in "Hot Potato" (including the strutaway), "Start Each Day With a Song," "I Refuse to Wear a Beret" (clever parody on "Dry Bones"), "I Like My Women Hard to Get," "I Just Can't Put It in Words," "Gotta Feelin' You Wanta Go," "We're Back in Our New York Town" and the inevitable "Inka Dinka Do," with plenty of local asides and ad libs, and also some very effective insults against the "bosses," this "mine-shaft" and kindred small-talk that interlarded the lyrics.

That the Durante team is a well-knit cohesive unit is cliche, but the manner in which they disport themselves is constantly refreshing. Roth is a bulwark at the drums and an iron man for catching the propelled props in his direction. Same goes for Durso. Eddie Jackson ("my partner of the original Clayton, Jackson & Durante") of course, is added insurance. Jules Buffano at the ivories and Jackie Barnett, his special songsmith, constitute an all-American aggregation of formidable proportions. It is amazing how much they pack into their 50-minute stint.

The otherwise well-schooled Copa line and specialists with their "Strange Rhythm" finale is virtually anticlimactic except as a breather. In the forepart they are consistently standout with some good songs provided by Matt Dubey and Harold Karr, a new writing team, under Doug Coudy's per-usual topflight staging. The opening Calypso, "For Love or Money," is a brisk teeoff. Harbers & Dale, featured terp pair, click with their foxtrotology, lifts, holds and cakewalk. Ted Martin is a good production singer who, like others in a similar spot over the years, with maturity and possibly a disclick opportunity, will emerge importantly. He's an effective baritone handling "Now I Know What They Mean" as his opener. Jack Purcell, the production dancer, opposite the holdover and leggy Ramona Lang, looks like Don Loper (himself a Copa alumnus until clicking as a Bevhills couturier).

Sonny King is in the featured vocal spot. He's one of those energetic barytones with a penchant for falsetto interludes in his pop and classic repertoire. From "Get Happy" and "Speak to An Angel" he segues into special treatments of "Donkey Serenade," "Melancholy Baby" and "Pagliacci," a strangely variegated pot-pourri, but he holds the room. Also effective in the singing department is production thrush Helene Dimone who handles herself well vis-a-vis Ted Martin.

Withal, Jules Podell is in for a goldmine with the Durante duration. Ritz Bros. next. *Abel.*

Edgewater Beach, Chi

Chicago, April 17.

Hildegarde, Alphonse Semola, Robert Norris Orch; $3.50 minimum, $1 cover.

Hildegarde is making her second stand at this large hostelry, her first a seven-week stay a year and a half ago. Only in for four weeks this time, she demonstrates her pull, despite a general slump in other bistros here, with a large gathering of her loyal followers opening night, Marine Room, only in her case, dispenses with all other entertainment except for the orch for show and dancing.

Per usual, the chanteuse does only one show opening night. But not per usual, singer has dropped the concert aspects and has come up with a genial and warming hour-long funfest. More symbolic, maybe unknowingly, is the choice of the first tune, "Relax," which seems to paraphrase the new turn. From start to finish, even in the more serious tunes, there seems to be a lightness and warmth pervading her stint.

She waltzes with the males, chats amiably with a youngster, and carries off an interesting session with a just returned Korean vet without getting sticky. Her little mishaps are covered with clever explanations and there are none of the attempted-clever stories, just little quips, not too original but well liked here.

For this family spot the Milwaukee chirper hasn't brought much new material, which is all to the good. Obviously, the customers want old fashioned schmaltz, and it's hard to think of anyone more qualified to dish it out. What has been added falls neatly in this classification. From her European tour she has brought back several pieces, the most outstanding an English tune called "Vitality," a watered-down "No Business Like Show Business."

There's a trio of items from the '20s in which Hildegarde gets a chance to show off some good pianol 88ing. However, her best reception comes for her reprise of her hit tunes starting off with "Last Time I Saw Paris" and then winding wistfully through "Darling, Je Vous Aime Beaucoup," and scores with "Lili Marlene" as finale. She mixes up "All the Things You Are" as scored by Bach and other composers, including Jerome Kern, who actually penned the tune. This, her last number, is straight key work and shows some imaginative chording. She has to bow off.

Robert Norris wields the baton during the show with fine restraint. Alphonse Semola, on the second piano, fills the bridges neatly when Hildegarde steps down from her platform to work ringside. Although Anna Sosenko, personal manager and lighting technician for the singer, was absent due to illness, everything was perfect and on cue. *Zabe.*

Mocambo, Hollywood

Hollywood, April 15.

Ella Logan, Eddie Oliver Orch (7), Joe Castro Quartet; $2 cover.

This should be one of the better fortnights in the year for Charlie Morrison, particularly since Ella Logan is seen all too rarely along the Coast saloon circuit. The Scot lassie's brand of bleating has a hefty following and though she disappointed somewhat at the initial show with a style shift, she returned to her familiar genre thereafter to insure good results.

There are few singers around nowadays who can do so well by a rhythm number or give a ballad that extra poignancy that enhances its appeal. That's why ringsiders were startled at the initial show when she clung closely to torch tunes, eschewing the up-tempo. One or two of the former, notably "I Don't Want Him" and "That Old Feeling," should be retained as an excellent change of pace. Otherwise she should hew more to the "Bonnie Lies Over the Ocean" type of number she sells so well and, of course, the "Glocca Morra" which has become a virtual trademark. Opening show too, she passed nary a word with her auditors. Incidentally, she's now sporting a boyish type haircut that doesn't do justice to that warm, pixie face.

As ever, the Eddie Oliver orch does a standout job of showbacking and continues to please on its alternating dance stints with the Joe Castro Quartet. Marco Rizo has taken over keyboarding for the latter combo while Castro vacations. *Kap.*

Drap D'Or, Paris

Paris, April 14.

Suzy Solidor, Colette Mars, Henry Bry, Gino Donati, Igolen & Rita, Vicente Beltran Orch (9); $3 minimum.

Plush intimery is back to its completely Parisian layout with a solid triple-threat headline show that is bringing in the Gallic carriage trade and out-of-towners. Chantoosies Suzy Solidor and Colette Mars, with glib story-teller Henry Bry and a couple of good fillers, make this a fine show. Prices have been cut down for the tourist season with best champagne for two going at $12 and a mixed drink for $3.

Miss Solidor, the grande dame of song, starts the proceedings with an impeccable display of showmanship, wit and elegance in the old Paris tradition. She is the complete diseuse with a hep song-alog and poems and sprightly stories. She starts with a nice medley of tunes of which "Nuits De Notre Dame" and "Braziliera" are standouts. She utilizes her svelte robe with aplomb as it becomes toga, veil or sari as song demands. Miss Solidor has the showmanship that makes for big mitting.

Next up is saucy, dynamic Colette Mars, who scores in a batch of numbers (New Acts). Also under New Acts are two good fillers in hep magico of Igolen & Rita and tenor stooge stint of Gino Donati.

Henry Bry, a dapper, poised performer, gives out with a barrage of stories and patter that is fine in delivery and innuendo to end things on a high chuckle status. Bry, who is strictly for the Gallic set, also engages in laugh-lined badinage with Miss Solidor about her designs on him.

Vicente Beltran orch dishes out good dance music and when caught biz was tops. *Mosk.*

Riverside, Reno

Reno, April 16.

Sophie Tucker, Great De Lage & Shirley, Riverside Starlets, Bill Clifford Orch with Betty Holt; no cover or minimum.

This show evidently launches the summer session in Reno. Theatre restaurant was elbow-to-elbow, and the bar four deep to welcome Sophie Tucker. Whatever combination of elements is needed to build an excitement and reception such as this, the pattern was certainly complete. Biggest element of all, of course, and the one essential factor, was Sophie Tucker herself.

She could do no wrong—not even when advocating, as the policy of the "Sophie Tucker School for Red Hot Mommas," such things as "a Marilyn Monroe in every bed!" Habitues of this spot have walked out on material which, alongside this, sounds like "A Child's Garden of Verses." But from her—it was all too positively charming.

Bedecked in a clinging-clanging black gown Miss Tucker gets her first big mitt on launching "Life is a Wonderful Thing," played for every drop of its emotional theme. In a medley which she actually sings—as opposed to the usual talk-lyrics—she grabs a handmike and does a little jig around ringside singing "I Wanna Say Hello." Before this she jiggles through "After You've Gone" and "Looking Over a Four-Leaf Clover." Climax to this, of course, is "Some of These Days," which gets expected appreciation.

The Great DeLage & Shirley are the only other act. Of late, there's been a noticeable trend toward a big name and one supporting act. Built as it is, with a good line such as the George Moro Starlets, and with such production, the program seems to go well with both customers and casino owners.

DeLage magico has disappearance as its forte, and climax is making Shirley vanish. Constant and frantic music background adds considerably to excitement.

Starlets are socko in two routines. Lavish costuming, slick choreography, contrasting themes (a floating waltz opener and a racy, heated intro to Miss Tucker) plus the best-looking cast of eight girls Moro has ever assembled here, all pull mitts comparable to the rest of the show. *Marc.*

Fairmont Hotel, S. F.

San Francisco, April 14.

Joe E. Lewis, with Austin Mack, Ernie Heckscher Orch (10); $2 cover.

This is Joe E. Lewis' first Frisco pitch but opener had a jampacked and almost all-fan crowd on hand. And the Venetian-Room checkpayers gobble his wares as if recovering from a 10-year local fast. In turn, Lewis pours on his best assortment of entertainment curves, which leaves the assembled worshippers satiated with the conviction that they had lived again. At least they no longer have to travel to New York, Las Vegas, Chicago and other points to get their fill of the Lewis nectar.

It's a typical Lewis bellringer; the inevitable salad of chatter, songs, hoke and general whimsicalities plus the readiness to oblige with request items as lisped from the tables.

Included in his repertoire, if it can be called that, are his "Southland," "Two To Tango," "Men of Distinction" and "The Biggest Pair of Parakeets in Town." But it is his old fave, "The Groom," which really sets the customers to gibbering in their drinks. He scores with this item with an impact which sews up the evening to assure himself of another hot town on the Lewis sawdust trail. Indications are this stand will cram the cash register.

Special credit is due Austin Mack, who turns in an amazing chore in following, sparking and adjusting himself to Lewis' "fluid" performance. Music by Ernie Heckscher and his troupe is at its usual high level for terping and showbacking. *Ted.*

Savoy Hotel, London

London April 17,

Three's Company, Eddy Edico & Co. (3), The Laveres (6), Carroll Gibbons Orch, Roberto Inglez Rhumba Band; $4 minimum.

Headlining the new layout at the Savoy is a terping trio billed as Three's Company, soon to make their U.S. debut, having been booked by Merriel Abbott for a three months' season at the Palmer House, Chicago, opening July 30. The team consists of two men (Paddy Stone, Irving Davis) and a gal (Beryl Kaye) who appear individually as hoofers in the new Gene Kelly British pic, "Invitation to the Dance."

For their current engagement, Stone has written original music and breezy lyrics. To open the routine, the two males come on first and, to the accomp of fancy stepping, pave the way for entrance of their femme partner with a risque lyric. For the next 15 minutes or so they work together with grace and ease in a series of highly specialized routines which get a top reception. They move across the large, rising floor freely and gracefully and the act is touched off by a cute exit number which has an abundance of charm. It is a complete contrast to the rest of the act.

Eddy Edico & Co. are a moderate trio of knockabouters. Their business is mainly in the conventional groove and the act is below accepted West End standards. The Savoy's resident dancing troupe, the six Lavere girls, open and close the show with attractive steps.

At times the backgrounding by Carroll Gibbons' aggregation is overpowering, occasionally drowning the lyrics of the main attraction. Rhythm music by the Roberto Inglez rumba combo is in their usual clicko fashion. *Myro.*

Gogi's Larue, N. Y.

Dany Dauberson (with Jean Bouly), Ted Straeter Orch, Pepito Lopez band; $5 minimum; $2 cover (no minimum) Fri.-Sat. after 10.

Dany Dauberson is the latest French singer to make her American debut and she more than makes the grade. She is handsome (not the beauty of the advance billing), statuesque, a piper with a legitimate voice, and conducts herself with grace and quiet authority. In her preem at Gogi's plushery, she wore a smart jet strapless that showed off her nifty figure. She's a cantatrice in the best Gallic tradition. Her style and behavior do not embrace sex; in view of her considerable plus qualities, she can leave that to the near-pros.

In addition to possessing a solid throat—some of it in the husky groove—Miss Dauberson is a competent actress and she employs her hands and arms, for instance, as a perfectly synchronized device during her extra-good songalog. In her coming-out she did eight numbers. Each has an intro that demonstrates command of English, while in the handling of American lyrics there is sometimes an admixture of accents or an almost imperceptible French accent. Were it not for the notices preceding her, she could pass for, say, a Viennese doing a French repertoire. Understood she is actually of Swiss origin.

Miss Dauberson's opener is a French street song, and she begins a steady climb with the followup, "Amour Perdu" ("Lost Love"). In "Mlle. de Paris" she goes gay and rhythmic in the ditty, handling it in two tongues. The segue is to a finely-sustained dramatic piece, of a jealous husband who kills his wife. After the inevitable and well-defined "Padam," Miss Dauberson reaches the crest of her performance via the Charles Trenet fave, "Springtime in Rio," with double lyrics. (She said in her intro it was her first try at that number; if so, she's a terrifically quick study). In the tear-jerking vein, with especially socko lighting, she does an encore announced simply as "My Song." This shows her versatility plus that thesping talent.

The madamoiselle's begoff is a number "taught to me by the GIs in Paris." It turns out to be "Stormy Weather," in English, for one of the best blues beltings since Ethel Waters captured the country with it. It rated the opening-night ovation, but the chanteuse, after half an hour, denoted with her expressive eyes that her stint was finished. There is no doubt that Miss Dauberson can join the choice line of Parisian singers who have scored on this side. Expert cuing from the piano is by her own accomp, Jean Bouly, the French composer.

Aside from knowledgable showbacking, Ted Straeter's tooters bring out the customer tootsies in force, sharing this chore with the Latino arrangements of the Pepito Lopez group.

Miss Dauberson, with but one day here before going on, had to pass up the Sunday and Monday shows (19-20) due to laryngitis-exhaustion. She was to resume last night (Tues.). *Trau.*

Crescendo, Hollywood

Hollywood, April 17.

Eileen Wilson, Dick Kimball, Jack Nye Orch (6); no cover or minimum.

This newest of the Sunset Strip spots has had a tough struggle since it opened a few months ago, managing to lure just enough patrons to keep going but not enough to indicate any great future. The current layout looks like it could spark added attention from the town's pub-crawlers but, ironically, it's probably the last floorshow at the spot. Rising scale and the constant booking battle have virtually cinched a management decision to operate as a restaurant with dancing and eliminate shows.

This bill marks the Coast debut of Eileen Wilson and the Lucky Strike "Hit Parade" chirp is a cinch to build a new following. She's a singer with a real voice, and easy presence and a consciousness of how to handle a nitery stint. The result is a half-hour songalog that's well paced and highly listenable. She moves with equal facility from ballads, including a skillful "King and I" to the rhythm stuff, and her medley "Blow, Gabriel" finale earns her a begoff. Pic offers could develop from this stand.

Crescendo also has a promising comedian in Dick Kimball, who has been kicking around on the fringes of the burlesque style saloons for some time. He's glib and with a wealth of material that derives steady laughs. There's an occasional throwaway line and he has a tendency to pun a bit too much for general tastes, but it's all in a happy vein. Weakest of his stuff is some miming. *Kap.*

Hotel Jefferson, St. L.

St. Louis, April 17.

Blackburn Twins & Marion Colby, Leo De Lyan, Hal Havrid Orch (7); $1-1.50 cover.

A neat combo of songs, dancing and comedy comprise the current layout at this No. 1 downtown spot. Regulars receive an extra dish when maestro Hal Havrid, who has been here for several months and who emcees the proceedings, does the vocals for "Darktown Strutters Ball" while batonning his tooters. This is the teeoff for which he cops a nice mitt.

Leo De Lyon ladles out a lot of zany stuff that gets better as it goes along. Mob is cool at the start, but he quickly warms 'em up with his triple voice as he socks over "Summertime," a parody on an imaginary operatic number at the 88 and a motion picture travelog with sound effects to the theme of "Old Man River." He wins a neat okay for his burlesk of a weightlifter elevating the portable mike from the floor, ditto for his whistling and humming, at the same time, of two ditties and his own arrangement of "Star Dust" for the finale.

The Blackburn twins, stalwart males and partner Marion Colby, about half of their size and with plenty of personality, keep the customers in good humor with their chatter, songs and tap routines, all of which are socked over. The twins' first, "Let's Put The Show On The Road," wins a nifty mitt and Miss Colby, a brunet in a blue semi-bouffant sequin-dotted ensemble, joins the boys in "I'm In A Dancing Mood" with the first of several fast and chicko tap routines. The boys, in top hats and tails and carrying white-knotted canes, do their reflections in a nonexistent mirror and win belly guffaws with their antics. Returning to the precision stuff the lads cop more lusty approval.

Miss Colby discards the lower portion of her gown to display a ballet skirt and shapely gams and the twins do a zany bit while warbling "Manhattan." Havrid's soft music lure dansapators to the floor.

Sahu.

Shamrock, Houston

Houston, April 15.

Irene Ryan, Dornan Bros., Hal Pruden Orch; $1.50 cover.

Pleasantly surprising a scanty crowd of regulars, Irene Ryan gives her unoiled tonsils a squeaky workout and scores. The wry-faced featured player of many Hollywood productions, as well as a member of a former Bob Hope radio and touring troupe, slips in a few slightly risque numbers and action bits that are well received.

Sultry songstresses are generally booked into this spot and Miss Ryan is a departure, but from the hand-patting her flights into Prohibition era vocals cause, it's obvious that all patrons in the Shamrock Room aren't youngsters. They like her here.

Surprise of current show are the Dornan Bros. Unknown here, they immediately became w.k. with planned ad lib material of Charlie Dornan and his vocalizing with brother Leo. They are "sleepers" who wake up the audience and make it pretty rough for Miss Ryan to follow. While their audience participation skits are genuinely funny, the real bellies come from Charlie's apparently spontaneous side remarks during other parts of their routine. Theirs is a smash stint.

Hal Pruden orch is solid for show and dancing.

Jedo.

Steuben's, Boston

Boston, April 16.

Jay Marshall, Marquez Sisters (3), Lee Andrews, Don Dennis, Tony Bruno Orch (6), Harry Fink Trio; $2.50 minimum.

This popular downtown eatery has long flourished with medium-budgeted, pleasant and tasteful floorshows and this lineup stacks as about par for the course. Its main distinction stems from the droll wit of Jay Marshall, who casually meanders through a yockful sesh of magico while handing out self-depreciatory remarks anent his ability. Guy has a subtle sense of humor, and while some of the customers are left at the post, he manages to nab a fair share of laughs. For windup, Marshall switches to a ventro bit, slipping on a white glove gimmicked up to serve as the face of "Lefty," his alter-ego, with whom he carries on a zany conversation.

The Marquez Sisters, three South Americans, prance and vocalize their way through a lively stanza of Latin-flavored melodies while two of the gals strum guitars and the other shakes, among other things, the maracas. Gals also insert a gagged-up carbon of Johnnie Ray wailing "Cry," which scores neatly. Bill tees off with Lee Andrews, late of the Andrews Twins, in a standard tap turn.

Don Dennis, longtime emcee, whips through birthday and anniversary announcements, taking time out to warble a couple of ballads and the robust "Song of Songs" for his usual strong reception. Tony Bruno steers his crew through the showbacking chores and divides the customer rhythms with Harry Fink's trio.

Elie.

Montmartre, Havana

Havana, April 16.

Josy & Frank Rexis, The Acro Cats (3), Marion Harris, Facundo Rivero Quartet, Ray Carson, Serenata Espanola Orch (12); $3 minimum at tables.

A Dutchman who makes a clarinet almost talk, an Englishwoman who sings U. S. torch songs, a Cuban dancing-singing quartet, a Spanish orch and Yank acrobats make up Montmartre's current international show.

Cuba is having its spring tourist slump and nitery customers are relatively scarce (Montmartre lowered its minimum from $3.50 to $3), but this show doesn't reflect the bad season (although it doesn't stack up to some of the nitery extravaganzas presented this past winter). Dutchman Frank Rexis uses his clarinet to imitate everything from a woman gossiping on the phone to a rooster excitedly circling a goodlooking chick. The clarinet argues with the bandleader, whistles at a pretty girl and generally makes its "thoughts" very clear. Josy Rexis does some fair vocaling (interrupted by the clarinet) and provides the act with a pretty face and figure.

Marion Harris begins her singing with numbers a bit subdued for a Havana nitery. She then swings, however, into torch numbers which are more appreciated. The English accent gives a quaint twist to the sexy tunes. Miss Harris ad libs with her audience capably.

The Acro Cats (3) do competent, effortless acrobatics. Fast-moving musical accomp keeps them paced. The finale is a thriller, evoking screams from the females in audience. The Cats stand on each other's shoulders and then fall toward the aud. They break apart and land on their feet at the last moment.

The Facundo Rivero Quartet (two and two), accompanied by Rivero on the piano, sing and shake in the best native tradition. Their voices are good, their songs typically and throbbingly quick-tempoed. Their popularity can be measured by the fact that they are called back for more encores than all other acts combined.

The Serenata Espanola Orch tops off the bill with sweet and stirring Iberian rhythms. Ray Carson sings and emcees in English and Spanish.

Jay.

Pigalle, London

(FOLLOWUP)

London, April 15.

Now that Irene Hilda has taken over the lead in "The Blue Bird," the current Pigalle revue, the show begins to come to life. With effervescent good humor, sparkling personality and natural vitality, she infuses some meaning into the theme, "Why Go To Paris?," on which the production revolves.

The blonde Parisienne chirper, who had previously had a long spell in this Piccadilly nitery, is familiar with the type of audience the room attracts; she handles them with a confidence born of experience and has no difficulty achieving wholehearted participation. The routine may have something of an unsophisticated look, but it is a case of horses for courses. It fits this room admirably.

Miss Hilda has two solo spots. The first, of an introductory character, gives her opportunity to take customers for a quick trip around the pop Paris haunts from Montmartre to Montparnasse, from Place Pigalle to Saint Germaine de Pres, with impressions of Charles Trenet, Jean Sablon, Lucienne Boyer and Maurice Chevalier. It is in her second appearance, however, that she gets her opportunities with a range of breezy Angelo-French tunes. It is at this stage, too, that she gets the customers to join in, not only participating in the vocals but indulging in rather adolescent games.

In remainder of show, which is unchanged, Pamela Palma continues as the standout personality. Her exotic hip movements have a fascinating appeal, and her dances are a nice mixture of voluptuousness and freshness. Bryan Johnson is an adequate romantic vocalist. Show continues to be strong lure and the Pigalle is one of the few spots in town still packing 'em in.

Myro.

Ambassador Hotel, L. A.

Los Angeles, April 14.

Jack Smith, accompanied by Buddy Pepper; Nita Bieber Dancers (5), Benny Strong Orch (15) with Gloria Stuart; $2 cover.

Hasty booking of Jack Smith when the Cocoanut Grove was left without a headliner after the "amicable" cancellation of Lucienne Boyer's stint, should keep the Ambassador Hotel's room profitably busy for the next fortnight. There's nothing near top biz in sight, but Smith's airwave following will help somewhat and the Pasadenans who frequent the spot will have no complaints about his show.

Opener was a bit on the ragged side since Smith had almost no rehearsal and accompanist Buddy Pepper didn't check in from the east until three hours before showtime. They work easily, however, putting over a half-hour stint that pleases. Smith is best on the uptempo stuff like "Wanna Be Happy" and "Just One of Those Things" and he has a fine closer in "The Evils of Drink." Some of the midway stuff could be trimmed for greater impact but there's no complaint about the ingratiating delivery.

Nita Bieber Dancers, four gals and a guy, are on for routines fore and aft that evoke no particular response and Benny Strong has added a Charleston romp with his bandsinger to bring the show to a round 50 minutes. For dance stuff, the Strong outfit leans heavily on nostalgia and the beat keeps terpatrons satisfied.

Kap.

Ruby Foo's, Montreal

Montreal, April 14.

Wally Griffin, Joska de Barbary, Len Berger, Fred Toldy; no cover or minimum.

This is Wally Griffin's seventh try in Ruby Foo's Starlight Room and guy is still what the management considers its best commercial (or spender) draw. Since last showing here Griffin has sharpened his songalog, updated several of his standards and his patter at the piano is now more adult and relaxed. He is still far from subtle in most routines, but the over-eager, this-will-kill-'em chatter of other viewings has given way to a smoother approach and with the exception of the occasional heckler who no longer fazes him, the patrons are with him all the way.

Teeing off with a nursery rhyme in which he parodies Cole Porter, Gilbert & Sullivan and Edith Piaf doing the kid stuff, Griffin establishes okay contact with the room and his swing through Calypso ditties and "Black Magic" a la Daniels picks up plenty of palming. A modified audience participation stint to "Ballin' the Jack" hits at the right time and his near-closer, "North Atlantic," a broad and yock-gathering takeoff on "South Pacific," is repeatcd from other appearances with same salvos.

House pianist Fred Toldy does quiet interlude music with violinist Joska de Barbary and 88'er Len Berger spelling effectively. Berger bows out of Ruby Foo's April 26 for three months in England and France and de Barbary leaves in midsummer to form his own orch in New York.

Newt.

Latin Quarter, Boston

Boston, April 14.

Dean Murphy, Billy Ward & Dominoes (6), The Czernys (2), Bob Conrad Girls (8) with Bob Peters, Charlie Wolke Orch (8), Zarde Bros. Orch (4); $2 beverage minimum.

Although lacking strong marquee names, this layout is well-balanced and diversified enough to grab satisfying results down the line. Pace holds throughout.

Topping the lineup is Dean Murphy, a literate comic who hasn't played the Hub in several years, but judging from his onstage gab, is a veritable walking Baedeker of the town. His chatter is topical, often indigo-tinged and fast—in fact, occasionally too fast for majority of ringsiders to grasp, a defection that fails to slow up the glib comic's quip-tossing. Following this warmup sesh, guy launches into a series of carbons of political and show biz personalities topped by devastating ribs of Harry Richman and Hildegarde. Winds stanza with sincere tribute to FDR, aided by slick lighting effects, to garner hefty response.

Injecting plenty of enthusiasm, bounce and rhythm, Billy Ward & Dominoes, five colored youths, zing through a vocal stanza dishing out such originals as "Red Rooster," "Have Mercy" and "Sixty-Minute Man." Included in stint is an offbeat arrangement of "Irish Eyes Are Smiling," featuring chirping of the tenor and baritone which, at show caught, nabbed top results. Combo, backed by 88ing of Ward and a guitarist, interpolate bits of stepping in their vocalizing chore with sesh scoring neatly with hepsters.

Lineup glides into solid teeoff with the graceful terping of the Czernys, an attractive couple who score strongly with tasty ballroomology. Eye-appealing stint features male partner holding femme mate aloft while executing rapid whirls.

Bob Conrad has dreamed up three sprightly new production numbers which gals prance through in fine style aided by vocal accompaniment of Bob Peters. Charlie Wolkie's crew handles backgrounding in suave fashion splitting customer sashaying with the Zarde Bros.

Elie.

Bellevue Casino, Mont'l

Montreal, April 17.

Joe Howard, Ruth Brown, Nov-Elites (3), Myrons (2), Walter Long, Barbara Esko, Casina Lovelies (10), Bix Belair Orch (11), Buddy Clayton Quartet with Shirley Sheldon; staged and produced by Natalie Kamarova; music, George Komaroff; $1 admission.

Four years ago, Harry Holmok opened the Bellevue Casino with Joe Howard as the headliner and since that time, Holmok has parlayed his former dance joint into the biggest single entertainment draw in Montreal.

As with the first show and on each following anniversary, Howard comes out of the past to take the lead slot in these particular revues. This vet performer is still socko as he whams over a big collection of songs such as "Hello," "Take Me Out to the Ball Game," "Let Me Call You Sweetheart" and a host of others. For a guy of his years, Howard is still okay on the vocal side and, showcased by the trim Casino pony line, he reprises his cakewalk routine to a solid ovation.

Mme. Natalie Kamarova has retained much of the original atmosphere of the first Casino show for this layout. Chirper Ruth Brown is back to add visual impact with her full figure and vocal sessions with Walter Long; the production numbers are as lavish as ever and, as usual, draw biggest customer attention.

Between the femme sequences and following the Howard offering, the Myrons, two talented acros, wow the house with smooth balancing and a surprise musical trio, the Nov-Elites, pick up hefty mitting for their uninhibited song and impresh sets. The idea of a comedy trio such as this is something new to the Casino patrons and should almost become a standard judging from reaction on opening show. Their musical style, although by no means original on the vocal circuit, is greatly enhanced by the boundless energy and almost maniacal approach the guys use on every number. Trick hats, a bass fiddle, accordion and guitar, all painted white, help to sell act and their frantic 25-minute stint makes a rousing closer to this special revue.

Terpster Walter Long in his single spot shows plenty of tap ability but looks a little lost by himself on the big floor. Ballerina Barbara Esko is adequate during productions and the Bix Belair orch gives strong support at all times.

Newt.

Standishall, Ottawa

Ottawa, April 17.

Earl (Fatha) Hines & All Stars (6); 75c admission, $1 Sat.

Earl (Fatha) Hines and his musicians are on Standishall's stand for regular dance stanzas but it's only when maestro asks them to terp that the customers go on the floor, preferring to sit, listen and watch as the boff group sizzles through its routines.

Dominated by Hines' piano, the orch makes the most of individual members, all clicko performers on their various instruments, with every number littered with solo work.

Etta Jones is the band's canary, handling her stints capably to big mitting. Vernon Smith is on trumpet, a clicko last-minute replacement for Jonah Jones, who had to remain in New York because of illness. Aaron Sachs plays tenor sax and clarinet and Osie Johnson is on drums, with Carl Pruitt a socko bass. Benny Green is the band's trombone.

Music runs the gamut, all of it featured by solid beat and clean-cut rhythm and presentation. On night caught, top kudos went to Hines' boogie biz on the keys but appreciative tableholders gave almost every number, and almost every performer, big reception. Large room was comfortably filled.

Gorm.

Amato's, Portland, Ore.

Portland, Ore., April 16.

Delta Rhythm Boys (5), Margaret Brown, Wyn Walker Orch (5) with Renee Weiss; $1 cover, $1.50 Sat.

George Amato has returned to his supper club fresh from the political wars at the state capital where he was rep and chairman of the Independent Night Club Owners helping to frame a good liquor-by-the-drink law. "Jigger Jag" process here May 4.

Two socko acts make up the current layout with the Delta Rhythm Boys in the headline spot. Lee Gaines, Carl Jones, Traverse Crawford and Clifford Holland knock the customers on their ears from teeoff till their begoff nearly 50 minutes later. Goodlooking lads show plenty of class, tonsil ability and di'ploining. Well-dressed lads also display a variety of tunes and terrif change of pace. Their comedy garners plenty of locks. Rene De Knight handles the 88 for quartet.

Margaret Brown comes to a near ovation after Amato introduces her as the girl who won the 52 Assn. annual award at the Waldorf-Astoria Hotel, N. Y., the latter part of February for distinguished service to the Armed Forces. Orb-filling auburn-haired gal displays a load of talent with some neat terping. Sparklingly gowned, long-stemmed lass breaks into a swell Spanish routine, castanets and all, much to the delight of the tablers. Femme has plenty of selling ability and wins ringsiders with her freshness to beg off after four solid numbers.

Wyn Walker orch backs show capably and sets the tempo for dansapation. Well-stacked Renee Weiss is a socko addition to the outfit via her pipes.

Feve.

Top's, San Diego

San Diego, April 16.

Dan Rowan & Dick Martin, Bunny Bishop, Don Howard, Tommy Marino Orch, Sally Ann Davis; no cover or minimum.

New comedy team of Rowan & Martin stems from low-pressure school which seeks mild, easy laughs instead of boffolas. Clean-cut duo does mostly all right with that goal. Assets are pleasant looks, lack of brashness and bright just-out-of-college manner.

Team gets off to okay start with takeoff on current rage of deejays operating in niteries. Martin portrays Don Howard, local KSDO jock who does remote from Top's and also emcees, and his difficulties with phone callers. Stronger and funnier is takeoff on TV shows, a not-too-original switch on old switch-button radio bit.

Other bits vary from laugh-provoking to draggy. Example of former is Hamlet scene in which Rowan emotes as the Dane while Martin's background voice relates what's really on actor's mind. In second show, Rowan is still Hamlet but Martin shows drunko's reactions to "art" at ringside. While Rowan is changing into Hamlet tights, lanky Martin sings a straight ballad, and he shouldn't—even a parody would be better. In sum, team has some good bits that need polishing.

Songstress Bunny Bishop (New Acts) adds her special brand of sock to show, backed okay by Tommy Marino's musickers with Sally Ann Davis doing vocals.

Don.

Angelo's, Omaha

Omaha, April 14.

Nellie Lutcher & Co. (3); $1 cover.

Nellie Lutcher "is just like money in the bank," sez boniface Angelo DiGiacomo. And the hefty singer, in her third booking at this nitery, is packing 'em in despite Omaha's allergy to cover charge.

Miss Lutcher strokes a fine 88; fares handsomely in trading quips with aud; plays all requests except bop; scores with her vocals, and mixes well at intermission. She tees off with "Birth of Blues," swings into several medleys, puts in strong plug for her latest disks, "Love You Very Muchily, Verily" and "How Many Moons," and winds up with "Hurry on Down" and "Real Gone Guy" for smash exit.

Angelo's mechanical lighting changes add greatly to presentation. Singer's aides are Earl Hyde, drums, and Art Edwards, bass. Both are talented—and poker-faced, which is as it should be, for Miss Lutcher's the show and the center of attention every second she's on.

Trump.

Corpus Christi, Tex., Junior Chamber of Commerce will sponsor the appearance of "Ice Vogues of 1953," May 11-16 at Buccaneer Stadium.

VARIETY BILLS

WEEK ENDING APRIL 22

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (1) 23
Alma Rositta
Antonio Valero
Calgary Bros
Bobby Brandt
Patricia Rayney
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 20
Danny Kaye Rev
Peiro Bros
Marquis
Fran Warren
Darvas & Julia
Dunhills
Jo Lombardi Orc
Paramount (P) 22
Eddie Fisher
H Winterhalter Orc
Joey Forman
Beachcombers
Little Buck
Roxy (I) 20
Ice Coloramа
BUFFALO
Par (P) 23 only
Big Show of 1953
Frankie Laine
Woody Herman Orc
Louis Jordan Gp
Ella Fitzgerald
Dusty Fletcher
Bobby Ephram
Frank Marlow
CHICAGO
Chicago (P) 24
Patti Page
Carnevales
George Shearing 5
Dave Barry
Regal (P) 24
Lil Esther
Arnett Cobb Orc
3 Royales
W & V Lewis
Rhythm Kings
MIAMI
Olympia (P) 22
Haydocks
Jimmy Stutz
Shiela Barrett
Walthon & O'Rourke
Gus Van
ROCHESTER
Loew (L) 25 only
Big Show of 1953
Frankie Laine
Woody Herman Orc
Louis Jordan Gp
Ella Fitzgerald
Dusty Fletcher
Bobby Ephram
Frank Marlow
SHREVEPORT
Strand (P) 24 only
Asylum of Horrors
TEXARKANA
Par (P) 25 only
Asylum of Horrors
WASHINGTON
Capitol (L) 23-26
Bill Lawrence
Dollhoff & Raye Sis
Leonardo & Anita
Bobby Jule
Doreen & Victor
P Nicholls & B Merrin
Harry Worth
Flack & Lucas
Morecambe & Wise
A & V Farrell
Joan St Paul
SHEFFIELD
Empire (M) 20
P Brough & A Andrews
Kandy Sis & Eddie
Edward Victor
Les Raynor & Betty
Alfred Marks
Ronald Chesney
Oasis Noble
Reid Twins
Peter Madden
SHEPHERDS BUSH
Empire (S) 20
Ethel Revnell
Dawn White Co
Saveen
5 Furres
Mac Kenzie Reid & Dorothy
Arthur Haynes
Artemus
De Vere 3
SUNDERLAND
Empire (M) 20
Winifred Atwell
Conway & Day
Medinas
George Meaton
Tommy Fields
Italo
Tommy Cooper
Joe Church
SWANSEA
Empire (M) 20
Davis Hughes
Stuart & Gray
Semprini
Ravic & Babs
Beryl Orde
2 Pirates
Len Marten
Dashs Chimps
Rob Murray
WOOD GREEN
Empire (S) 20
Derek Roy
Hedley Ward 3
Milton Woodward
3 Falcons
Rona Ricardo
Barnett & Del Rio
Barney Powell

AUSTRALIA

AUCKLAND (NZ)
St. James (T) 20
Farrar & Carter
Jimae & Junior
Diana Grafton
Pat Gregory
Terry Scanlon
Cissy Trenholm
Armand Perren
Marika Saary
Barbara Lowe
Jimmy Elder
Wim De Jong
Chribi
Enid Wilson
Joe Whitehouse
Jacques Cretaux
Nellie Small
Netta Dunsmore
Netta Dunsmore
Betty Sullock
Tom Cobb
Skating Boys
Skating Girls
DUNEDIN (NZ)
His Majesty's (T) 20
Tommy Trinder
Botonds
Halama & Konarski
Professor Olgo
Carl Ames
6 De Paulls
Harry Moreny
Toni Lamond
Peter.
Singing Girls
Dancing Boys
Adorables
MELBOURNE
Tivoli (T) 20
Trio Fayes
Trio Daresco
Lowe & Gadd
Bert Duke Trio
Guy Nelson
Frank Cook
Renita Kramer
Bouna
Norman Vaughan
Sonya Corbeau
Show Girls
Nudes (9)
Boy Dancers
Ballet
SYDNEY
Tivoli (T) 20
Edwin Styles
Loveday Hills
Mary Parker
June Jago
Walter Pym
John Lee
Collins Hilton
John Huson

BRITAIN

BIRMINGHAM
Hippodrome (M) 20
J Jewel & B Warriss
Marettas
M Mitchell 3
Brockways
Benson Dudley
Rio Leon & Rita
Bayers Dogs
BLACKPOOL
Palace (I) 20
Syd Seymour Orc
Dick James
O'Farrels Starlets
Krandon & Karna
C Jones & F Foss
Williams & Shand
Tower Circus (I) 20
C Carroll & Paul
8 Flying Croneras
Fischers Elephants
5 Hansels
John
Balladinis
5 Talos
Knies Legionaires
Portugese Horses
Tarzana
2 Canters
2 Angeleos
Williams Cockatoos
Kossmayers Mule
Little Jimmy
A Circusettes
Jimmy Scott
Olympia 3
BRIGHTON
Hippodrome (M) 20
Roy Lester
Louis Hayden
Max Carole
Roy Walker
Eric Lloyd
Fred Sloan
Melville Birley
Les Deux Tonelys
Skylons
BRIXTON
Empress (L) 20
Lee Lawrence
Janet Brown
G & Colville
Fred Lovelle
3 Kelroys
Joan & Ernest
Lyn Dale
Hamilton Twins
CARDIFF
New (S) 20
Mary Small
5 Skyliners
Billy Russell
W Keppel & Betty
Mundy & Earle
4 Nordics
3 Jills
Ken Roberts
CHISWICK
Empire (S) 20
Beverley Sis
Jack Durant
Fayne & Evans
Hylda Baker
Billy Scott
Jerry Bergman
Storr Bros
3 Buffoons
EAST HAM
Granada (I) 20
Ansons
G Grossetto Co
Leslie Lewis
H & A Ross
Rosinas
Terry O'Neill Co
Metropolitan (I) 20
Harry Lester Co
Eddie Goofus
Carol McCoy
Cy Snow
George Hopkind
Bill Constant
J Dawson
G Evans
Freddie Bye
Georgie Clayton
V Vaugh
Barton 4
Farmers Daughters
Palace (I) 20
Max Miller
Reg Salmon
Roy Stevens
M Crosbie & T Kazan & Kntz
B & B Adams
Richard Sis
Carlisle & Weldon
EDINBURGH
Empire (M) 20
Issy Bonn
Eddie Calvert
G Wood & D Harmer
Cardew Robinson
N & N Grant
Wilfred Briton Co
Ray Alan
2 Lucillas
FINSBURY PARK
Empire (M) 20
K & A Alexis
Harry Secombe
S & P Kayc
M & J Nesbitt
R Overbury & S
E & Collins
Gaston Palmer
GLASGOW
Empire (M) 20
Allan Jones
D & S Stevens
Leslie Randall
La Celeste
Cookes Ponies
E Gordon & Nancy
Walthon & May
Hackford & Doyle
HACKNEY
Empire (S) 20
Rose Murphy
Elliotts
Mumfords Puppets
J & K Stuthard
Nat Hope
Jackie
Allen & Lee
2 Sterlings
LEEDS
Empire (M) 20
Dennis Bros & June
5 Smith Bros
Lorraine
S & M Harrison
3 Harvards
Annell & Brask
Fred Atkins
LEICESTER
Palace (S) 20
Norman Evans
Betty Jumel
J & D Monham
V & J Crastonian
Bil & Bil
Jackie Trevor
Swan & Leigh
John Tiller Girls
LONDON
Palladium (M) 20
Gracie Fields
Krista & Kristel
Merry Macs
Robert Maxwell
Jimmy Wheeler
Rastellis
Terry Hall
Edwards Bros
Palladium Girls
Skyrockets Orc
MANCHESTER
Hippodrome (S) 20
Dave Morris Co
Dargie 4
Christine & Moll
Balcombes
Rethlems
Betto Lee
Annettes Ladies
PORTSMOUTH
Royal (M) 20
Ken Platt

Cabaret Bills

NEW YORK CITY

Bandbox
Ink Spots
Nicholas Bros
Birdland
Stan Kenton
Sarah Vaughan
Blue Angel
Josh White
Felicia Sanders
Eadie & Rack
Bart Howard
Jimmy Lyons 3
Blue Note
Nancy Steele
Vicki Carol
Herb Corey
Joe Benjamin
Ronnie Selby 3
Bon Soir
Jimmie Daniels
Madrid Belles
Marshall Isen
Norene Tate
Garland Wilson
Mae Barnes
Copacabana
Jimmy Durante
Sonny King
Harbers & Dale
Ramona Lang
Jack Purcell
Ted Martin
M Durso Orc
Frank Marti Orc
Chateau Madrid
Roberto Cobo
Marian Callahan
Teresiya de Triana
Cesar el Malaguena
F Alonso Orc
Al Castellanos Orc
El Chico
Perla Marini
DeLeon & Graciella
C & G Galvan
Alfredo de la Cruz
Carlos Camacho
Enrique Vizcaina
Embers
Barbara Carroll
Bunty Pendleton
Hotel Astor
Jules Lande Orc
Hotel Astor
Three Suns
Hotel Biltmore
Michael Kent Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Teddy Powell Orc
Joan Walden
Sid Kroffi
Bobby Blake
Collin & Leemans
Adrian Rollini Trio
Hotel Pierre
Dorothy Sarnoff
L & Eddie Roberts
Stanley Melba Orc
Chico Relli Orc
Hotel Plaza
Lisa Kirk
Wally Boag
Dick La Salle Orc
Monte Continentals
Hotel Roosevelt
Jack Fina Orch
Hotel St. Regis
Rosalind Courtright
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Louis Prima Orc
Hotel Sherry Netherland
Beverly Allyson
Hugo Pecoli Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Elise Rhodes
Naomi Stevens
Lee Carroll
Larue
Dany Dauberson
Ted Straeter Orc
Cy Walters
D'Avalos Orc
Latin Quarter
Minevitch Rascals
Betty George
Dominique
A. Andrew & Bonnie
Fleetwoods
Murphy Sisters
Piroska
Carl Conway
Dagenham Pipers
Bix Brent
Midge Minor
Art Waner Orc
La Vie en Rose
Peggy Lee
Frank Murphy
Van Smith 3
Leon & Eddie's
Eddie Davis
Arlyn Stuart
Art Waner Orc
Oliver Dere
Le Ruban Bleu
Ceil Cabot
Susan Johnson
Jimmy Komack
Norman Paris
Julius Monk
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Sonny Sands
Carolyn Carpenter
Larry Marvin
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Milt Herth
Rosa Linda
Joan Bishop
Town & Country
Joyce Bryant
Ricky Vallo
Mickey Manners
Vic Spavvy
Joan Kayne
Emilio Reyes Orc
Johnny Morris Orc
Two Guitars
LuBov Hamshay
Sigi Ahern
Eli Spivak
Misha Usdanoff
Kostya Pollansky
Versailles
'Nice To See You'
Fay DeWitt
Don Liberto
Al Norman
Lou Nelson
Dorothy Keller
Patti Ross
Linda Lombard
Barbara Stewart
Carol Ohmart
Salvatore Glee Orc
Panchito Orc
Village Barn
Ernest Sarracino
Hal Graham
Clara Cedrone
Russell Peak
Mattie Sondi
Mavis Mims
Piute Pete
Village Vanguard
Irwin Corey
Pat Carroll
Anita Ellis
Clarence Williams Trio
Waldorf-Astoria
Mary Meade
Nat Brandywynne
Mischa Borr Orc
Wivel
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Algiers Hotel
Buddy Walker
Joe Delilah
Tony & Renea
Mal Malkin Orc
Balkan Room
Nino Yacouino
Kraz Katz
Jean Tourigny
Bar of Music
Bill Jordan
David Elliot
Arne Sultan
Beth Challis
Harvey Bell
Biltmore-Terrace
Jimmy Grippo
Frank Stanley Orc
Casablanca Hotel
Gene Baylos
Maya Orc
Nicholas Grymes
Clover Club
Johnny Howard
Lillian Roth
Dolores Renay
Ted Lawrle
Tony Lopez Orc
Selma Marlowe Line
Club Carlyle
Carlyle
Sheila Barrett
Joe Madding Orc
Mark Leonard
Chris Columbo
Archie Robbins
Cork Club
Alice Darr
Eugene Smith
Eddie Snyder
Delano Hotel
Bob Chapman
Tommy Numez Orc
Zina Reyes Dancers
Willie Hollander
Delmonico
Jose & Aida
Carlos & Melisa Orc
Latin Casino
T & P Rodriguez
Carlos Ramirez
Estella
Sam Gyson
Litico & Mario
Antonio & Rosio
Sans Souci Dancers
Freddy Calo Orc
Five O'clock
Martha Raye
Milt Ross
Ted Wells 4
Len Dawson Orc
Frolic Club
Kathie McCoy
Don Charles Orc
Gaiety Club
Zorita
Honey Lee Walker
Flash Lane
Marie Stowe
Gaiety Girls
Harem Club
Bobby Barton
Princess Tara
Camile Stevens
Lee Taylor
Ginger Marsh
Johnnie Hotel
Jack Murphy
Nellie Collette
Teddy McKay
Randum
Kenilworth
Jack Cavallaro Orc
Al Lozito
Ruth Palmer
George Chatirton
L'Aiglon
Chuy Reyes Orc
Emile Petti Orc
Leon & Eddie's
Babe Baker Revue
Sandra Barton
Kitty O'Kelly
Pat Clayton
Juan Luis & Eleanor
Perry Bruce
Aeros O'Reilly
Ralph Gilbert
Don Charles Orc
Lombardy Hotel
Babs Ware
Pedro Oro
Enrica & Novello
Henry Taylor
Malayan Lounge
The Calypsoans
Martinique Hotel
Manolo & Ethel
Danny Yates Orc
Monte Carlo
Leonard Young
Gallab Dancers
Rafael Rumberos
Music Box
Belle Barth
Don Ostrzr 3
Mac Fadden Deauville
Vocalions 3
Nautilus Hotel
Chris Columbo
Gomez & Beatrice
Freddy Calo Orc
Joe Harnell
Paddock Club
Jimmy Day
Miss Memphis
Peggy Saunders
Ernie Bell Orc
Flo Parker
Patty Lee
Sans Souci Hotel
Archie Robbins
Frank Lynn
Sosass Orc
Ann Herman Dcrs
Saxony Hotel
Val Olman Orc
Bernie Mayerson Orc
Julie Romero
Tano & Dee
Shore Club
Rosalie & Steve
Fausto Curbelo
Haven & Held
Singapore
3 Peppers
Magnetones
Novotones
San Marino Hotel
Phil Brito
Palmer Dancers
Quintones
Sorrento
Charles & Samara
Marc Kahn
Alan Kole Orc
Tony Pastor's
Ray Bourbon
Sheila Sheen
Jose Enriguez
Jackie Cole
The Mithens
Vagabonds Club
Vagabonds (4)
Maria Neglia
Condos & Brandow
Martha Ann Bentley
Frank Linale Orc
Eleanor Guipo
Versailles Hotel
Jack Kerr
Nino Rinaldi 3

CHICAGO

Blue Angel
Hal White
Bob Wednock
Vivian & L French
Grace Nichols
Raquel
Irving Burgess
Black Orchid
J Premice &-L Martinez
Stan Fisher
Gloria Carr
Jim Stutz Trio
Chez Paree
Jan Murray
Rose Marie
Blair & Dean
Johnny Morton
Chez Adorables (8)
Brian Farnon Orc
Conrad Hilton Hot'l
Jeanne Cook &
Teddy Roman
Colstons (2)
Deadenders
Jack Rose
Margaret Naylor
Bill Jordan
Herman Maricich
Dick Peterson
Dick Salter
Dennis & Darlene
Buddy Rust
Ollie Clark
Boulevar-Dears (6)
Frankie Masters Orc
Edgewater Beach
Hildegarde
Alphonse Semola
Robert Norris Orc
Palmer House
Kitty Kallen
Miss Loni
Johnny Bachemin
S Bonema Band (6)
M Abbott Dcrs (8)
Eddie O'Neal Orc
Vine Gardens
Ralph Lewis
Winnie Clark
Madelyn Wallace Dcrs (4)
Pancho Orc

LOS ANGELES

Ambassador Hotel
Jack Smith
Nita Bieber Dncrs
Benny Strong Orc
Bar of Music
Elsa Lanchester
Freddie Stewart
Gregory Stone &
Nino Menendez
Eddie Bradford Orc
B Gray's Bandbox
Harvey Stone
Jacqline Fontaine
Day Dreamers
Al Viola Trio
Biltmore Hotel
Gale Robbins
Willie Shore
Lee Marx
Gene Bari Trio
Hal Derwin Orc
Cafe Gala
Bobby Short
Beverly Alber
Stella Brooks
Dick Hazard Trio
Ciro's
Katherine Dunham
Bobby Ramos Orc
Dick Stabile Orc
Charley Foy's
Spider
Donald Novis
Frankie Hyers
Mary Foy
Marquerite Padula
Sammy Wolfe
Joe Okey
Abbey Browne Orc
Mocambo
Ella Logan
Eddie Oliver Orc
Joe Castro Quartet
Statler Hotel
Ice & Aboy Revue
Frankie Carle Orc

LAS VEGAS, NEVADA

Desert Inn
Latin Qu Revue
Charlivels
De Castro Sisters
Luclenne & Ashour
Guilda
Gloria LeRoy
Nejla Ates
Ralph Young
Janine Gernet
Charlee Ballet
LQ Line
Carlton Hayes Orc
El Cortez
Pat Patrick
Lou & Sue Smith
David Powell
George DeCarl Orc
Flamingo
Ted Mack Revue
Theresa McMahon
Jackie Bright
Fay Gelias
Ray Austin
White Sisters
Benny Brown Jr
Stonewall Hillbilly 3
Catherine Harris
Flamingo Starlets
Torris Brand Orc
Bobby Page Orc
Last Frontier
Dorothy Dandridge
Eddie Bracken
Ben Wrigley
Roy Hitzell
Dolores Frazzini
Jean Devlyn Dncrs
Bob Millar Orc
Sahara
Beatrice Kay
Sylvan Green
Johnny O'Brien
Sa-Harem Dancers
Cee Davidson Orc
Sands
Van Johnson
Constance Moore
Harrison & Fisher
Copa Girls
Ray Sinatra Orc
Silver Slipper
Hank Henry
Russ Clark
Sparky Kaye
Beau Jesters
Mildred Davis
Gloria Pall
Jimmy Cavanaugh
Bill Willard
Marah Gates Dncrs
George Redman Orc
Thunderbird
Jean Carroll
Betty Clooney
Irving Fields 3
J Conrad Dncrs
Barney Rawlings
Christina Carson
Normandie Boys
K Dufty Dansations
Al Jahns Orc
El Rancho Vegas
Abbott & Costello
Maxellos
Peggy King
Bobby Barber
D Dee Dncers
Bob Ellis Orc

HAVANA

Montmartre
High Towers
Rita Maria Rivero
Celia Pena
Jose & F Rexis
Ballet Montmartre
Serenata Espanola
Tropicana
Chiquita & Johnson
Gloria & Rolando
Zoraida Marrero
Jose LeMatt
Miguel Angel Ortiz

A.C. 500's Name Kick

Atlantic City, April 21.

The 500 Club here, which is opening July 4, is lining up a schedule of names for the season. Paul D'Amico, spot's operator, is trying to sign Sophie Tucker for the first two weeks, with Joe E. Lewis to follow July 18.

The 500 looms as the sole name cafe operation in the resort this season.

New Acts

DOROTHY LAMOUR
With South Sea Islanders (3)
Songs
25 Mins.
Casino, Toronto

In top form, vocally and physically, plus 19 voluptuous gowns for stage use only, Dorothy Lamour is breaking in a song and patter session that gives full range to her personality. (She was last reviewed under New Acts in VARIETY in 1939, at the Paramount, N. Y.) Uses a couple of medleys of her film songs but act veers from the usual Hollywood p.a. routine and is hefty on vocal and visual salesmanship.

Miss Lamour highlights one brand new song, "Kiss," with slow-tempo ballad written for her by Ben Oakland and Don Raye and not yet recorded. Interpolating her other numbers is special song patter by Harry Harris. Musical director, who did all Miss Lamour's arrangements, is Sam Mineo. Nifty staging is by Nick Castle.

Gorgeously gowned and no sarongs for this tour, she opens with a bouncy, "Grass Shack," switches tempo to "What Is This Thing Called Love" and "Sister Kate;" a medley of "Moonlight Becomes You," "You Took the Words Right Out of My Mouth," "Tangerine," "But Beautiful" and "Adios, Marquita Linda." For what she tags her "Bob and Bing" songs, plus hula work, Miss Lamour is commendably backed by her South Sea Islanders—Danny Kuuanna on guitar; Bernie Kuui, steel guitar, and Larry Silva, ukulele. Tossing of fresh orchids leis, flown in daily from Honolulu and thence across Canada, is a neat device with the customers and costing $200 a day.

Warm and sultry in her throaty love songs, and alternately vivavious in her bouncy numbers, Miss Lamour displays plenty of vocal volume and dramatic delivery with these sexy pipes, leavened by her intermediate patter in which she plays down the celebrity label and is just one of the girls; but it's still a class act. *McStay.*

COLETTE MARS
Songs
20 Mins.
Drap D'Or, Paris

With stateside cafe auds giving the nod to Gallic chantoosey talent, there's no reason why Colette Mars can't click with her fine French song rep and delivery. Gal is a statuesque doll with saucy face and poured-on gown that is quick in getting aud eye-appeal. She quickly shows her versatility with piquant, insouciant Gallic numbers as well as heavier dramatic pieces in which she uses her shapely chassis and arms for good punctuation and emphasis.

She is well heard in opener, "Quand On S'Aime A Paris," in which she seems to smile with her whole body, and the solid, dramatic appeal of "Padam" which she puts over for throb and punch. She shapes for boites or revue material. *Mosk.*

GINO DONATI (2)
Songs, Parody
15 Mins.
Drap D'Or, Paris

Gino Donati is a swarthy, good-looking tenor who delivers a number in the old romantic, sword-and-tights Italo school. Then act goes into a visible stage with a lackadaisical stooge, planted in aud, who comes on to break up the stint. Stooge and Donati purvey acro solos, pratfalls and yockful arguments that entail mad falls over the piano. In a contortion finale Donati gives out with an aria.

Act is good for boites or TV slotting. *Mosk.*

BUNNY BISHOP
Songs
12 Mins.
Top's, San Diego

Response to vibrant, dark-eyed blonde is tipoff that here's strong entry in nitery thrush derby. Gowned in socko taste, Miss Bishop ranges from pops to standards to intimery type tunes with a style that remains warmly personal.

A curious combo of pixie and sophisticate, Miss Bishop offers neatly-paced songalog in slightly husky voice. She puts drama into presentation but with rare, professional economy of gesture and with charm reminiscent of Judy Garland. Miss Bishop should punch lyrics a little stronger, but it's a knack she'll learn quickly. Meanwhile, she remains a strong bet. *Don.*

DOROTHY SARNOFF
Songs
25 Mins.
Hotel Pierre, N.Y.

Dorothy Sarnoff, featured in the original "King and I" cast with (the late) Gertrude Lawrence and Yul Brynner, follows Mimi Benzell and other legit thrushes into the class nitery circuit. Bringing a legitimate voice to the Hotel Pierre's Cotillion Room, she has been expertly coached in routining. And after she overcomes the premiere nervousness, being the extraordinary adventure that it was in her career, Miss Sarnoff is a cinch which, as a matter of fact, it was opening night. Even the tenseness was not apparent but for her self-confessed reaction to this new orbit of songalogy.

Tastefully gowned in Italian haut couture, her repertoire comprises "Life Is a Beautiful Thing," a Latin number, "A Paris" in French, with the traditional accordion accomp, and incidentally sung too fast but, understood, since corrected), "King and I" excerpt, "Belle of the Ball," an Israeli hora, "You Got That Thing" (making reference to a preceding Sunday's Arthur Murray vaudeo), the "Madame Butterfly" aria, and a salute to Gertrude Lawrence with "Shall We Dance?"

She relaxed as she progressed and by the third number Miss Sarnoff had the customers where she wanted them. In toto, it wound up a salute to her professional and artistic prowess with a socko songalog.

Incidentally, the Cotillion Room has been renowned for premiere turnouts of one type or another, but it was a signal tribute indeed that she drew a cross-section of Broadway, Park Ave., socialite and other offbeat cafegoers not usually encountered at a Pierre preem. Maitre d'Pasqual attests to an embarrassment of table-room chiefly because of the many large parties attracted. Incidentally, Anna Sosenko, longtime (and still) personal manager of Hildegarde, did a standout job in handling Miss Sarnoff's expert lighting, as a gesture of mutual friendship.

Subfeatured are Lucille and Eddie Roberts, one of the best mind-reading turns who are standards in the top hostelries and cafes. He's a great cue-thrower and their results were particularly baffling to the hep firstnighters. Roberts goes in a little too much for intro small-talk which could be edited and freshened if only for the reason that, while the attempt at change of pace is admirable, jokes should be left to professional comics. This is merely a matter of streamlining.

Per always Stanley Melba maestros and emcees with éclat, aided by Chico-Relli's relief Latuners. *Abel.*

IGOLEN & RITA
Magic
10 Mins.
Drap D'Or, Paris

Igolen is a fast-talking magico who makes nice use of props for a good fill-in act that has all the mysterioso essentials. Assistant Rita gives the eye-appeal. Igolen gets aud into it and is always one up by faking motions which has the crowd calling him down as he proves that it isn't so, finally bringing off his hep tricks.

Good for niteries or vaude. *Mosk.*

Arizona Glint

Continued from page 49

started in Ensenada, Cuernevaca and Acapulco.

Brazil, which prewar had a flourishing casino industry, sadly misses the coin raked in by the croupiers. The lavish casino operations such as Copacabana, Icarahy, Atlantico and others cannot be supported in the prewar style without gambling coin.

Talent, of Course

Should new casino areas open up, talent agencies will reap undreamed-of harvests. As is evidenced in Las Vegas and Reno, these spots pay very fancy salaries. The same is true in reverse. Areas where gambling is no longer possible die as talent outlets. An act cannot be solid in Saratoga any more. Name acts are rare in Atlantic City and the Florida decline is becoming more pronounced since local sheriffs cracked down on gaming operations.

However, Las Vegas has taken up all the slack as far as talent agencies are concerned. If other areas do not open up, the future of Vegas looks brighter. Work on a nine-story hotel, the Casablanca, is slated to begin shortly, thus adding to the already keen competition there.

Helen Hayes Kicks: T'ain't Chi Crix, But Boxoffice Nix That KO's Shows

Chicago, April 21.

Helen Hayes, in a battle of wits with three Chi drama critics, absolved them of contributing to the so-called downfall of the Windy City legit theatre.

In WGN-TV's televised "Press Conference" last week (14), billed as a discussion of the charges that Chi crix are too harsh with road companies, Miss Hayes came off with top honors. Lee Schooler moderated with a panel of Herman Kogan, Sun-Times critic; Seymour Raven of the Tribune drama desk, Roger Dettmer, Chi-American critic, and Tony Weltzel, Daily News gossip columnist.

In reply to the No. 1 question, Miss Hayes, currently here in "Mrs. McThing," said the decline of the theatre has been going on for many years, and that almost every possible excuse had been made for the slump. But she added this was the first time she has ever heard newspapermen blamed.

On the question of J. J. Shubert's edict of no first-night passes for Chi crix, Miss Hayes said it made no difference when the critics come—first night or second week—the actors always find out they were there and their presence puts the performers under pressure and makes them tense.

Generally, Miss Hayes said, she does not like first night audiences as they are a "special type," not representative of the audience which will see the show in the remainder of the run.

The public, and not the critics, she added, really decides the fu-

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Coast R&H Concert Group Makes Good Impression; Ed Arnold as Narrator

San Francisco, April 21.

"Rodgers & Hammerstein Night," Sam Kerner presentation, with Edward Arnold as narrator, which played here last week at the Curran Theatre, at $4.20 top, with a tour in mind, is evidence of two things. First that Rodgers & Hammerstein music, even sans production and book, can be worth the investment of two hours' sitting time. And secondly, that live songfesting, if adequately directed, has an interest value which justified boxoffice prices usually invoked for more pretentious cavalcades.

Kerner, with the aid of music director Robert Wagner and his troupe of 24 singers, 12 femmes and 12 males, has contrived a lively, interesting and tuneful compote of choraling for this pop concert, which has gleaned the best of R & H. Further, the items have been judiciously sequenced, so that while there is no lull in the proceedings, the total builds to a logical climax. Thus, beginning with selections from "Carousel" and carrying through "State Fair," "King and I" and "South Pacific," the big payoff, which nets a hefty bowoff mitt, is "Oklahoma," though all items were appreciated throughout.

Troupe is presented with two pianos, one placed on a higher level so that each can be seen, and two rows of singers, girls on a lower level and men on upper immediately behind them. Wagner does his conducting from a podium at front stage. Arnold, the narrator, has another podium at left of stage, at which he provides short gabfests concerning the proceedings.

Unfortunately, Arnold was the least impressive part of the festivities, uncertain as to what he wanted to convey, and halting in his delivery. Another week point was production, and lighting, which was unimaginative, could have also been improved. Individual and group performances, however, were superior. *Ted.*

New Buffalo Barn

Buffalo, April 21.

Playhouse, new summer theatre, will open June 1 at Clarence, neighboring suburb, according to announcement made by Johnny Dee, producer and director, and Ross Davis, business manager.

Strawhat, which will operate for 14 weeks, commencing with "Here We Come Gathering," is located on Route 5, Kraus Road.

Ready Coast Version Of Equity Library Theatre

Los Angeles, April 21.

After more than a year of talk and planning, the Equity Theatre Project, experimental Coast version of the Equity Library Theatre, will get under way next month on the first of a series of four productons. Equity Council has approved a grant of $3,000 to get the series rolling, and expectation is that public response to the initial efforts will produce sufficient coin to keep the project moving.

Casting gets under way this week for the first play in the series, "Ned McCobbs' Daughter," by Sidney Howard, which will open May 19 at the 400-seat Las Palmas Theatre. It will be followed by Shaw's "Major Barbara."

Unique Tix Plan For Toronto 'SP'

Toronto, April 21.

At $5.50 top, tax included, the national company of "South Pacific" has been set for an extended run at the Royal Alexandra here but, though newspaper ads commence Saturday (25) on announcement and mail order sale, management will be unable to give opening date of Toronto engagement, this dependent on length of the show's run, commencing May 18, at the Shubert, Detroit.

Meanwhile Ernest Rawley, manager of the Royal Alexandra, and Morris Jacobs, general manager for Rodgers & Hammerstein, have worked out a plan whereby tickets will be sold under imprint of first week, second week or third week, with initial mail order ad promising customers that "South Pacific" will possibly open the Toronto engagement early in August, with opening date here to be announced later and contingent on Detroit, where the musical is expected to run 10 to 16 weeks.

While mail orders for the Toronto engagement go on immediate sale in order of receipt for the first three weeks only, customers may have to accept alternate dates than those desired but, if unable to attend, may exchange for future performances beyond the initial three weeks. Expected that "South Pacific" will run eight weeks in Toronto. This is the first city where the unique ticket plan has been introduced but same set-

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'PEEPERS' LEGITER DUE FOR STRAWHAT BOW

A play based on "Mr. Peepers," the NBC-TV airer, is currently in the works for projected presentation on the strawhat circuit this summer. Legit adaptation is being done by Joseph Hayes and his wife Marri Jane. Deal for the TV-to-legit transition was negotiated by Samuel French, play publishers and authors' representatives, with "Peepers" creator David Swift and Fred Coe, producer of the tele edition.

Hayes, incidentally, has turned out a number of plays, including "Leaf and Bow," which had a short Broadway run during the 1948-49 season.

Ouida Rathbone Preps 'Angels' in Barn Try

Ouida Rathborne, who's scheduled to have her original play, "Sherlock Holmes," done on Broadway next fall, is pitching another new work for presentation on the strawhat circuit this summer. Play, labeled, "Dark Angels," is based on a story by the late John L. Clowes, an Englishman, Her husband, Basil Rathbone, is a possibility for the starring role. However, if he's unable to appear an English actor will probably be recruited to fill the spot.

The offering will be produced by the Rathbones.

Poetic Critic

With Brooks Atkinson, drama critic of the N. Y. Times, currently in London on a play-catching safari, second-stringer Lewis Funke thought of using a famous Browning quotation for the lead of his review of last week's flop opening of "A Date with April." However, he decided it might seem flippant, so he substituted a straight opening lead.

The intro he considered and dropped was, "Oh, to be in England now that April's here."

N.Y. Crix Payoff; 'Picnic' Netting 6G

"Picnic," William Inge dramatic click, is now earning an operating profit of over $6,000 a week. Since the Theatre Guild-Joshua Logan production was cited by the N. Y. Drama Critics Circle as best play of the season, attendance has spurted slightly to almost solid capacity at the Music Box, N. Y., so the net has probably risen a trifle.

On a total gross of $102,624 for the four-week period ended March 28, show netted $24,778, bringing total operating profit to $26,132 for its six-week run, as of that date. With a revised production cost of $66,833 and a revised tryout loss of $25,281, that left $65,981 still to be recouped. Assets included $20,000 cash reserve and $4,019 available for distribution.

Operating statement on the production indicates that Inge gets the standard minimum royalty of 5% on the first $5,000 gross, 7½% on the next $2,000 and 10% on everything over $7,000. Logan gets a straight 3% as director (plus his share of the profits as co-producer), with Jo Mielziner getting $110 a week royalty as designer. There is also a $50 weekly fee for the use of recorded background music. The cast payroll is $3,550, with no one on a percentage.

Venture was capitalized at $75,000, plus $15,000 overcall. The management put up the bonds and deposits. "Picnic" is currently in its ninth week on Broadway.

ROSE GOLDSTEIN QUITS AS GEN. MGR. FOR STYNE

Rose Goldstein, general manager for Jule Styne, has resigned after a disagreement with the producer. She will probably not be replaced, but her duties will be divided between Mike Goldreyer, company manager of the Styne-Anthony B. Farrell production, "Hazel Flagg," and George Gilbert, who has been serving as Styne's production assistant and casting director. Miss Goldstein has no immediate plans.

Although it is unrelated to Miss Goldstein's departure, Samuel J. Friedman resigned last week as advance agent of Styne's revival of "Pal Joey," which opened a tour Monday night (20) in Washington. The p.a. assignment will be taken over by Reuben Rabinovitch.

Sylvia Kay (Herscher), Styne's secretary, is leaving in a couple of weeks because of approaching motherhood. No successor is set.

Balto Silo Bill: Play Contest & Gabor Preem

Baltimore, April 21.

Local strawhat picture is shaping early here, with Don Swann set to open his Hilltop Theatre at Emerson Farms May 25 with Magda Gabor in "The Play's the Thing."

Swann will again sponsor a national playwriting contest, with winning script to be produced during August. Joan Blondell is serving on the judges's committee. Entries will be accepted until June 6. Swann has signed Ray Boyle as resident director.

Pine Tree Players, collegiate stock group, will open its second season June 23 at the Avondale Playhouse near Laurel. Non-Equity group will have Rudolph Pugliese of Maryland U. returning as resident director and J. Allen Bowers of Lehigh U. back as set designer. Pugliese and Bowers will co-produce as well.

Coast Equity Rep to Come From East; Council To Turn Down O'Brien Bid

Next permanent representative on the Coast for Actors Equity will be appointed from the east, will be trained in the home office and will not be associated with any current or past controversies within the union. That has been decided by the Equity council, on the recommendation of Angus Duncan, executive secretary.

After studying the matter and conferring with council leaders and staff members, Duncan recently submitted a report to the council containing the above recommendation. The governing body accepted the plan with reservation. Although no one has been selected for the Coast spot, efforts are being made to do so as soon as possible. The appointee will be given at least a couple of months' training in the New York office before being sent to the Coast. Meanwhile, Francis Clark is continuing as temporary Coast rep.

Recent resolution adopted by a Coast membership meeting calling for the reappointment of Christopher O'Brien as the union's rep there will be ignored by the council. Not only was the matter considered closed a year ago when the council accepted O'Brien's resignation, but reports from the Coast indicate that the recent resolution on the subject did not represent the wishes of the majority of the membership there.

It's understood that the issue was presented near the end of the meeting in question, when only a relative handful of members were present. O'Brien adherents are figured to represent a noisy but inconsequential minority.

When the permanent Coast rep is appointed, it's expected that he will not have assistant secretary status. Willard Swire, the only one with the assistant executive secretary title, is remaining in the New York office, as are administrative assistant secretary Alfred Elting and Paul Jones, recently appointed assistant to exec sec Duncan.

N.Y. 'Love' Stay Uncertain; Harrisons to Tour It

With Rex Harrison and Lilli Palmer under contract as costars of "Love of Four Colonels" until June 16, the Peter Ustinov comedy may continue at the Broadhurst, N. Y., until that date. But on the possibility that the season boxoffice decline may substantially reduce receipts in the interim, the management is tentatively figuring on closing the show May 30.

In any case, the Harrisons plan to spend the summer in Italy, probably appearing in a picture, but are under contract for at least 16 weeks' tour in "Colonels," starting next September. Their continuance with the Theatre Guild-Aldrich & Myers production beyond that may depend on the critical and b.o. reaction on the road.

"Colonels" moved to the Broadhurst this week, after 14 weeks at the Shubert, N. Y.

'Joy' No Uncertain 63G Road Flop

"A Certain Joy," Kermit Bloomgarden-Thomas Hammond production, in association with Peter Glenn, which recently folded during its tryout tour, involved a loss of $63,826. It was capitalized at $60,000, with no provision for overcall.

Production cost of the Irving Ravetch play was $36,805, and the loss on the Wilmington (three performances) and Philadelphia (eight performances) engagements was $14,606. In addition, there was $12,315 closing expense, including $3,928 cast payroll for an extra week, $1,500 paid on the theatre guarantee for a cancelled second week in Philly, and $5,000 for the full guarantee for the Playhouse, N. Y., where the show was booked. Bloomgarden is understood to have protested the latter charge.

Backers of the venture included theatrical accountant J. S. Seidman, $20,400; co-producer Hammond, who brought in $12,500; Robert W. Dowling, president of City Investing Co., $2,400; Mrs. Marshall Field, $1,200; playwright Arthur Kober, $1,200; Louis A. Lotito, president of City Playhouses, $1,200; theatrical attorney Jesse Moss, $1,200; Actor's Fund president Walter Vincent, $1,200.

Also, producer Elaine Perry, $600; actress Juliet Forbes (Hess), $300; Gabriel Katzka, of the Stone & Sloane production staff, $300; Mrs. Edward Kook, wife of the Century lighting executive, $300, and Anne Gordon, Bloomgarden's production assistant and secretary, $300.

AS ANIMAL TO 'ANIMAL,' CHIMP MUGGS UP LEGIT

Chicago, April 21.

Jose Shea, who's been both a legit and film pressagent, is using picture angles, but with a difference, in the ads for the local engagement of "Male Animal." His idea is to get away from the conventional quote ads used for most legit shows and at the same time try to suggest what the James Thurber-Elliott Nugent comedy is about.

For the Saturday before Easter, the display copy included a ballyhoo quote written by Shea himself and attributed to "Chicago Playgoer:" It read, "We'll treat our family to an Easter gift of loving laughter. And what a relief this zestful, antic comedy will be after all the dryad dramas about the sad, sad people." Another display insertion featured the fictional quotes, "A great audience show." "A perfect woman's show." "A robust man's show." "The male and female show."

For the clincher, in last Saturday (18) papers, Shea used a shot of Muggs, the chimpanzee on the Dave Garroway television show, with a quote reading, "I had more fun than a barrel of people," and signed J. Fred Muggs, NBC-TV star, Palmer House.

'Carnival' Production Hinges on 125G Coin Raised by Stone-Sloane

Johnny Burke and Jimmy Van Heusen, respective composer and lyricist of "Carnival in Flanders," are tentatively set to be co-producers with Paula Stone and Mike Sloane of "Carnival in Flanders," slated for fall production on Broadway. However, the deal is understood to hinge on whether the Sloanes are able to raise their $125,000 share of the required $250,000 capital. Burke and Van Heusen are digging up the other $125,000. If the coin isn't raised, production may be dropped.

Under a tentative agreement of about two weeks ago, the partnership arrangement was for Harry Zevin, general manager for Stone-Sloane on "Top Banana" and "Country Girl," to be co-general manager on "Carnival," sharing the assignment with someone to be named by Burke-Van Heusen. Also, the latter designee was to have served as company manager of the show.

However, that deal is now understood to be in abeyance pending raising of the entire bankroll for the production. Meanwhile, the Equity bond has reportedly been posted and contracts have been signed with Dolores Gray, William Gaxton and John Raitt as costars, as well as with Bretaigne Windust as director, Jack Cole as choreographer, Oliver Smith as scenic designer and Lucinda Ballard for the costumes. Pacts have also been signed for the building of the scenery and making of costumes.

Sam Schwartz, on loan from the Academy of Music, Philadelphia, is temporarily representing Burke and Van Heusen as manager in the Stone-Sloane office in New York. The composer and lyricist are also in New York, as are Windust, Cole and Miss Stone. Sloane and Zevin are on the Coast, reportedly holding back auditions and setting details for the "Carnival" tryout engagements this summer under Los Angeles and San Francisco Civic Light Opera subscription sponsorship.

Silo Circuit Wail: B'way Legit Royalties, Star Wages Ain't No Hay

By JESSE GROSS

Except for a possible dearth of musicals, strawhat theatre presentations this summer will par those of past years.

As usual, stars, tryouts of original works and stock preems of recent Broadway entries will highlight the season, a checkup of the silo circuit shows.

Beefs from barn operators are grooved along familiar lines in their continuing squawks that operating costs are excessively high; salaries demanded by stars exorbitant, and royalties on certain plays beyond their financial budgets. Also on the complaint list is the new Actors Equity ruling as concerns the production of tuners.

Unity of the summer theatre managers is being tested via the Equity stand on musicals as construed by the union's ruling on touring unit attractions. This permits a show to travel either under a jobbing contract or a summer theatre contract. Former stipulates that a presentation tour with a maximum of three performers, allowing the barn producers to pad out the cast with their resident companies. Latter calls for the offering to travel under the auspices of one producer and to be made up of 80% Equity members.

Rustic operators claim it would be impossible to book three-performer package musicals, since their resident groups, for the most part, don't fall into the song-and-dance category. They also feel that the showcasing of a tuner, put out under a lone production banner, would cost too much, and

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Right of Htfd. Critic To 'Hiss' or Be 'Muzzled' Mulled by Conn. Solons

Hartford, April 21.

Judiciary Committee of the State Legislature is currently studying a bill that will evolve the feud between the Hartford Courant and the New Parsons, and settle once and for all the rights of a Conn. legit theatre to exclude critics from its premises.

Public hearing was held by the committee last Wednesday (15) on a bill to "prevent unjust exclusion of law-abiding citizens from places of public entertainment and amusement."

Proposed bill stems from recent banning of Courant critic T. H. Parker by the New Parsons on grounds that his reviews and columning were "savage." Hearing on the bill turned into a debate on "freedom of the people to know" versus "keeping culture in Connecticut."

Courant publisher John R. Reitemeyer said theatre's barring of the critic "is not just a local affair," but "another symptom of a world-wide conspiracy to muzzle the press."

To Norman Bernstein, attorney for the theatre, the bill is too discriminatory and would mean a "stifling of the theatre."

Counsellor said: "Theatre requires the utmost care and attention to keep it alive here. A critic must be understanding and sympathetic."

Bill is a duplicate of the one passed in N. Y. State, according to O. D. Smith, counsel for the Courant. California has a similar law on the books preventing theatres from barring critics.

The attorney declared, "Common law well defines that such

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'Summer' Tryout Set For Michigan U. Drama Fest

Ann Arbor, April 21.

"In the Summer House," by Jane Bowles, will be tried out for a week beginning May 19 at the Michigan U. drama festival here, with Miriam Hopkins and Mildred Dunnock as leads. The season will open May 11 with Katharine Cornell in "Constant Wife," costarring Robert Flemyng and John Emery.

Schedule also includes "Old Acquaintance," with Ruth Chatterton, May 26; "Nina," with Edward Everett Horton and Marta Linden, June 1, and "Hasty Heart," with John Dall, June 7.

Hub Coupon Clipping Ad Lifts 'Okla.' Advance 5G

Boston, April 21.

A one-shot ad with remittance return coupon attached, and carried in all local dailies, resulted in a flood of advance mail orders totaling more than $5,000 for "Oklahoma," which opened Monday (20) at the Colonial for its eighth time around. Ad also plugged new costume and scenery angle of the musical, with result the warhorse figures to have a profitable stand here in spite of the interest engendered by the forthcoming "Me and Juliet" and the return of "South Pacific," which preemed here four years ago.

Ad was dreamed up by vet tubthumper George Alabama Florida and the Colonial's manager, Saul Kaplan, who figured the coupon clipping gag might overcome the ducat-buying procrastination of many potential customers.

Touring 'Bell' In 56G Profit

Shepard Traube's production of "Bell, Book and Candle," which recently wound up a two-season tour in Philadephia, earned a profit of slightly over $56,000 on its $25,000 investment. That was split evenly three ways between the backers, Traube and original producer, Irene M. Selznick and her backers.

With the closing statement last week there was a distribution of $21,000 in profits, leaving a balance of $1,599 reserve for possible outstanding contingencies. Refunds payable to the company on prepaid insurance premiums, plus other minor income is expected to increase the assets, which will be distributed as soon as the operation is wound up.

Traube's presentation of the show, originally costarring Rosalind Russell and Dennis Price, opened its tour Dec. 21, 1951, in Wilmington. Joan Bennett and Zachary Scott took over the starring assignments about a year ago and continued until the windup last March 14.

Mrs. Selznick's original Broadway production of the John van Druten comedy, with Rex Harrison and Lilli Palmer as stars, played 233 performances. It was financed at $75,000, and has thus far earned about $150,000 profit, including its share of the touring company net.

A London production of the play, starring the Harrisons, is slated for next season, and there will probably be additional return from the stock rights and possibly film rights.

Balanchine Bows Out Of Prokofiev Opera Stint

Milan, April 14.

George Balanchine, Broadway dance director and N.Y. City Ballet's artistic director, has decided to pass up his assignment to stage Prokofiev's opera, "War And Peace," for the Florence Music Festival next month. Disapproval of the book treatment of the Tolstoy novel, as well as the music, is reported as reasons for the bowout.

Balanchine, who was here to stage a Monteverdi opera and his ballet, "Baiser de la Fee," for La Scala, will therefore shorten his stay aboard, and be back in N.Y. in time for the spring opening of the N.Y. City Ballet at City Center May 5.

Scheduled B'way Openings

Pink Elephant, Playhouse, tonight (Wed.).

Men of Distinction, 48th St., April 30.

Can-Can, Shubert, May 7.

Masquerade, Alvin, May 8.

Evening with Shakespeare, unspecified theatre, May 11.

Me and Juliet, Majestic, May 28.

ANTA Monterey Fest Offers 'Wife' Premiere

Los Angeles, April 21.

"Imperial Wife," new play by Helen S. Fowke, of Chester, Nova Scotia, will be premiered Friday (24) at the ANTA Monterey Drama Festival. Script won the Dramatists' Alliance Maxwell Anderson Award for 1952.

"Wife," a comedy about the private affairs of Napoleon and Josephine, will be presented by El Camino Players of Redwood City. It will be introduced and commented upon by Dr. Margery Bailey, Stanford U. Shakespearian authority.

Ward Morehouse's Socko Autobiog

By ABEL GREEN

McGraw-Hill's jacket description of Ward Morehouse's "Just the Other Day" (subcaptioned "From Yellow Pines to Broadway") calls it "the warm, personal reminiscenses of a roving drama critic." It is all that, and more. For with its warmth, the peripatetic typewriter of the veteran Broadway scrivener (first the N. Y. Tribune, later as drama editor and critic of the now defunct N. Y. Sun, and now as drama columnist on the N. Y. World-Telegram & Sun) has limned an extraordinarily readable chronicle which is a tribute to his skill as a reporter.

He's a craftsman in the newspaper vineyards in the best tradition. He projects the cardinal objective of a good newspaperman—to be an interesting, pungent reporter—in a manner which explains that not for nought did his revered executive editor on the Sun, Keats Speed, tap him when there was the chore of junketing twice to Britain as a war correspondent; or as a globetrotting reporter on one of those hectic aeronautical itineraries.

Morehouse's own rotund personality, his lingering Dixie drawl, and his general attitude of repose when seen in certain perspectives belie the itching feet and want-to-go fever. He took his off-Broadway coverage to farflung Broadways and tourist-folder stopoffs clear around the globe.

From the stripling days of the Savannah Press and Atlanta Journal (he worked for free on the former for over three months before being payrolled at $9 a week, leaving for the Journal and a $17.50 weekly stipend) until his Prohibition era service, first with

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COHEN, HYLTON TIE SEEN IN BRIT. 'COURTIN' TIME'

Alexander H. Cohen, co-producer of "Courtin' Time" on Broadway two seasons ago, may be partnered with Jack Hylton in the London presentation of the William Roos-Jack Lawrence-Don Walker musical next fall. He arranged the deal during his recent trip to England and the Continent.

Billie Worth, femme lead in the original Broadway edition, is being sought to repeat the assignment in the West End production, and British comic Arthur Askey is in line to play the male lead done here by Joe E. Brown. Miss Worth is currently playing the Ethel Merman part in Hylton's London production of "Call 'Me Madam."

"The Man Upstairs," Patrick Hamilton thriller recently given a tryout tour in England, is undergoing rewrite as a prospect for London production in the fall by Linnit & Dunfee and presentation on Broadway during the winter by Cohen. However, Cohen's more immediate schedule calls for the New York production, in partnership with Ralph Alswang, of "All Summer Long," Robert Anderson's dramatization of the Donald Wetzel novel, "A Wreath and a Curse."

KIEPURAS' CONCERT NIGHT

Jan Kiepura and wife Martha Eggerth, last on Broadway in "The Merry Widow" ('44-'45), will present "A Night of Opera and Operetta" at Town Hall, N. Y., May 16.

They'll sing selections from the various composers whose works they've done.

Show Finances

CALL ME MADAM
(As of April 11, '53)

Original investment, including $25,000 overcall	$250,000
Production cost	291,758
Profit on Broadway (Oct. 12, '50, to May 3, '52)	573,412
Additional production cost for tour	51,583
Profit on tour (May 5, '52, to date)	231,274
Distributed profit to date	766,875
Balance available	39,811

(Note: Show closed last Saturday night (18) in Chicago. Profit includes the show's 40% share of the $250,000 sale of the film rights to 20th-Fox. Still to come are the show's 25% share of the profits from Jack Hylton's London production, plus income from stock rights, sale of costumes, etc., which may bring the ultimate net on the musical to around $1,000,000. Profit distribution setup gives 35% to RCA Victor, the backer, and 21% to producer Leland Hayward, 15% to composer-lyricist Irving Berlin, 10% to original star Ethel Merman, 7½% each to librettists Howard Lindsay and Russel Crouse, and 4% to director George Abbott.

THE CRUCIBLE
(As of March 28, '53)

Capital received from backers	$75,000
Production cost	69,930
Tryout loss (four performances in Wilmington)	3,485
Total gross for last four weeks	89,974
Operating profit for last four weeks	9,182
Total operating profit to date	24,488
Bonds and deposits	18,238
Balance available for sinking fund	7,835

(Note: Arthur Miller gets the standard minimum author royalty of 5, 7½ and 10% of the gross, on a sliding scale, until the production cost is recouped, after which he'll get straight 10%. Director Jed Harris gets 3½% royalty, plus 10% of the profits. Backers and producer Kermit Bloomgarden share the other 90% of the net. The show breaks even at around $18,000 gross. It opened Jan. 22, '53, at the Martin Beck, N. Y.)

THE CHILDREN'S HOUR
(As of March 28, '53)

Capital received from backers	$50,000
Production cost	38,073
Total gross for last four weeks	55,560
Operating profit for last four weeks	2,878
Total operating profit to date	3,580
Bonds and deposits	10,226
Cash reserve	10,000
Balance available for distribution	281

(Note: Lillian Hellman gets 5% royalty on the first $12,000 gross, plus 10% on the balance, as author, and a straight 2½% as director. The Kermit Bloomgarden revival can break even at around $13,000 gross. It opened Dec. 18, '52, at the Coronet, N. Y.)

Princeton Barn Relights In '54; Kenwith Eyes Mass.

The Princeton (N.J.) Summer theatre, which will be shuttered this summer, will undergo a refurbishing job and is slated to relight as a summer theatre operation next year. Theatre's facelifting will include the installation of an air conditioning unit. Herbert Kenwith, past producer at the barn, will continue in that capacity when it resumes presentations in '54.

Kenwith, meanwhile, is scouting around for a strawhat theatre in Massachusetts for this summer. If he finds one and it proves successful, he'll operate both his new venture and the Princeton showcase next year.

Prep 2d Sacandaga Season

Sacandaga, N.Y., April 21.

Eddie Rich will open his second season as producer at the Sacandaga, a Summer Theatre June 29, with a 10-week skein. Guest stars will be featured, as was the caste last year. Rich, in the spring of 1952, remodeled and enlarged the theatre, used for vaudeville and pictures in the era of Sacandaga Park as a resort, but long dark.

Rich operated a New Jersey strawhatter for several years and held an interest in "Bell, Book and Candle," which toured the country last year.

Abravanel Preps Utah Summer Music Season

Maurice Abravanel, conductor of the Utah Symphony whose last Broadway baton stint was with "Regina," is in N.Y. this week prepping casts and shows for his summer stage festival at University Stadium, Salt Lake City. One musical or operetta and one grand opera will be given, with nine performances all told July 6-20. "Aida" or "Traviata" will be the operas, with "Annie Get Your Gun" or "Gypsy Baron" likeliest lighter fare.

Abravanel recently finished his sixth season with the Salt Lake symph, offering an oratorio, Leroy Robertson's "From The Book of Mormon," in five post-season performances, as extra fillip. Orch, with a $138,000 budget, finished in the black this season. Sked this year also included 13 full-hour broadcasts over KSL, sponsored by the Kennicutt Copper Co.

In addition to his Utah summer fest, Abravanel will guest at Grant Park, Chi, during August.

240G in Toronto Till, Although Met Opera Run There One Month Away

Toronto, April 21.

On mail orders announced last week, the Metropolitan Opera's five-night Toronto engagement, over a month away, already has a 70% sale. It has some $240,000 in the kitty, with b.o. and tix agencies sale to open Thursday (23).

At $10 top with tax, the masked 10,000-seater arrangement in Maple Leaf Gardens, normally seating 16,500 for sports events, can gross $390,000. The window sale is expected to reach 90% the first day, on the basis of terrific mail-order response.

Five-night engagement here is underwritten by the Rotary Club of Toronto, with all net proceeds to club's local philanthropies. "Carmen" and "Rigoletto" are sold out on mail orders; only sticky sale is on the lesser-known "La Forza del Destino" which opens series Monday night, May 25. Subsequent sked is "Carmen" (26); "Tosca" (27); "Lohengrin" (28); "Rigoletto" (29); "Samson and Delilah" (30).

On that advance mail-order sale of 80,000 seats for $240,000, Met manager Rudolph Bing, here to check the Gardens setup, said that "this is an envious feat, and we have never experienced anything like it in the previous history of a Metropolitan out-of-town engagement. Usually, in a city the size of Toronto, (1,133,358 pop.) it takes six or seven years for opera to take root."

Sara Stamm Prepping Two Barn Operations

Sara Stamm is gearing her two summer theatre operations for late June openings. The Newport (R. I.) Casino Theatre is slated to begin an 11-week season June 29, while the Somerset (Mass.) Playhouse is scheduled to preem June 22 for a 12-week run. Current personnel lineup at the former operation includes Ramsey Burch as resident director, William Robinson as stage manager and Prof. Francis M. Mahard, Jr., professor of scenic design at Emerson College, Boston, as scenic designer.

Somerset personnel, set so far, are Charles Bellin as chief production manager. Both barns will have resident companies of six members each and will book stars.

Not Too Much Upbeat at Chi B.O.; 'Madam' $33,300, 'McThing' $24,000

Chicago, April 21.

There hasn't been too much improvement in the overall picture here, except that the shuttering of "Call Me Madam" and "Affairs of State" brought some last-minute business in.

There is a hiatus until April 28, when "New Faces" comes into the Great Northern. Then "Maid of the Ozarks" attempts a stay at the Selwyn May 4. "Deep Blue Sea," which was originally set for May 4 opening, has been pushed back to May 8 at the Blackstone.

Estimates for Last Week

Affairs of State, Selwyn (3d wk) ($4.20; 1,000). Ended stay here with dreary $5,000 Saturday (18).

Call Me Madam, Shubert (13th wk) ($5; 2,100) (Stritch-Smith). Also broke up here with neat $33,300.

Dial M For Murder, Harris (13th wk) ($4.40; 1,000) (Richard Greene). Picked up somewhat with $12,400.

Male Animal, Blackstone (4th wk) ($4.20; 1,535). Racked up $9,700. Moves on next week.

Mrs. McThing, Erlanger (2d wk) ($4.40; 1,353) (Helen Hayes). Good business with $24,000.

Emlyn Williams, Great Northern (1st wk) ($3.50; 1,500). One-man show got $9,000.

'Faces' 27G, Hub; 'Camera' $7,800

Boston, April 21.

"New Faces of 1952," in its second stanza at the Shubert, picked up over the previous week, with indications that the current, final frame will hold up nicely.

"I Am a Camera," in its fourth week at the Wilbur, overstayed its leave and dipped severely. "Oklahoma" returned for its eighth visit, bowing into the Colonial Monday (20).

Estimates for Last Week

I Am a Camera, Wilbur (4th wk) ($4.20; 1,200) (Julie Harris). Finaled with a sad $7,800.

New Faces of 1952, Shubert (2nd wk) ($4.80; 1,700). Picked up over previous week, to $27,400. Final week is current.

'PACIFIC' BOFF $64,700, INDIANA; TO ST. LOUIS

Lafayette, Ind., April 21.

Splitting a full week between two one-night towns last week, the touring edition of "South Pacific" put together another powerhouse gross of $64,700. Engagements were Monday-Wednesday (13-15) at Indiana U., Bloomington, and Thursday-Saturday (16-18) at Purdue U. here.

Rodgers & Hammerstein steamroller is playing a return all this week in St. Louis.

'Stalag' Slow $13,800 In First Pitt Week

Pittsburgh, April 21.

Big Saturday night (18) despite the heavy snow, enabled "Stalag 17" to wind up with $13,800 for the first of its two weeks at the Nixon. Figure was a little disappointing considering the unanimous press and excellent word-of-mouth.

Nixon gets return of "Maid in the Ozarks" Monday (27), for just one week instead of two as originally planned, and it'll be twofered this time in what looks like the end of the local legit season.

Schwartz $2,700, L.A.

Los Angeles, April 21.

Local legit continues to limp along on one cylinder for the rest of this month, with only Maurice Schwartz's Civic Playhouse keeping the banner aloft. Repertory group's incumbent, "Hard to Be a Jew," racked up another $2,700 for its second full week at the 376-seat showcase.

Civic will remain the only house alight until the Biltmore and Philharmonic Auditorium both rekindle May 4, former with Henry Fonda in "Point of No Return" and latter with "Carousel," first offering of the new Civic Light Opera season.

Equity Shows

(*April 20-May 3*)

Deep Are the Roots—Lenox Hill Playhouse, N. Y. (22-26).

Cornell 'Wife' 22G In Portland-Seattle Split

Seattle, April 21.

Katharine Cornell, dividing last week between Portland and here, grossed a total of just under $22,000 for eight performances in her revival of "Constant Wife."

Star drew almost $4,300 for the final two performances Sunday-Monday (12-13) of an eight-performance stand at the Mayfair, Portland, and added $17,700 in six shows Wednesday-Saturday (15-18) at the Metropolitan here. Show is continuing here through tonight (Tues.), then jumps to the St. Paul for three performances Friday-Saturday (24-25).

'POINT' $29,600, FRISCO; 'GIGI' DRAWS $14,300

San Francisco, April 21.

"Point Of No Return," backed by strong Theatre Guild subscriptions, is holding strong at the Geary. "Gigi," at the Alcazar, got good reviews.

Estimates for Last Week

Gigi, Alcazar (1st wk) (C-$3.60; 1,147) (Audrey Hepburn). Draws $14,300 for seven performances.

Point of No Return, Geary (2d wk) (D-$4.80; 1,550) (Henry Fonda). Up to $29,600.

Rodgers & Hammerstein Night, Curran (1 wk) (M-$4.20; 1,550) (Edward Arnold, Robert Wagner Chorale). A weak $7,000.

'Farfel' $29,000, St. Louis; 'Horse' Also-Ran $9,000

St. Louis, April 21.

Although the crix didn't understand Yiddish, they nevertheless tossed plaudits for "Farfel Follies," and piece wound up a week's frame at the American Saturday (18) with $29,000.

Stuart Erwin was visiting lead in "Three Men on a Horse" at the Empress. Piece did only so-so biz, winding up Sunday (19) with $9,000 for eight performances.

"The Fourposter," with Jessica Tandy and Hume Cronyn, teed off a week's frame at the American last night (Mon.) with the piece scaled to $4.27. Jane Wyman is the visiting star in "Biography" at the Empres, opening tonight (Tues.) with the usual $2.50 top prevailing.

'Dolls' Profitable 38G In Witchita-Okla. City

Oklahoma City, April 21.

"Guys and Dolls" pulled a profitable $38,800 gross last week in an eight-performance split between Wichita and here. The Frank Loesser-Jo Swerling-Abe Burrows tourer got $4,800 in a one-nighter Sunday (12) ending a five-performance stand at the Forum, Wichita, and picked up the balance Tuesday-Saturday (14-18) at the Municipal Auditorium here.

Feuer & Martin production is playing this week at the Auditorium, Denver.

'Bard' 16½G in Split 7

New Haven, April 21.

A week of one-and two-nighters for the "Evening With Will Shakespeare" troupe (Eva Le Gallienne, Basil Rathbone, Faye Emerson, John Lund, Viveca Lindfors, Margaret Webster), playing Springfield (13), Bridgeport (14), Greenwich (15), Brooklyn (16), and New Haven (17-18), grossed an approximate seven-performance total of $16,500. Local Shubert stand, at $4.20 top, got $7,100 on three shows.

House goes dark until May 21-23, when "Constant Wife" (Katharine Cornell) ends its tour here.

'Horse' $2,600, Atl. City

Atlantic City, April 21.

"Three Men on A Horse," second offering here in the 500-seater Quarterdeck Theatre, did $2,600 last week, $1,100 under the initial offering of the 20-week season. Produced by Jonathan Dwight and directed by Larry Ethridge, show offered Teddy Hart and the Equity resident company located here.

John Dall came in last night (20) in "The Hasty Heart." He will be followed week of May 4 by Sidney Blackmer and Suzanne Kaaren in "Glad Tidings." Esther Ralston appears next week in "Goodbye, My Fancy."

Ballet Theatre Winds Season With Split-Week

Ballet Theatre wound up the last week of its tour, playing a split week, with guarantee dates in Philadelphia, Monday and Tuesday (13-14) and Providence, Wednesday (15). Both Philly engagements were sold out. Troupe played Hartford, Thursday (16), racking up a $5,300 gross, and Perth Amboy the following night for a gross of $2,900. In its final concerts in Newark, Saturday (18), company grossed $8,800.

Troupe heads out on an eight-month European tour May 1.

'Can-Can' $50,000, 'Men' 7G, Philly

Philadelphia, April 21.

Last weekend saw all of the town's five major legit houses lighted, a strange phenomena for this time of year. "Can-Can" for a fourth straight week topped the $50,000 figure at the Shubert, and addition of sixth stanza failed to slake heavy demand for Cole Porter musical.

"Masquerade," which bowed in Walnut Thursday night (16), got a sour press reception and script is being completely overhauled.

Estimates for Last Week

Maid in Ozarks, Erlanger (3d wk) (1,880; $3.90). Hillbilly comedy went heavily on newspaper ads for final sesh. Poor $6,500.

The Pink Elephant, Forrest (2d wk) (1,760; $4.55) (Steve Allen, Howard Smith). Political comedy by John G. Fuller, local playwright, received only mild support from constituents, with $4,800.

Men of Distinction, Locust (2d wk) (1,580; $4.55) (Robert Preston). First full week for Richard Condon's farce about N. Y. vice probe. Weak $7,000.

Can-Can, Shubert (4th wk) (1,870; $6.50) (Lilo, Peter Cookson). Nothing seems to affect this musical smash. Adverse weather conditions only bother scalpers. $50,000.

Masquerade, Walnut (1st wk) (1,340; $4.35) (Veronica Lake, Charles Korvin, Lisa Ferraday). Uniform bad notices hurting this one; $4,000 for four days.

'MADAM,' 'WAGON' WILL BOW TORONTO FAIR

Toronto, April 21.

In from Las Vegas for a three-day auditions stint, during which they selected chorus and dance ensembles from several hundred applicants, Leighton K. Brill, executive producer of "Vanity Fair," and Ben Kamsler, general manager, also announced two first summer stock releases—"Call Me Madam" and "Paint Your Wagon"—for their forthcoming 14-weeks' season at the Canadian National Exhibition. Their tent setup capacity this season at the CNE will be 1,850 seats over last season's 12-week engagement with 1,650 seats. Scale is unchanged at $3.40 top.

Resident company includes Jon Crain, Stanley Carlson, Andrew Gainey, Cynthia Latham, Kathryn Albertson. Staff repeaters from last season are: Arthur Llef, musical director; Bertram Yarborough, director; Bettina Rosay, choreographer; Grania Mortimer, stage manager.

'Sea' $17,500, Detroit; 'Brides' Poor $6,000

Detroit, April 21.

"The Deep Blue Sea," starring Margaret Sullavan, grossed $17,500 at the Cass last week. Current is "Farfel Follies," starring Myron Cohen, in for a week. The Cass has nothing booked after "Farfel," which may ring down this season's curtain.

"School for Brides" grossed a very poor $6,000 in its second week at the Shubert. Theatre now goes dark, possibly until "South Pacific" opens a six-week engagement May 18.

GRECO $3,200, WILMINGTON

Wilmington, Del., April 21.

Jose Greco and his Spanish dance company drew only $3,200 into the boxoffice in four performances (16-18) at the 1,223-seat Playhouse, at $3.60 top.

"An Evening With Will Shakespeare" was here for two performances yesterday and today (20-21). Ballet Sextet plays a one-night stand Friday (24).

B'way Biz Uneven; 'Hazel' $49,600, 'Picnic' Hits $27,500, 'Fifth' $25,200, 'Angels' $22,800, Bennett Folding

Business was spotty on Broadway last week. Instead of the expected post-Easter slump, there was a spurt in attendance at some shows, but a marked decline at others. In general, receipts were satisfactory early in the week, but failed to register the usual improvement on the weekend.

"Date with April," week's sole opening, was panned, and is scheduled to fold next Saturday (25). "Camino Real" slipped relatively little, considering that it completed the Theatre Guild subscription support, and "Misalliance" maintained its moderate pace, while "Fifth Season," "My 3 Angels" and "Picnic" registered new highs.

Last week's closings included "On Borrowed Time," "Pal Joey" and "Room Service," all revivals, while "Mid-Summer" will also fold this week, and there are exit dates set for "South Pacific" (temporary), May 16; "Time of the Cuckoo" and "Evening with Beatrice Lillie," May 30; "Love of Four Colonels," June 16 (or possibly before) and "Guys and Dolls" (temporary), June 27.

Two shows open this week.

Estimates for Last Week

Keys: C (Comedy); D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

Camino Real, National (5th wk) (D-$6-$4.80; 1,172; $30,000). About $16,500 (previous week, $19,600).

Children's Hour, Coronet (18th wk) (D-$4.80; 1,027; $28,378). Over $12,500 (previous week, $14,500).

Crucible, Beck (13th wk) (D-$6-$4.80; 1,214; $31,000). Over $19,800 (previous week, $22,800).

Date with April, Royale (1st wk) (C-$4.80; 1,035; $27,000) (Constance Bennett). Opened last Wednesday night (15) to unanimous pans; first five performances drew under $5,500; closing next Saturday (25).

Dial M for Murder, Plymouth (25th wk) (D-$4.80; 1,062; $30,377) (Maurice Evans). Over $30,000 (previous week, $30,100).

Evening with Beatrice Lillie, Booth (29th wk) (R-$6; 739; $24,284) (Beatrice Lillie). Nearly $20,400 (previous week, $20,100); closing May 30.

Fifth Season, Cort (13th wk) (C-$4.80; 1,056; $25,727) (Menasha Skulnik, Richard Whorf). Approached $25,200, new high for the run (previous week, $25,800).

Fourposter, Golden (78th wk) (C-$4.80; 769; $19,195) (Sylvia Sydney, Romney Brent). Over $7,400 (previous week, $8,100).

Guys and Dolls, 46th St. (126th wk) (MC-$6.60; 1,319; $43,904). Got $34,400 (previous week, $38,400); exits June 27 for six-week road engagement, resuming here August 10.

Hazel Flagg, Hellinger (10th wk) (MC-$7.20; 1,527; $53,000) (Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard, Jack Whiting). Almost $49,600 (previous week, $44,300).

King and I, St. James (108th wk) (MD-$7.20; 1,571; $51,717) (Alfred Drake). Nearly $43,900 (previous week, $49,600).

Love of Four Colonels, Shubert (14th wk) (C-$6-$4.80; 1,361; $39,000) Rex Harrison, Lilli Palmer). Over $26,500 (previous week, $23,200); moved this week to the 1,160-seat Broadhurst, with a potential gross capacity of $29,500.

Mid-Summer, Vanderbilt (13th wk) (D-$4.80; 720; $18,500) (Mark Stevens, Geraldine Page). Over $10,300 (previous week, $10,400); closing next Saturday night (25).

Misalliance, Barrymore (9th wk) (C-$3; 1,060; $24,996). Almost $12,400 (previous week, $12,100).

Moon is Blue, Miller (111th wk) (C-$4.80; 920; $21,586) (Donald Cook, Biff McGuire, Janet Riley). Nearly $9,000 (previous week, $10,400).

My 3 Angels, Morosco (6th wk) (C-$6-$4.80; 912; $26,000). Over $22,800, new high for the run (previous week, $22,300).

On Borrowed Time, 48th St. (10th wk) (CD-$4.80; 925; $22,297) (Victor Moore, Leo G. Carroll, Beulah Bondi). Almost $9,900 (previous week, $8,900); closed last Saturday night (18) after 78 performances, at a loss of about $75,000.

Pal Joey, Broadhurst (68th wk) (MC-$6.60; 1,160; $39,602) (Vivienne Segal, Harold Lang). Nearly $27,300 (previous week, $28,700); closed last Saturday night (18) after 540 performances, believed to be the longest-run revival in Broadway history; has earned about $185,000 profit to date; is touring.

Picnic, Music Box (8th wk) (CD-$6-$4.80; 1,012; $28,000). Approached $27,500, new high for the run (previous week, $27,200).

Porgy and Bess, Ziegfeld (6th wk) (O-$6; 1,628; $48,244). Over $36,500, excluding tax, which the show retains (previous week, $44,100).

Room Service, Playhouse (2d wk) (C-$4.80; 999; $21,500). Almost $3,600 (previous week, $4,600); closed last Saturday night (18), after 16 performances, at a loss of about $40,000.

Seven Year Itch, Fulton (22d wk) (C-$6-$4.80; 1,063; $24,400) (Tom Ewell). Over $24,700 (previous week, $24,734, house record).

South Pacific, Majestic (209th wk) (MC-$6; 1,659; $50,186) (Martha Wright, George Britton). Nearly $35,100 (previous week, $42,600); exiting May 16 for road engagement, but resumes June 22 at the Broadway.

Time of the Cuckoo, Empire (27th wk) (CD-$6-$4.80; 1,082; $25,056) (Shirley Booth). Nearly $18,400 (previous week, $18,800); closing May 30.

Time Out for Ginger, Lyceum (20th wk) (C-$4.80; 995; $22,845) (Melvyn Douglas). Almost $14,200 (previous week, $18,000).

Wish You Were Here, Imperial (43d wk) (MC-$7.20; 1,400; $52,080). Nearly $44,300 (previous week, $45,600).

Wonderful Town, Winter Garden (8th wk) (MC-$7.20; 1,510; $54,173) (Rosalind Russell). Approached $54,000, with party commissions limiting the gross (previous week, $48,000 for seven performances).

OPENING THIS WEEK

Dickens Readings, Bijou (CD-$4.80; 618; $14,000) (Emlyn Williams). Sol Hurok presentation of the British actor's reading of "Bleak House" opened Monday night (20); program of Dickens excerpts opens tonight (Wed.) and the bills will be varied for balance of the three-week engagement; drew three favorable notices (Chapman, News; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune), two unfavorable (McClain, Journal-American; Watts, Post) and two mixed (Coleman, Mirror; Funke, Times).

Pink Elephant, Playhouse (C-$4.80; 999; $21,500). Eugene Paul, William I. Kaufman and Blair Walliser production of play by John G. Fuller; opens tonight (Wed.).

'OKLA.' WINDS 4-WEEK D.C. RUN WITH $17,700

Washington, April 21.

"Oklahoma" completed a four-week run at the National Theatre last week, with $17,700 in the till for the final stanza.

House reopened Sunday night (19) with a week of "Tumultime," Anglo-Jewish comic revue. The Shubert Theatre, dark last week, opened Monday (20) with a two-week engagement of "Pal Joey."

'Fourposter' Modest 13G In Roch.-Buffalo Split

Buffalo, April 21.

"Fourposter," starring Jessica Tandy and Hume Cronyn, gained a modest $13,400 last week in an eight-performance split between Rochester and here. Playwrights Co. production drew $4,500 in three shows Monday-Wednesday (13-15) at the Auditorium, Rochester, and added $8,900 in five performances Thursday-Saturday (16-18) at the Erlanger here.

Jan de Hartog comedy played a single show last night (Mon.) in Toledo, then moves to the Hartman, Columbus, for the balance of the current week.

'BIG LEAP' $5,100, TORONTO

Toronto, April 21.

"Big Leap" tryout here, with plenty of week's doctoring, grossed a light $5,100 at the Royal Alexandra, with the 1,525-seater scaled at $3.50 top with tax. Audience build-up was noticeable to week's end.

Play, written by localite Lee Orenstein, is lined up for three Canadian road dates.

Plays Out of Town

Me and Juliet

Cleveland, April 20.

Richard Rodgers and Oscar Hammerstein 2d production of musical play in two acts, with music by Rodgers, book and lyrics by Hammerstein. Features Isabel Bigley, Bill Hayes, Joan McCracken, Ray Walston, Mark Dawson, Jackie Kelk. Directed by George Abbott. Dances and musical numbers staged by Robert Alton. Scenery and lighting, Jo Mielziner; costumes, Irene Sharaff; vocal and orchestral arrangements, Don Walker; musical director, Salvatore Dell'Isola; production supervisor, Jerome Whyte. At Hanna, Cleveland, April 20, '53; $5.55 top.

Jeanie ..... Isabel Bigley
Jim (Don Juan) ..... Bob Fortier
Susie (Carmen) ..... Ann Needham
Lorraine ..... Lorraine Havercroft
Sidney ..... Edwin Philips
Larry ..... Bill Hayes
Chris ..... Barbara Carroll
Milton ..... Herb Wasserman
Stu ..... Joe Shulman
Bob ..... Mark Dawson
Herbie ..... Jackie Kelk
Monica ..... Patty Ann Jackson
George ..... Randy Hall
Mae ..... Ray Walston
Ruby ..... Joe Lautner
Charlie ..... Arthur Maxwell
Darlo ..... George Irving
Lily (Juliet) ..... Helena Scott
Buzz ..... Buzz Miller
Harrison's voice ..... Henry Hamilton
Miss Davenport's voice .. Deborah Remsen
Hilda ..... Norma Thornton
Marcia ..... Thelma Tadlock
Betty ..... Joan McCracken
Sadie ..... Francine Bond
Mildred ..... Lorraine Havercroft
Seymour ..... John Ford
His wife ..... Thelma Scott

Dancing Ensemble: Francine Bond, Betty Buday, Penny Ann Green, Lorraine Havercroft, Patty Ann Jackson, Helene Keller, Lucia Lambert, Harriet Leigh, Sonya Lindergen, Elizabeth Logue, Shirley MacLaine, Cheryl Parker, Dorothy Silverberz, Thelma Tadlock, Norma Thornton, Janyce Ann Wagner, Rosemary Williams. Also Lance Avant, Grant Delaney, John George, Jack Konzal, Ralph Linn, Eddie Pfeiffer, Augustine Rodriguez, Bob St. Clair, Bill Weber.

Singing Ensemble: Adele Castle, Gwen Harmon, Susan Lovell, Theresa Marl, Georgia Reed, Deborah Remsen, Thelma Scott, Barbara Lee Smith. Also John Ford, Jack Drummond, Richard Hermany, Henry Hamilton, Michael King, Larry Laurence, Jack Rains, Warren Kemmerling.

Richard Rodgers and Oscar Hammerstein 2d have created another refreshing champion in "Me and Juliet," strengthening their reputations as contemporary kings of Broadway tune shows. Their newest one, which preemed at the Hanna here tonight (Mon.), is a complete breakaway from the format of their last three hits, so brilliant in stagecraft that it may set a new production high-water mark for them.

This show-within-a-show musical has nearly everything. Although its backstage story isn't by any means new, the composer-lyricist team glamorized their book to the hilt with 85 tons of impressive sets, a dozen rippling tunes that sound socky, a number of colorful dances and a thread of a story that holds appeal.

All the tricks known to show biz are ingeniously revitalized in the behind-the-scenes panorama of life in a Manhattan show troupe. Action fluidly ranges from a huge lighting bridge, designed by Jo Mielzinger, to dressing rooms, rehearsal stage, lobby and manager's office where a melodramatic fight caps a turbulent romance in the cast.

Sometimes "Juliet" takes on the flavor of an ultra-sophisticated revue in Robert Alton's fast-paced ballets. Chief novelty is the masterful way they are segued into the sentimentalized yarn about how a young assistant manager, secretly married to a chorus girl, proves he isn't a coward.

Sometimes a song-and-dance number deftly dissolves into three different scenes, in which director George Abbott uses everything up to revolving stages. With all its heavy complex scenic effects, which are stunning, it's doubtful if this production will ever do much touring.

On opening night tonight, show seemed to start rather slowly. After setting atmosphere of company rehearsing some replacements, its pace was quickened immensely by the enthusiasm and youthful vitality of the players. Most of them are so excellent, particularly Isabel Bigley, Bill Hayes, Joan McCracken, Ray Walston and Mark Dawson in the leads, that "Juliet" doesn't need any big names.

Miss Bigley is genuinely winsome and has an assured, warm voice that projects Rodgers' melodies engagingly. As a showgirl in love with Hayes, assistant stage manager training her to understudy the star, she teams with him in singing "No Other Love." Slightly reminiscent of "Bali H'ai" in lilt, it should be a smasheroo hit, getting terrific audience salvos here.

Among other ear-ticklers are "Keep It Gay," a skylarking piece delivered by Miss McCracken and Buzz Miller; "Meat and Potatoes," a neat novelty item by her and Bob Fortier; "Marriage Type Love," made to click by Arthur Maxwell and Helena Scott; "It Feels Good," and "It's Me."

Hayes, a TV singer, displays good serious acting in role of a jealous lighting technician sore because he lost his girl. Troublemaker who goes berserk is played forcibly by husky Mark Dawson, who also has a robust pair of baritone pipes.

As a tiny ballerina who has a crush on Ray Walston, stage manager who doesn't believe in mixing romance and show biz in his troupe, Miss McCracken is a delightful comedienne. She has an artful, funny way of lighting up her scenes with her impish byplay and saucy singing. It's as much of a natural for her as her "faw-down girl" roll in "Oklahoma."

Walston's sharply ironic humor and nicely suggested hard-to-get pose add weight to his part. Jackie Kelk, from the "Aldrich" radio series, pads the small role of a candy butcher amusingly. As the Juliet, Helena Scott is a beautiful show-wise redhead who is very satisfactory in warming up lush ballads.

Also particularly competent are Arthur Maxwell, versatile as a temperamental actor feuding with the band conductor, George Irving, who turns a running gardenia gag into something laughable.

Bob Fortier scores as a handsome, agile dancer cast as a Don Juan type, and Edwin Philips as an electrician. Ann Needham and Buzz Miller do slick dance work in Alton's highly stylized ballets, which have benefit of elegant costuming by Irene Sharaff.

What Rodgers, Hammerstein, Abbott and Mielziner strive to do is give a vivid third-dimensional effect to their tale of backstage theatre life. They come marvelously close to it in this steadily melodious, elaborately resourceful and handsome production. First two scenes need more revamping to launch them more briskly. With these fixed up, as they no doubt will be before it opens at the N.Y. Majestic May 28, "Juliet" should become a powerhouse musical.

Pullen.

Pal Joey

(SHUBERT, D. C.)

Washington, April 20.

Despite more than the usual number of opening night snarls, this prize-winning musical comes off with all the freshness, pace and zip of a brand new sock entry. It should brighten the road for many months to come.

Capitalites took the story of heel Joey to their hearts when it played the nearby strawhat circuit two summers ago, a stint that did much to give it its second chance on Broadway. Carol Bruce delighted in that version, and she gives every promise of improving on her bell-ringing job in this enlarged, slicker version of the Rodgers-O'Hara hit. Because she is new to the show, tackling the almost overwhelming chore of replacing Vivienne Segal, star of the Broadway run, it seems fair to begin the run-down of standout performances with hers.

Miss Bruce shows some visible initial nervousness, but hits her stride well before the end of the show and shapes as a woman with all the cynical pathos and brittle emotion that the role of the wealthy, pleasure-seeking matron demands. She has the courage to be herself, rather than falling into the tempting pitfall of imitating her predecessor. Her husky, smoky voice is well suited to the show's hit tune, the haunting, sophisticated "Bewitched," particularly in the second act repeat, where she shows more confidence and ease. She reads lines skilfully, with subtle innuendo and underscored humor. Comparison with Miss Segal is unnecessary. Her successor gives every indication of investing her own personality and special skill into a lush role.

Harold Lang, though essentially a terper, makes the part of the congenital heel convincing and real. He swaggers, lies, struts—he is Joey. He's somewhat weak in the voice department, but manages to make effective what is required of him musically. For all his selfishness and amorality in the role of an unprincipled gigolo, he imparts a quality of pathos and wins some sympathy from the audience.

Lang has been elevated to star billing for the road show and rates it.

Both show stoppers of the evening were chalked up by Beverly Bozeman in the juicy role of Gladys Bumps. "That Terrific Rainbow," a side-splitting satire on the bumps and grind routine of the old burley wheels, can bear endless repeats. On its heels comes the second act opener, "Flower Garden," another terp satire in which Miss Bozeman gets an able assist from the entire chords in a raucous version of the semi-classical. Dance-music director Robert Alton is the unseen, but not unsung hero, of the production numbers.

Lionel Stander does a rib-splitting job of a razor-voiced male Malaprop with blackmail motives. Other standouts are the "Zip" number of Betty O'Neil, as good for laughs and payee reaction as the day it was born, and some lively terping by Elaine Dunn.

Music and lyrics seem to have grown better with repetition. "Bewitched" leads the show's hit parade, but "What Is A Man," "I Could Write A Book," "In Our Little Den" and "Take Him" are all winners. Chorus work is spritely and properly lusty. There's nothing stale or tired about this. It stacks up as top quality production for any stand. *Lowe.*

Masquerade

Philadelphia, April 16.

Ben Tomkins and Alvin Cooperman production of comedy in three acts. Features Veronica Lake, Charles Corwin, Lisa Ferraday. Directed by John Larson; settings and costumes, John Edward Blankenchip. At Walnut St. Theatre, Philadelphia, April 16, '53; $3.00 top.

Doctor ..... Arthur Oshlag
Giulio ..... Hill Bermont
Signora Brigitte ..... Augusta Merighi
Mala ..... Veronica Lake
Angela ..... Lisa Ferraday
Carabinieri Carbone ..... Leonard Yorr
Frederico Tirone ..... Gregory Morton
Laura Bateman ..... Anne Meacham
Tony ..... Jove Paone
Mario Volpe ..... Charles Korvin
Jobo ..... Leonard Barry

This late spring entry, which preemed at the Walnut tonight (16) after a three-day delay (reportedly due to a transportation mixup involving the scenery) seems due for a very short life. It was unanimously rapped here, and seems to be one of those unfortunates that is pretty much beyond aid in the play-doctoring department.

Setting is present-day Rome, and action takes place around New Year's, which supposedly gives the play a little color, but trouble is, this so-called "color" doesn't take.

The heroine, a poor but virtuous street waif, wanders into the little bar-restaurant where the authors' plot unfolds. She meets there a romantic, swaggering bandit, who is stupid enough, after first planning to steal some negotiable securities, to purloin some fabulous crown jewels from a museum instead, and they are, of course, "hot" enough to put him in immediate jeopardy. The waif, not knowing he is the notorious thief Mario Volpe, tells him she is secretly enamoured of Volpe, and adds that she would be on her way to happiness and success if only she had enough money to buy one really beautiful gown. Volpe, who makes quite a practice all evening of giving money away, immediately hands her 20,000 lire. He tries to make it clear that there are no strings attached, since he has a sweetheart of his own—a charming and jealous one, to whom he gives the dubious and dangerous task of getting rid of the crown jewels, so that she and Mario may go to South America on the proceeds.

Characters are, on the whole, just as goofy as the plot, and they are given to saying the most inane things at any given moment.

Veronica Lake is unable to extract much sense from the role of the virtuous waif, but Charles Korvin has moments of appeal as the bandit, and Leonard Barry does a really nice job as the young roughneck, who reminded crix and first-nighters a bit of Lliiom in the Molnar play of the same name. Lisa Ferraday is most successful of the lot as the other gal. Augusta Merighi does a fine character bit as the cafe proprietress and Jove Paone is quite outstanding as a precocious youngster.

Single setting is effective, but Mr. Larson's uncertain direction hasn't helped much. *Waters.*

Tumultime

Washington, April 19.

Tumultime, Inc., production of English-Yiddish musical revue in two acts. Special music and lyrics by members of the cast. Vocal and choral direction by Marty Drake. Supervised by Paul Barton; Murray Davis, musical director.

With Lou Saxon, Barton Bros., Martie Drake, Rickie Layne, Hy Sands, Kathryn Chang, Jenifer Marshall, Florence Shore, the Rivieras. At National, Washington, April 19, '53; $3.60 top.

"Tumultime" is the offspring of "Bagels and Yox." The top six in its cast, the three Barton Bros., Lou Saxon, Martie Drake and Rickie Layne, were all featured in the earlier Anglo-Yiddish revue and have fashioned their new show after its successful predecessor.

"Tumultime" is loud and lively, and provides plenty of laughs for the specialized audience for which it is aimed. It needs considerable tightening, however, especially in the second act, where there is a noticeable let-down in material, except for Hy Sands. It's called a revue by courtesy, for there is barely the flimsiest thread to hold it together on the same stage. Ac-

(Continued on page 60)

Plays on Broadway

A Date With April

Kenneth Banghart & Diana Green production of comedy in three acts (four duction of comedy in three acts (four Bennett; features Edmon Ryan, Evelyn Varden, Herbert Evers, Marjorie Peterson, Louise Larabee. Staged by Reginald Denham; scenery, Robert O'Hearn; special music, Jay Chernis. At Royale, N.Y., April 15, '53; $4.80 top ($7.20 opening).

Val Corbett ..... Edmon Ryan
Bella ..... Louise Larabee
Tony Poole ..... Herbert Evers
Mrs. Ashley ..... Evelyn Varden
Elsa Ashley ..... Constance Bennett
Phyllis Lundgren ..... Marjorie Peterson

Having finally gotten around to appearing on the Broadway stage, Constance Bennett can now concentrate on finding an adequate play for next time. It needn't be a masterpiece, for the film star is an actress whose skill, looks and magnetism are probably sufficient to put over a moderately good show.

However, "A Date with April," the George Batson comedy in which she made her Main Stem debut last week, is merely a potboiler trifle about approximately nothing and adding up to about that in theatrical effect. It gives her a chance to be animated, moderately interesting and appropriately arresting in a succession of Saks Fifth Ave. and Tina Leser gowns. And it enables her to flip off a few modestly amusing quips expertly. But otherwise the script leaves the eminent lady just where she was.

"April" is about a celebrated femme pianist-composer who uses an ardent Hollywood glamor boy to make her errant novelist-lover jealous enough to marry her. The script takes three lengthy acts to reveal this momentous conclusion, which even a novice playgoer would anticipate a few minutes after the curtain is up.

Miss Bennett is satisfactorily glittering as the dressy concert artist, with impressive poise and authority, and character woman Evelyn Varden scores a minor cleanup as the heroine's sardonic mother. But Edmon Ryan can't do much with the stereotype role of the Rover Boy hero, a transparent caricature of Ernest Hemingway, while Herbert Evers, Marjorie Peterson and Louise Larabee do acceptably well in the other stock parts.

Reginald Denham has staged "April" with as much life as seems possible; Robert O'Hearn has designed a luxurious living room overlooking Central Park and Jay Chernis has composed special music. Scripter-playwright Howard Teichmann provided an unbilled rewrite.

The play, for a time titled "I Found April," was originally tested by Miss Bennett about a year ago in a St. Louis-Kansas City stock production, then toured the citronella circuit last summer. After a few days on Broadway it will probably again be available for stock.

An actress of Miss Bennett's experience and reputation has obviously endured more or less comparable tribulations before and will undoubtedly survive this. Presumably radio-TV commentator-announcer Kenneth Banghart, a former legit actor determined to be a producer, will also not be too discouraged to try again. For this initial venture he merely made the familiar, understandable error of having no play. *Hobe.*

Bleak House

Sol Hurok presentation of Emlyn Williams as Charles Dickens in dramatization of the Dickens novel, adapted for the stage by Williams. At Bijou, N.Y., April 20, '53; $4.20 top ($6 opening).

Though not quite capping his last season's Charles Dickens' selections, Emlyn Williams scores a sock virtuoso performance in his adaptation of "Bleak House." Alternating last year's mixed bill with this pared-down version of Dickens' novel about the law's delay, the seamy side of London, and an aristocratic lady of mysterious past and murderous inclination, the three-week engagement should get good b.o. at the 600-seat Bijou.

Made up as the bearded, formally-attired Victorian novelist and "reading" from behind a quaint stand, Williams runs the gamut in his gallery of portraits, as he deftly interprets one character after another, from a wide-eyed spinster to a gravel-voiced conservative. His performance is as subtle as it is varied. From the pages he turns but never reads, each character springs full-blown with its own particular movement, expressions and inflection.

Pruned to 1/25th of its original length, "Bleak House" in the Williams marathon is still pretty melodramatic as to plot, using the well-known ingredients of the shadowy titled lady, a former husband who has died in poverty, a child, and a packet of blackmail letters. For the first three-quarters of the performance, Williams skillfully uses this story as a frame to introduce a collection of odd characters, humorous, pathetic and sinister, building to an exciting climax. Those who are trying to follow all the convolutions of the story line may find it rough going, however.

Outstanding among Williams' vivid character portrayals are the insinuating upstart Guppy; the determined matron with the faraway look, Mrs. Jellyby; the talkative parasite, Mr. Skimpole; the upright reformer, Mrs. Pardiggle, and the model of correct deportment, Mr. Turveydrop.

In his descriptive passages, the actor skillfully evokes the various settings, the murky London streets at the opening of the performance, the luxurious country estates, and poverty-stricken tenements. Even inanimate things, like an engraved brass plate or a society newspaper notice, achieves a special life and character of their own as read by Williams.

Throughout, Williams is faithful to the spirit of the novelist whose work he is reading, bringing out not the drama, but also the compassion, the irony and even the indignation that is in "Bleak House." *Vene.*

Legit Followup

The King and I

(ST. JAMES, N. Y.)

Alfred Drake, playing the Siamese monarch in "The King and I" while Yul Brynner takes an 11-week leave for a film assignment, brings a notably different quality as star. His characterization of the impetuous, headstrong, emotionally immature but essentially likable king seems comparatively intellectual, without the savage harshness and innate imperiousness Brynner gave to the role.

If Drake lacks the animal-like quality that has made Brynner a matinee fave, he has equal authority and is perhaps more ingratiating. Vocally, Drake is distinctly superior. His singing is tonally more pleasing and, what is vastly more important considering the value of Hammerstein's lyrics, his diction is clear. The audience response to his big number, "A Puzzlement," for example, is justified.

Otherwise, the performance as a whole has to some extent suffered the inevitable deterioration of two-year run. Constance Carpenter, in the schoolteacher role originated by Gertrude Lawrence, has managed to shed some of the late star's style of playing and develop her own characterization. She's at her best with "Shall I Tell You What I Think of You?" but has permitted the tempo of "I Whistle a Happy Tune" and "Hello, Young Lovers" to dawdle painfully, and she naturally lacks the Lawrence animation that made "Getting to Know You" so delightful and the captivating radiance that made the scenes with the Siamese children so touching.

Stephanie Augustine is still appealing as Tuptim, the Burmese "present" to the King, and Terry Saunders is acceptable as Lady Thiang, although her singing has become somewhat exaggerated, but Larry Douglas holds his edge nicely as Lun Tha, the slave girl's doomed lover, while Sal Mineo and Michael Allen are satisfactory as the Crown Prince and the schoolmarm's son, respectively. In general, the performance could do with some checkup and re-rehearsal by stager John van Druten. The physical production, however, appears to be in excellent condtition.

While such a thing is necessarily a matter of conjecture, it seems a fair guess that if "King and I" had opened in its present state it would still have been a hit. At least in its music and lyrics it's a smash right now. *Hobe.*

Current Stock Bills

(*April 20-May 3*)

Arms and the Man — Arena Stage, Washington (21-3).

Around We Go — Playhouse, Houston (20-26).

Be Your Age—Arena, Rochester (21-3).

Blossom Time—Paper Mill, Milburn, N. J. (27-3).

Goodbye My Fancy (Esther Ralston)—Quarterdeck, Atlantic City (27-2).

Hasty Heart (John Dall)—Quarterdeck, Atlantic City (21-25).

I Am A Camera (Zachary Scott-Ruth Ford)—Bermudian, Hamilton (20-24).

On Your Toes (Patricia Bowman, Georgie Tapps)—Paper Mill, Milburn, N. J. (20-26).

Play for Mary (Franchot Tone-Bettsy Von Furstenberg)—Bermudian, Hamilton (26-1).

Inside Stuff—Legit

Suggesting that to avoid the confusion of multiple annual awards, all prizes for the legit season should be combined "and just let Shirley Booth come in and collect them," Walter F. Kerr, critic of the N. Y. Herald Tribune, offered his own list in his column in the drama section last Sunday (19) of citations "for success in the face of failure." He mentioned Michael Gordon as director of "See the Jaguar;" the visiting Barrault-Renaud troupe for refusing to be stampeded by the backstage crew's mishandling of the "Trial" scenery; Cyril Ritchard's "Patience, Politeness and Concealed Despair" in "The Millionairess;" Nancy Malone's reading of an embarrassing line in "Time Out for Ginger;" Loring Smith in "Be Your Age" and Nora Kaye in "Two's Company." He noted that he almost included Tamara Daykarhanova in "Emperor's Clothes," but she spoiled it by speaking after two acts of silence, and suggested an award for anyone explaining the offstage footsteps in "Dial M for Murder," with another prize for whoever was responsible for "overcasting" the latter play.

Novel slant on the perennial agitation against drama crix was offered by Richard Watts, Jr., critic of the N. Y. Post, in his column last Saturday (18). Referring to the recent turmoil in Chicago and Hartford, Watts wrote in part, "It is an axiom of theatre that the only good drama critic is the dead drama critic. However much the men and women of the so-called 'creative' echelons of the stage may hate and despise the current reviewers, they can also be counted on to add that, while there are pygmies in the aisle seats today, there were giants yesterday. What fine, splendid, understanding men Hammond, Broun and Woollcott were! But I was around when Hammond, Broun and Woollcott were functioning, and then their worthless imbecilities were being contrasted with the genius of William Winter, Louis De Foe and Acton Davies."

Vicki Cummings, mentioned in certain columns recently in connection with the withdrawal of actress Jenny Hecht, nine-year-old daughter of Ben Hecht, from the cast of "Mid-Summer," was quoted on the case last week in an interview with Ward Morehouse, in the N. Y. World-Telegram & Sun. She said, "I don't think Mark Stevens (male lead) has received full credit for the fine work that he does. His performance is beautifully sustained and his behavior in the theatre is the kind you'd expect from a seasoned theatre person. . . . I get along with people. . . . I'm no problem. I've never had any notoriety until this Hecht case. . . . I must say that little Ellen Barrie (Miss Hecht's understudy, now playing the moppet role) is now giving an enchanting performance and you can hear every word she says all over the theatre. No trouble backstage and the audiences adore her."

Backers of "The Pink Elephant," William I. Kaufman and Eugene Paul (in association with Blair Walliser) production opening on Broadway tonight (Wed.) include actor Walter B. Klavum, $300; Robert K. Christenberry, New York State Boxing Commissioner and Astor Hotel, N. Y., prez, $1,200; Martin Tarby, actor in the show, $900; actress Dorothy Patten, $300; Alexander Stronach, Jr., ABC-TV programming veepee, $300; Greenville (S. C.) film exhibitor Fred S. Curdts, $600; NBC veepee George Frey, $300; William P. Nolan, head of Nolan Scenic Studios, $3,000; show's co-producer Kaufman, $7,800; show's co-producer Paul, $7,550; show's associate producer Walliser, $9,900. The production was capitalized at $60,000, with provision for 20% overcall.

Emlyn Williams, playing a pre-Broadway stand in Chicago last week in his program of Dickens readings, drew unanimous raves from the four daily critics. That included Claudia Cassidy, of the Tribune (who mentioned that she'd caught the show in Edinburgh last summer); Emmett Dedmon, Sun-Times; Roger Dettmer, American, and Van Allen Bradley, subbing for Sydney J. Harris, News. Three of the notices mentioned the sparse attendance at the local premiere.

Silo Circuit Wail

Continued from page 56

would also place them in the position of bookers rather than producers.

As far as can be determined, there have been no musicals booked, as yet, for barn presentation. This conflict with the union doesn't include the musical tents.

Equity, in turn, doesn't believe the cost of booking a show, traveling under a summer theatre contract, would be too prohibitive for the silo entrepreneurs. In addition, it's understood, the union would like to pinpoint responsibility on the touring productions, rather than have to bat it out with the individual barn owners.

Another factor behind the Equity decision is the problem of unemployment insurance for performers appearing in the bicycling presentations. Performer unemployment benefits would not be dependent on the various state laws if sent out as 80% Equity productions.

An open meeting of all summer theatre producers is being held in N. Y. today (Wed.), at which representatives of Actors Equity and Chorus Equity will be asked to clarify the new stock rules.

Season Rolls Late June

A check of barn operators indicates that the season will generally start rolling during the latter part of June. Plans for the silo ventures are still being formulated. There's somewhat of a consolidated resistance currently, to the high salary demands of stars who may make the rustic trek.

Producers feel if they hold out long enough the name players may reduce their stipend as the season draws near. However, it's understood that some of the barn owners are starting to get panicky, and may shell out the high coin asked to insure the appearance of certain lure talent.

Except in a few instances there's nothing actually definite on what stars will be available for strawhat dates. Alexis Smith and Victor Jory are slated to tour in "There's Always Juliet," and Dagmar and Arthur Treacher are scheduled for barn appearances in "Loco."

Other star possibilities for the warm-weather attractions are Gene Raymond, Charles Coburn, Wendell Corey, Ronald Regan, Brian Donlevy, George Brent, Faye Emerson, Charlton Heston, Vincent Price, Jackie Cooper, Peter Lawford, Gloria Swanson, Barry Sullivan, Jerry Lester and Samia Gamal.

Of the recent Broadway offerings, now available for stock presentation, "The Moon Is Blue," last week, cued a Stock Managers Assn. meeting with various play agents on the discussion of royalty fees. The managers felt the $500 guarantee against 8%-10% of the gross, depending on the take, asked for "Moon" was too high. Possibility of lowering the fee is being considered.

Other new additions to the play lists are "Be Your Age," "The Emperor's Clothes," "Fancy Meeting You Again," "Flight Into Egypt," "In Any Language," "See the Jaguar," "Seagulls Over Sorrento," "Jane" and "Mr. Pickwick." Also, "Mr. Roberts," "Cafe Crown," "Here We Come Gathering," "The Holly and the Ivy," "Country Girl" and "Bernardine."

Among the newly released plays, with production restricted to certain areas, are "Moon," "Affairs of State," "Gigi," "I Am a Camera" and "Don Juan in Hell." It's understood that 'Bell, Book and Candle" will be released for barn production, and there's a possibility that "Point of No Return" may also be available.

In the musical category "Three Wishes for Jamie" and "Where's Charley" have been released for production in certain areas. "Gentlemen Prefer Blondes," "Call Me Madam" and "Annie Get Your Gun" are also understood to be available.

Ward Morehouse

Continued from page 56

the N. Y. Trib and then the Sun, Morehouse projects his unquenchable love of printer's ink, the theatre, and its people.

He makes the sage observation that the few offbeat things he did, such as his travel pieces, for some reason always got more attention than the basic job he was doing on crack metropolitan dailies as a theatrical scrivener and critic.

The days of our years in the theatre, the Broadway scene, its flamboyant, colorful or durable characters and personalities, have been captured with a skillful typewriter. He brings into sharp focus the passing show of Broadway and its craftsmen in relation to the living American theatre. He yearns for the Leblang hypo to Broadway legit, and as a reporter, with both a prodigious memory for detail and a scientific method of notation for a work such as this, he still is entranced by the memory of Dec. 26, 1927, when Broadway saw 11 legit premieres on that night.

Of the 11 plays referred to by Morehouse which opened on Dec. 26, 1927, only one became a hit, VARIETY files disclose. "This was "Excess Baggage," the Barbour, Crimmins & Bryant production of the Jack McGowan play, which closed on June 30, 1928, after a 27-week run.

What really made that vacation week memorable were the two plays that opened the following night: the Jerome Kern-Oscar Hammerstein 2d all-time great, "Show Boat," and the Arthur Hopkins production of Philip Barry's "Paris Bound." And as if that weren't enough, the following night (the 28th) saw the premiere of Jed Harris' presentation of a tidy tid-bit by George S. Kaufman and Edna Ferber, "The Royal Family."

Other 10 were "Behold the Bridegroom," Rosalie Stewart production of George Kelly play, with Judith Anderson, Cort; "It Is to Laugh," Barbour, Crimmins & Bryant production of Fannie Hurst play, with Edna Hibbard, Eltinge; "Paradise," Robert Milton production of William Hurlbut play, 48th St.; "Celebrity," Shumlin & Streger (Herman Shumlin's managerial bow) production of Willard Keefe play; "Venus," Carl Reed production, Masque; "Bless Your Sister," Riskin Bros. production of John Meehan-R. R. Riskin play, Lyceum; "L'Aiglon" (revival), John D. Williams production, starring Michael Strange, Cosmopolitan; "The White Eagle," Russell Janney musical version of "The Squaw Man," Casino; "Restless Women," Anna Held, Jr., production (her first) of Sydney Stone play, Morosco; "Mongolia," George H. Brennan production of Conrad Westervelt play, Greenwich Village.

His observation on critics and the theatre are pungent. He favors the latterday critic's sharper yes-or-no on play opinon, and observes, "Perhaps the trend toward directness can be attributed, in part, to the influence of VARIETY's supposedly loathsome boxscore, reluctantly dropped by that publication after having established itself as a standard feature for more than two decades." [VARIETY, observing the backsliding to double-talk critical opinion, may reinstate the Critics Box Score with the 1953-54 season.]

His tribute to Gertrude Lawrence, his chapter on the death of a great newspaper (the Sun), his whirlwind wooing and winning of Rebecca Franklin, his closeups on critics and colleagues, playwrights and producers, his Georgian childhood, his playacting and playwriting adventures, his personal struggle with the cup that cheers and a "cure" in an abominated Hartford (Conn.) retreat, and much more are in this excellent memoir.

Talk about the all-stars on the old N. Y. World—Morehouse points up the crack team of typewriter torturers on the old Trib when he first came to Gotham. Georgia's newspapers also produced a journalistic Who's Who that ran the gamut from Joel Chandler Harris and Laurence Stallings to Harold Ross, Margaret Mitchell and Ward (Jimmy) Greene.

This is a fine, readable chonicle by a savvy gent who loves the theatre and loves the newspaper business, and he put it most graphically into his memoirs, "Just the Other Day" (McGraw-Hill; $4).

Plays Abroad

The Living Room

London, April 17.

Donald Albery (for Donmar Productions Ltd.) production of drama in two acts by Graham Greene. Stars Eric Portman. Directed by Peter Glenville. Setting by Leslie Hurry. At Wyndham's Theatre, London, April 16, '53; $2.20 top.

Father James Browne ..... Eric Portman
Rose Pemberton ..... Dorothy Tutin
Miss Teresa Browne ..... Mary Jerrold
Miss Helen Browne.... Violet Farebrother
Michael Dennis ..... John Robinson
Mrs. Dennis ..... Valerie Taylor
Mary ..... Dorothy Dewhurst

Plays of such dramatic intensity and emotional force are, unhappily, a rare occurrence in the theatre today. "The Living Room," authored by Graham Greene, must be counted as one of the standout successes of the legit scene, and would prove to be a cinch for Broadway as well as London.

It is an immaculate production, performed with great charm and skill by a talented team of artists and directed with admirable restraint by Peter Glenville. With his sure sense of characterization, the author establishes, in his opening scene, the conflict of personalities in which he poses controversial questions on Catholicism. There is obvious sincerity in every line of dialog, although individuals holding conflicting views may naturally dispute the theories advanced.

The setting of the play is the third-floor living room of an old, rambling house occupied by two elderly, maiden ladies and their brother, a legless priest who had to give up his vocation after he was involved in an accident 20 years previously. There is a grim and almost forbidding atmosphere about the house because half the rooms have been sealed up. The sisters, apparently, in their fear of death, decline to live in a room in which someone has passed away.

Into this unhealthy and unreal atmosphere comes their great-niece, a young girl in her late teens, whose mother has just died. Without resorting to any time-wasting device, Greene spotlights the immediate problem. The girl, who had a Catholic upbringing, has fallen in love with a married man, not of the faith, and became his mistress on the night of her mother's death. Their secret is soon out and the younger of the two aunts, a sinister character with a hellfire orthodox mentality, plots in a ruthless way to wreck the lovers' happiness, eventually driving the young girl to suicide.

Under Glenville's accomplished direction, the cast resists the obvious temptation to overplay all roles being handled with wise restraint. Eric Portman's portrayal of the legless priest (seen throughout in a wheelchair) bears the stamp of dignified sincerity, although occasionally giving the impression he is not too happy with some of the words of advice he has to utter.

The prize role of the young girl is filled with distinction by Dorothy Tutin whose performance reaches the heights of emotionalism. Hers is a tender, understanding appreciation of the role. There is also a standout thesping job by John Robinson as the married man, with one particularly moving scene with his wife, played by Valerie Taylor.

The two sisters are faultlessly portrayed by Mary Jerrold and Violet Farebrother; the latter's performance as the younger and plotting member of the family is one of the highlights of the play. *Myro.*

Dangerous Curves

London, April 15.

Terence de Marney Productions presentation of drama in three acts by Gerald Verner; adapted from book by Peter Cheyney. Stars de Marney. Directed by de Marney. At Garrick Theatre, London, April 14, '53. $2.10 top.

Slim Callaghan ..... Terence de Marney
Sweeney ..... Gordon Bell
Monty Kells ..... Cal McCord
Gill Charlston ..... Seymour Green
Georgie Cardell ..... Cecile Chevreau
Thorla Riverton ..... Nicolette Bernard
Azelda Dizon ..... Mary Horn
Jake Raffano ..... Robert Hunter
Eve Thompson ..... Beryl Machin
Wilfred Riverton ..... Michael Meacham
Supt. Thompson .... Paul Whitsun-Jones
Benjie ..... Shaw Taylor
The Boy ..... Stephen Dartnell
Inspector Flood ..... James Page

Sequels are seldom satisfactory in any form, and an effort to repeat a successful formula is scarcely ever pulled off, except sometimes in films. This Peter Cheyney opus is no exception. The withdrawal of "Meet Mr. Callaghan" after 10 months caused a rift in the managerial setup, and the outcome clearly justifies protest over the decision. The former probably could have sailed through the coming Coronation months; the curent show may not live to see them.

Again the central figure is Slim Callaghan, the easy-going, ruthless private eye who operates barely within the limits of the law. Whereas the first play was a slick, smooth-running whodunit with a generous vein of comedy, "Dangerous Curves" meanders in a confusing welter of old meller situations. Often the laughs are in the wrong places and the resulting effect on audience and players detracts from the realism.

Terence de Marney, struggling gamely against laryngitis, occupies the stage practically throughout the play. The hitherto shabbily housed sleuth has moved to the ritzy Park Lane quarter and is consulted by a wealthy woman about rescuing her stepson from a gambling and dope gang. In the process, the detective narrowly escapes death, and his aide is shot by mistake while wearing his bathrobe. Mechanical tricks of lighting reveal off-scene occurrences and conversations from distant telephones, obviating frequent set changes. This links up the action, but it is pedestrian and unconvincing.

With de Marney's ultra casual handling of the leading role, the supporting cast follows the same pace. Cecile Chevreau, Mary Horn and Nicollette Bernard glide in and out of the story, apparently more as models for new fashions than real life facets in a drama. Beryl Machin, who also wrote the theme song for the play, is more realistic as an indefatigible secretary. The best of the male characters are played by Gordon Bell, Cal McCord and Seymour Green. *Clem.*

Palsambleu
(BLUE BLOOD)

Paris, April 3.

Denis and Marcel Maurey production of comedy in four acts by Sacha Guitry. Directed by and starring Guitry. Set by Pellegry; costumes, Maggy Rouff. At Varietes Theatre, Paris, March 29, '53; $3 top.

Le Chevalier ..... Sacha Guitry
Opportune ..... Marie Francey
Fermin ..... Jean Gobet
Philomene ..... Germaine Reuver
Leila ..... Lana Marconi
Leocadie ..... Yanik Malloire
Jean-Pierre ..... Jacques Morel
Modeste ..... Georges Bever
Furniture Mover ..... Marcel Pignol
Furniture Mover ..... Louis Grethen
Doctor ..... Marcel Feres

Sacha Guitry has written over 100 plays and few, if any, have ever been outright flops. His new one, "Palsambleu," is typical of his latter work. It doesn't dazzle, as some of his brilliant early comedies still can in revival, but it makes a pleasant, if mild, pastime, and his faithful following will support it until hot weather comes.

He begins here with a "Volpone" theme, playing a 90-year-old great-grandfather whose relatives are anxious to have him die and leave them his fortune. They arrive at his country residence, near Chartres, to celebrate his 90th birthday, and when he becomes ill after eating some birthday cake, a suspicion arises that someone has tried to poison him.

This brings bad dreams to his guests, all of whom have a guilty conscience. In the morning, the old boy requires a blood transfusion and his relatives offer their blood. He recovers, gets over a yen he has had for the Oriental wife of his grandson, marries the housekeeper he seduced when he was only 60, and rewards his descendants by making them presents of some of his other country estates.

Guitry is at the top of his old form, playing the rascal of a great-grandfather with all his familiar mannerisms in great, high-comedy style. When he is absent, as he is for a long stretch of the second act, his play sags, but it is revived with his return to the scene.

His supporting company is well chosen, but lost without him. Lana Marconi, Madame Sacha Guitry, is the Oriental princess, and Jacques Morel, an inevitable figure in Paris bedroom farces, is the grandson who imagines, correctly, that his grandfather is in love with his exotic wife. Germaine Reuver, Marcel Peres and Marie Francey do well in their rather minor character roles.

"Palsambleu" is a Guitry vehicle and a perfectly satisfactory one. French pix sale is possible if Guitry wants to screen it. *Curt.*

Gorin Inked for 3d Year As Mormon Drama Lead

Ogden, Utah, April 21.

Igor Gorin has been pacted for the third straight year to sing the lead in the musical drama, "All Faces West," at Ogden Stadium, July 17-19.

"Faces," produced annually in connection with Pioneer Days, is based on the Mormon trek here in 1847. Gorin plays the part of Brigham Young.

Legit Bits

Producer **Richard Aldrich** back in the office after an attack of pleurisy . . . "Top Banana" gross for the week ending April 11 at the Lyceum, Minneapolis, was $21,848, according to the house management, instead of $18,000, as reported . . . Random House will publish the text, including full lyrics, of "Wonderful Town" . . . **F. Hugh Herbert** will stage "Girl Can Tell," his new comedy to be produced next fall by **Aldrich & Myers**, in association with **Julius Fleischmann** . . . **Hollis Irving** has gone into the cast of "Men of Distinction."

Sol Jacobson will pressagent the five-week "South Pacific" engagement in Boston opening May 18 . . . Nitery comic **Bernie Hern** has joined "3rd Dimensions of '53," off-Broadway revue at the Hotel Sutton, N.Y. . . **Maurice Evans**, star of "Dial M for Murder," has prepared for his first summer run on Broadway by having his Gramercy Park home completely air-conditioned and a cooling unit installed in his dressing room at the Plymouth, N.Y.

Dorothy Rice has withdrawn from the cast of the incoming "Men of Distinction" . . . "Denny Malone," play with music by **Harold J. Taub** and **Frank Fields**, will be showcased April 29-30 by the New Dramatists Committee at the Palm Garden, N.Y. . . . Producer **George Kondolf** is planning a touring edition of "Fifth Season," to open in Chicago early in September . . . With "Time of the Cuckoo" now set to close May 30 at the Empire, N.Y., the date for the house to be torn down to make way for an office building has reportedly been advanced to early June.

Elaine Perry has scheduled a fall production of "Paradise Question," by **Walter Hart** and **Richard Maibaum** . . **Donald Wolin** will try out an untitled comedy by press-agent **James Proctor** this summer at Theatre-by-the-Sea, Matunuck, R.I., and is mulling a similar pre-Broadway test for "An Ancient Instinct," by **Sig Miller** . . . "Censorship and the Arts" will be the subject of a panel discussion Friday (24) at the New England All-College Conference at Boston U. . . . **Renee Jeanmaire** has been signed for the title part in "Girl in Pink Tights," the **Sigmund Romberg-Leo Robin-Joseph Fields** and **Jerome Chodorov** musical to be produced in the fall by **Shepard Traube** . . . **Laura Arnold**, actors agent, sails for a European vacation April 28. She's due back Aug. 4.

Margaret Guenveur is playing the lead in the Rochester (N.Y.) Arena Theatre production of "Be Your Age" this week. Last fall she was in the Equity Library Theatre production of "Hotel Universe."

Landon Laird, legit critic and columnist of the Kansas City Star, will be guest conductor of a drama workshop at Kansas State College, Manhattan, Kans., Saturday (25). Laird will also turn lecturer, as assembly speaker at the Fine Arts festival at the college. A feature of the event will be the Kansas State Players presentation of "Death of a Salesman" tomorrow (Thurs.) through Saturday.

Unique Plan

Continued from page 55

up will follow in Buffalo, Rochester, etc., dates for these cities being dependent on extent of the Toronto run.

Meanwhile, on the "South Pacific" booking, Rawley has dropped his plans for his summer musical and drama stock at the Royal Alexandra. He is booked on his regular season till middle of June, this including the London Festival Ballet and Hildegarde. Opening new season last August, this will give Rawley 44 weeks, with only one dark week, till middle of June.

Detroit Advance 'Flood'

Detroit, April 21.

Dave Nederlander, manager of the Shubert, reported that more than 10,000 mail requests already have been received for "South Pacific," which opens a six-week run at the Shubert May 18. Nederlander said the advance sale already has broken all records. The boxoffice sale began Sunday (19). Top tickets are $4.80 in the 2,050-seater.

Some of the mail orders for ducats have come from Indiana, Ohio and Ontario.

Current Road Shows

(April 20-May 2)

Can-Can — Shubert, Philly (20-25).

Constant Wife (Katharine Cornell, Robert Flemyng, John Emery) Aud., St. Paul (24-25); Lyceum, Minneapolis (27-2).

Deep Blue Sea (Margaret Sullavan)—Cox, Cincy (20-25); Davidson, Milwaukee (27-2).

Dial M for Murder (Richard Greene)—Harris, Chi (20-2).

Evening with Shakespeare (Margaret Webster, Eva LaGallienne, Faye Emerson, Basil Rathbone, John Lund, Viveca Lindfors)—Playhouse, Wilmington (20-21); Ford's, Balto (23-25); National, Wash. (27-2).

Fourposter (Jessica Tandy, Hume Cronyn)—Paramount, Toledo (20); Hartman, Columbus (21-25); American, St. L. (27-2).

Gigi (Audrey Hepburn)—Alcazar, S. F. (20-2).

Good Nite, Ladies — Her Majesty's, Montreal (20-25); Royal Alexandra, Toronto (27-2).

Guys and Dolls — Auditorium, Denver (20-25); Fox, Spokane (28-2).

I Am a Camera (Julie Harris)—Royal Alexandra, Toronto (20-25); Her Majesty's, Montreal (27-2).

Maid in the Ozarks—WRVA Theatre, Richmond (20-25); Nixon, Pitt. (27-2).

Male Animal (Buddy Ebsen, Martha Scott, Charles Lang)—Blackstone, Chi (20-2).

Masquerade — Walnut, Philly (20-25).

Me and Juliet—Hanna, Cleveland (20-2).

Men of Distinction — Locust, Philly (20-25).

Mrs. McThing (Helen Hayes)—Erlanger, Chi (20-2).

New Faces — Shubert, Boston (20-25); Great Northern, Chi (27-2).

Oklahoma—Colonial, Boston (20-2).

Pal Joey—Shubert, Wash. (20-2).

Point of No Return (Henry Fonda)—Geary, S. F. (20-2).

South Pacific (Janet Blair, Webb Tilton)—Keil Aud., St. Louis (20-25); Coliseum, Evansville, Ind. (27-2).

Stalag 17—Nixon, Pitt. (20-25); Erlanger, Buffalo (27-30); Aud., Rochester (1-2).

Top Banana (Phil Silvers)—Orpheum, K.C. (20-25); Aud., Denver (27-2).

Helen Hayes Kicks

Continued from page 55

ture of a play. Miss Hayes cited an example of N. Y.'s "number one" (but unnamed on the program) critic, who tried and failed to keep a show alive.

'The Public Decides'

In the "public decides" vein, Miss Hayes thinks the surest sign of a success is a healthy advance sale. She blithely sidestepped with an "I wonder?" when the panelists asked if a good pressagent is more important to a play than a good review.

Expense of traveling was cited as a big factor in keeping many shows from touring. Wistfully, Miss Hayes talked of lowering rail rates, theatre rentals, general union costs and admission prices.

Miss Hayes was particularly distressed over ticket costs to the public, but admitted the producer could not get by at slashed prices. Dwindling number of children attending the theatre is having an effect, too, and she admitting disappointment in the failure of greater numbers of moppets to attend her "Mrs. McThing" — especially since her prime reason for touring the fantasy was to appeal to the younger set.

Parents are not to blame, she said, because to take a party of children to the theatre is just too expensive—and nothing more boring could happen to a child than to be the lone youngster with grownups at the theatre. She said she talked the price scale over with managers—particularly as to "Mrs. McThing"—but all agree that admission tariffs cannot be scaled down for children.

'Those Domesticated Actors'

Another important reason for decline of road companies, according to Miss Hayes, is that "actors are getting domesticated. Oh, for the days of the strolling players!" Television, too, plays a big part in keeping performers handy to N. Y. They're simply not willing to run the risk of a short road tour at the expense of losing out on good-paying video work, she said.

Questioned on whether legit theatre was remiss in not providing more comfortable seating facilities and elevators for the balcony patrons, Miss Hayes said she believed the American public needs some legit spine-stiffening, like their British cousins, who stand in queues for hours in adverse weather to see plays. Miss Hayes neatly countered a question as to the American theatre being too wishy-washy with "that's formulating in my mind."

Her plans after the June 1 end of her current show—the 14th in which she has starred in Chicago—include "no television, no anything, but a good long breather."

Right of Critic

Continued from page 56

places must offer equal accommodations to all. Theatres are unlike a store, where you can go in and look over the goods before paying your money."

Henry Epstein, former solicitor general of N. Y. representing the Associated Dailies of Connecticut, said, "As far back as the days of King James, audiences were allowed by statute to applaud or hiss performances."

Parker's Springfield Bid

Springfield, Mass., April 21.

The "savage" critic of the Hartford Courant, T. H. Parker, who was barred from his own city's legitimate theatre because of his alleged severity in his reviews, will get a chance to turn his typewriter on plays in the neighboring city of Springfield.

He has been declared persona grata at the Court Square Theatre, where the first of a series of six musicals opens a spring musical festival, beginning tonight (Tues.) with "Annie Get Your Gun," featuring Sandra Deel and David Atkinson. ANTA is backing the project. Parker accepted the theatre's invitation.

Plays Out of Town

Continued from page 58

Tumultime

tually, it's a vaude show—some good and some not so good—with the same people appearing in several numbers.

There is some surefire material here for an audience which understands Yiddish, particularly the turns of Sands and the Barton Bros. Sands is a fast-talking comic whose specialty is takeoffs on the mommas and children at the Borscht Belt resorts of the Catskills. He has a fine sense of timing and milked the opening-night audience to a fare-thee-well for laughs.

In the same category are the Barton Bros., who have a semi-slapstick act which ranges from imitations of Jimmy Durante to an Anglo-Yiddish song called "If Troubles Were Money, I'd Be a Millionaire." Not to mention, "Old Cow Hand from the Rio Grande," done in Yiddish, and a takeoff on Mexicans which is played with plenty double-entendre.

Saxon holds the production together as songster, comic and emcee. His most ambitious number, however—advice to the single men not to get married—with Eddie Barton and Jenifer Marshall acting out the parts and Saxon narrating, falls rather flat. It smacks of something remembered from an old burlesque show, cleaned up and given a Yiddish accent.

The two best novelties are offered by Kathryn Chang, a handsome, tall Chinese gal who sings in Yiddish, winding up with a sock rendition of "Eli Eli" which rouses enthusiastic mitt action; and Rickie Layne. Latter is a ventro who speaks good English while his dummy uses Yiddish intonation and colloquial idiom.

Layne handles this well, without leaving character, but doesn't hold up when his dummy, Velvel, sings.

Marty Drake is straight baritone of the cast, working both English and Hebrew, while the Rivieras are a dance couple. Best of their two selections is an Apache number in reverse, with the woman tossing her partner about through use of jiu-jitsu. There is virtually no scenery, a single backdrop being all that the company travels with. Orch performs onstage for accompaniment.

Lowe.

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Literati

Lait-Mortimer Counter-Suit

Long-litigated $7,400,000 libel suit by Neiman-Marcus against Jack Lait and Lee Mortimer over their "USA Confidential" book took a sudden switch last week, when the N. Y. Daily Mirror editor and paper's nitery editor filed a countersuit against the department store for $1,500,000 in N. Y. Federal Court.

Countersuit, directed not only against the Dallas store, but also against Crown Publishers and American Book-Stratford Press, publishers of "Confidential," charges "conspiracy and agreement to restrain commerce and suppress the printing, publication and distribution" of the book.

Countersuit stems from publishers' apology to Neiman-Marcus and its employees and subsequent withdrawal by the store of action against the publishers. Publishers are now in the unique position of being defendants in both the original suit and the countersuit, following a ruling by Federal Judge Dimock setting aside the agreement between Marcus-Neiman and the publishers withdrawing the latter as defandants. Ruling came the same time the suit was filed.

Book had questioned the chastity and moral bahavior of Neiman-Marcus employees. Claim of 30 saleswomen for $3,000,000 damages had been dismissed earlier by Judge Irving Kaufman.

Holt's Best Sales Year

Henry Holt & Co. completed the best sales year in its 87-year history in 1952, totalling net sales and operating revenues of $6,731,917, compared to $5,750,279 in 1951, the publisher's annual report revealed. Net profit came to $266,931, or $1.20 a common share after preferred dividend payments.

Greatest gains, according to president Edgar T. Rigg, were made in the textbook field. He also reported that sales and advertising revenues from Field & Stream, acquired by the company in 1951, were up nearly 12% over 1951, amounting to $2,730,130. Circulation of the magazine averaged 811,813 copies per month. Capital expenditures for book plates in 1952 amounted to $327,843, compared to $277,044 the previous year.

Good for Radio-TV Quizzers

A sort of "publishing family" book is Raymond J. Healy and John V. Cooper's "I Knew It All the Time" (Henry Holt), due May 14, their second following "The Fireside Quiz Book" (Simon & Schuster), which was a bestseller. Healy is Holt's Coast rep, while Charles Malloy, who is given authors' credit for having "sponsored" this book, is Holt's trade department sales manager.

The original "Fireside Quiz Book" was frequently utilized on panel shows, and the new "I Knew It All the Time" loom as a natural for any number of panel and quiz shows, both AM and TV. *Abel.*

Ohio Book Hearing Set

Full hearing on the fight of the New American Library of World Literature, Inc., against a ban on some of its books in Youngstown, O., by Police Chief Edward J. Allen, will be heard in Federal Court at Cleveland May 4 by Judge Charles J. McNamee. The publisher seeks to have the city's ordinance against obscene books declared invalid, and is also seeking libel damages.

After a preliminary hearing April 16, the lawyers agreed that 10 banned books, already taken off newsstands by the publisher, would remain out of circulation in Youngstown, but the rest of 39 of the publishers' books on Allen's barred list of 443 titles may be distributed and sold there, pending outcome of the case.

'Edgars' To Show Biz

Edgar Allan Poe award for the best mystery motion picture will go to 20th-Fox's "Five Fingers" at the annual dinner of Mystery Writers of America to be held tomorrow night (Thurs.) at the Henry Hudson Hotel, N.Y. "Dragnet," an NBC production, gets the accolade for the best television mystery and crime program this season, while the radio award will be handed to Mutual's "The Mysterious Traveler."

Six other "Edgars" are to be distributed at the affair, which celebrates the 112th anniversary of publication of Poe's detective story, "Murders in the Rue Morgue." Laurels for writing the best mystery novel of 1952 go to William Gault for his "Don't Cry for Me," published by Dutton.

Runnerup to Gault is Peggy Bacon, for her novel, "The Inward Eye," published by Scribner's. Special award goes to Frederick Knott, who authored the current Broadway hit, "Dial M for Murder." Philip MacDonald draws an "Edgar" for outstanding contribution to the mystery short story for his Crime Club collection, tagged "Something to Hide."

TV Mag Upbeat

While demise of Quick will enhance the position of the TV listing mags, as stated last week in VARIETY, creation of Quick's TV listing section for the N. Y. metropolitan area didn't cut into the circulation of any of the other mags. In fact, circulation for the TV publications has enjoyed an upward spiral since last fall, the magazines report.

TV Guide reports circulation increase since October, when Quick instituted its listings, of 124,797, with publication's issue of March 6 netting a total newsstand sale of 390,763. Cowles Magazines, publishers of Quick, reiterates the report, stating that with introduction of Quick's listings, circulation of both mags went up.

N.Y. Times Upping Reston

Arthur Krock, two-time Pulitzer Prize winner and chief Washington correspondent of the New York Times since 1931, will be succeeded as Washington correspondent and head of the newspaper's Washington bureau by James "Scotty" Reston, the Times' diplomatic correspondent. Changeover takes place Oct. 1, with Krock continuing to write his editorial page column thrice weekly and his Sunday pieces regularly thereafter.

Reston, in addition to heading up the bureau, will write a regular Sunday column and background and interpretative pieces for the daily.

Long-Distance Assignment

Archdale J. Jones, conductor of the longhair 1:30 to 5 a.m. "Key To The Missing" show on WBAL, Baltimore, is profiled in a piece skedded for Coronet. Freelance writer Jack Kestner of Bristol, Tenn., got interested in the nocturnal tracer of missing persons, poetry and classical disks, when hearing his program from Bermuda.

He interested the publisher of Coronet, also vacationing in Bermuda, who happened to tune on to the program there, too, and dispatched Kestner to Baltimore.

53% Compass Settlement

New York Local 3 of the Newspaper Guild has settled with stockholders of the recently-closed Compass for 53% of its claims on dismissal, vacation and notice pay. About 30 people are involved, with $45,000 to be distributed to them. In addition, four men in editorial supervisory position settled for 45% of their claims.

Local 6 of the compositors union also settled with the Compass, getting between 60% and 66% of their claims. Ted Thackrey, editor-publisher of the N. Y. daily, which folded Nov. 1, '52, gets nothing. Entire legal expenses for the newspapermen's negotiations were borne by the Guild, rather than by the Compass unit involved.

'Legendary Mizners'

Shortly before he died in 1933, Wilson Mizner, the Broadway playwright, film scripter, man-about-Yukon, and scalawag extraordinaire, was asked by a publisher to write the story of his life. "No," replied the wit. "It would be blowing a police whistle." In "The Legendary Mizners" (Farrar, Straus & Young; $3.75), the late Alva Johnston, America's best comic reporter, has finally blown the definitive whistle on Wilson, and, for good measure, has thrown in the life story of his brother. Addison Mizner, too. Book shapes as good play and film material.

Wilson, by virtue of being the more picaresque con-artist and more gifted raconteur, easily overshadows his eccentric architect brother in this entertaining double biography. Johnston, who was The New Yorker's sprightliest profiler, gains some of his most humorous effects merely by serving as Boswell for Wilson's aphorisms.

Johnston's chronicle of Addison's doings is really a thinly disguised excuse for exhuming the magnificent absurdities attending the rise and decline of the Florida land bubble. In reconstructing this zillion-dollar farce, Johnston quotes liberally from VARIETY.

Wiped out by the real estate blowup, Wilson went to Hollywood to open the Brown Derby and write dialog for such talking pix as "One Way Passage." He was scripting the film, "Merry Wives of Reno," when he heard Addison was dying. "Stop dying," he wired sardonically. "Am trying to write a comedy." A month later, on his death bed, when a priest told him his own end was moments away, Wilson, a wit to the end, gasped, "What? No two weeks' notice?" *Rask.*

Excellent New 'Encyclopedia'

"Encyclopedia of American History" (Harper; $6) is a smattering of knowledge of a type that's a must for creative writers in all fields. It's more than the casual library item, which such enclopedic works are generally. Edited by Richard B. Morris, history prof at Columbia U, with Henry Steele Commager, ditto at the university, getting sub-billing as "chief consultant editor," it's as modern as the Yucca Flat bomb test. It highlights dates and events in a well organized manner, with not a little space devoted to show biz, letters, etc. The chronology is simple; the facts pithy and pertinent.

Book is in three sections: basic chronology, topical chronology, and biogs of 300 notable Americans. That segment too has been well organized and subdivided in presentation. The orderliness and simplicity of this book is not its least appeal. Most generally appealing probably will be the middle segment, the topical chronology. Under Prof. Commager there are nine major consultant editors, six of them educators: William Duncan Strong, Thomas C. Cochran, Ray Allen Billington, J. Bartlet Brebner, Talbot Hamlin and James D. Hart, latter handling the literature and drama portions. N.Y. Times' William L. Laurence handled science and invention; Sumner Welles, former Under Secretary of State, did Foreign Relations, and Rev. Dr. Anson Phelps Stokes covered religion. Editorial assistants were William Greenblatt, Thomas Robson Hay, Harold Hyman, Benjamin Linder, Martin Lichterman, Mildred B. Matthews, James Fergus McRee, Emil Oberholzer Jr., Berenice Robinson, John F. Roche, William S. Sachs.

Eugene O'Neill, incidentally, is the only living playwright listed among the 300 notable Americans. A theatre and applied arts section also includes the names of Phineas T. Barnum, Edwin Booth, Charlotte Cushman, Edwin Forrest and David W. Griffith. *Abel.*

'Spindletop' as Film?

"Spindletop," Random House book about Texas oil fields, is now going into its third edition, with authors James A. Clark and Michel T. Halbouty working on plans for a film and a stage musical. Clark is business news editor of the Houston Post and Halbouty is a geologist and petroleum engineer. There's strong possibility for Houston backing for a musical or film or both, with Texans interested in the "Oklahoma"-like possibilities of the subject matter.

Film rights were originally sold to George Scrimshaw of San Antonio, who paid $27,000 after reading a rough draft of the manuscript. His other business interests prevented him from going into production and the authors later bought the rights back.

L. A. News Into A.M. Field

Beginning May 4 the Los Angeles Daily News will invade the morning field, meanwhile retaining one edition, at 9:01 a.m., which technically places it in the evening field, thus preserving all its franchises for future contingencies. Shift will cut about 60 employees off the payroll and also eliminate the Sunday edition it started several months ago. New format calls for editions on weekdays only.

Change from afternoon to morning puts the Daily News in competition with the Times and the Examiner which have had the a.m. field to themselves for years.

Sunday N. Y. Mag Sale

Sale of magazines on Sunday, banned under an old provision of the blue laws, is now legal in New York State by terms of a bill which Gov. Thomas E. Dewey has signed (18). In recommending the measure, the Joint Legislative Committee on Sabbath Law, said: "Why newspapers (many of them carrying magazine sections), should be permitted to be distributed and sold, and the same privileges withheld in the case of magazines, begs the logic and wisdom of the discrimination."

The bill also removes the limitation that magazines, bread, milk, eggs, etc., may be sold on Sunday "in places other than a room where spirituous or malt liquors or wines are kept or offered for sale."

Stolkin Story Citation

Series of articles on the Ralph Stolkin group at RKO last fall has resulted in an award for the Wall St. Journal from Sigma Delta Chi, national professional journalistic fraternity.

Daily was cited for "distinguished public service" via its series on the backgrounds of Stolkin, A. L. Koolish and their partners in the acquisition of Howard Hughes' controlling stock in the film company, which since reverted to Hughes.

Zane Grey Paperback Deal

Major deal in paperback pocket editions is in the making, with Romer Grey and his mother, Mrs. Zane Grey, now in New York negotiating for sale of paperback rights to a block of 50 Zane Grey titles.

With one exception, the Grey titles have not been available in the 25c and 35c field. Romer Grey himself is now preparing to film independently in 3-D a Grey property titled "30,000 On the Hoof."

Mag Liable for Suit

The New Hampshire Supreme Court has ruled that Alonzo N. Labonte, sheriff in Coos County, can bring suit against the American Mercury Magazine for what he claims was a libelous article in the publication dealing with alleged gambling in the official's district.

Mag sought dismissal of the case, contending the sheriff could not properly sue because the magazine's general offices are not located in New Hampshire. However, the magazine is printed by Rumford Press, in Concord, N. H. The article in question, "Sin in the White Mountains," was written by Jack Lait and Lee Mortimer.

The Successful Emcee

Embryo emcees and toastmasters will find support in LeRoy Stahl's "How to Be a Successful Emcee" (T. S. Denison; $2.75). It's a complete "how-to-do-it" manual on the fine art of running a program, be it the local PTA meeting or a topflight radio or nightclub show. Book runs the gamut from dinners and athletic events to professional meetings and stageshows, detailing the problems and suggesting the solutions inherent in each situation. Included are such tips as selection and delivery of humor, physical deportment and dress, routining, stage position and leading applause.

While the book is primarily directed at the novice, it could be read to advantage by some of the pros too, especially the stageshow, radio and banquet sections. It provides a good brushup on fundamentals. *Chan.*

Liebling's Titling Stint

The New Yorker mag's A. J. Liebling ("The Wayward Press") has tried his hand at writing English titles for an Italian film. Pic, which Liebling titled, is being released in the U. S. under the tag, "Ring Around the Clock," and is slated to preem at the Sutton, N. Y., May 11.

According to Liebling, the titling job was similar to writing newspaper heads, in that there's a limitation on the number of "frames" (characters) that can be used. He felt this limitation afforded little opportunity to add color to the titling.

'Dance News Annual'

A comprehensive, authoritative survey of the 1951-52 American dance scene, with a side-glance at Canada, London and Paris, is contained in "Dance News Annual 1953" (Knopf; $4.95). Edited by (Mrs.) Winthrop Palmer and Anatole Chujoy, editors of a dance monthly, Dance News, the tome comprises 17 contributed articles by as many different authorities. First of its kind, it's hoped to be issued annually. It's a must for a terper's library.

Attractively got up book, profusely illustrated, has articles by the N. Y. Times' John Martin on the '51-'52 N. Y. season; N. Y. Herald Trib's Walter Terry, on Martha Graham and Doris Humphrey; Mrs. Palmer, on Jose Limon; Newsweek's Emily Coleman, on the American dancer in ballet; Mademoiselle's Leo Lerman, on dance in musical comedy; legit producer-designer Oliver Smith, on ballet stage design; P. W. Manchester, on the legacy of Ballet Russe; Lincoln Kirstein, on male dancer-choreographers; glimpses of Chi and Frisco seasons, etc.

Both Martin and Lerman knock ballet now on television as low-grade. "Almost no one knows what to do before the TV cameras," says Lerman. "Television has accomplished virtually nothing to date, as far as the dance is concerned," says Martin, "beyond providing jobs at good salaries." Referring to the "rapid decline of the dance in Broadway musicals," Martin thinks the "era of the psychological ballet, inaugurated by Agnes de Mille, has petered out." Martin is also a little optimistic, in discussing ballet in opera, when he speaks about "production of independent ballet at the Mertopolitan in another season or two."

Smith finds designing for the ballet more alluring to the artist than designing for the legitimate stage. Lerman finds that Hollywood is ballet-mad, while at the same time encouraging audiences to go to live ballet presentations. The situation on Broadway, he feels, is pretty sad. With not enough dancing shows, he says, Broadway is stagnant.

It's a provocative book. *Bron.*

CHATTER

Eve Starr launching a new daily TV newspaper column nationally Monday (27).

Evelyn Harvey in Hollywood to contact studios and writers as Collier's entertainment editor.

Franklin Arthur, Associated Press correspondent in L.A. for 15 years, goes east May 4 to work in the N.Y. office.

Ed Scofield, Coast film flack, has a piece in current Magazine Digest on publicity stunts, "The Golden Gimmick."

"Is Arthur Godfrey Through?" by Paul Denis, leads off the first issue of TV Reporter, new weekly mag out this week.

Monica Lewis will be profiled by Albert Morehead in his "American Saleswomen" series in Cosmopolitan mag.

Wally Cox gets the text-and-picture treatment in the May 5 issue of Look, in a piece titled "Mr. Peepers Grows Bold."

The Boston Sunday Globe now costs 20c in Boston. Previously it was 15c a copy within 30 miles of Boston and 20c elsewhere.

Little, Brown & Co. bringing out "The World of Robert Flaherty," by film critic and Museum of Modern Art film curator Richard Griffith.

Philip Dunne compiling a book composed of letters and reminiscences of his late father, Finley Peter Dunne, creator of "Mr. Dooley."

James Melton inked with Macrae Smith, Philly publishers, for a book on singer's auto collection, in collaboration with Ken Purdy, editor of True magazine.

Parents mag awarded Metro its "Medal for Extraordinary Achievement" for producing "Julius Caesar," third film thus honored in the publication's 27-year history.

Children's Times, a national newspaper for moppets (ages five to 12), hit the stands last week. Priced at 10c, it's published twice monthly by Leader Enterprises, Inc.

Robert Lewis Shayon, radio-video producer-director-writer, now doing TV criticism for Saturday Review, to do a book on the impact of TV on American society for Oxford Univ. Press.

LHian Okun, who writes, directs and produces the radio book programs, "Let's Listen to a Story" and "Young Book Reviewers," on WMCA, N. Y., is writing a book on her work with young people.

Bucklin Moon out of Collier's as associate fiction editor, after controversial mail campaign linking him with a pro-UNESCO article, "I Was Called Subversive," published in the mag, and with allegedly belonging to leftist organizations.

The Gannett-Knickerbocker News and Hearst's Times-Union, Albany's two Albany, N.Y., daily papers, hiked their street price from 5c to 7c. The T-U's Sunday edition went to 20c sometime ago.

M. K. Argus, columnist on the N. Y. Russian newspaper, Novoye Russkoye Slovo, who authored "Moscow on the Hudson" (Harper) in 1951, will have a novel, "A Rogue With Ease," published by Harper in the fall.

Irving Kolodin, music editor of the Saturday Review and former music critic of the New York Sun, has been appointed program editor and annotator for the N. Y. Philharmonic-Symphony programs, succeeding Herbert F. Peyser, who resigned for ill health.

Larry Vinick and Joan Eisner replace Allan Morris, pub director of Simon & Schuster, who resigned last week to go into general public relations work. Miss Eisner came to S&S from Time as assistant to Morris; Vinick, who joined in 1950, has been assistant to the advertising director.

Faced with a paucity of operating capital, O. D. Keep, editor and publisher of Fortnight, Coast news magazine, has broached a plan to common and preferred stockholders under which they'll contribute 30% of the par value of their stock, amounting to $1.50 per share, to a fund for expansion of advertising and promotion of the publication.

Broadway

Leslie Caron to France over the weekend to attend the Cannes Film Festival.

Stanley ("Dragnet") Meyer east on NBC huddles attendant to his package.

Jeffrey Lynn in from Europe, accompanied by actress-wife Robin Chandler.

Agent Charlie Yates entering New York Hospital Saturday (25) for surgery.

Virginia Davis singing in benefit for the Bronx House Music Hall at the Y.M.H.A. April 30.

Pianist Stell Andersen due in N. Y. next week (28) after a three-month tour of Europe.

Spencer Tracy to the Coast following a week's stopover in Gotham after a European jaunt.

Metro producer Edwin Knopf and M-G exec Ben Thau in from the Coast for two-week visits.

Metro director Richard Brooks to London over the weekend to begin work on "Flame and Flesh."

Morton Downey in from Europe yesterday (Tues.) on the United States. Edna Ferber in on the Elizabeth.

Charles Boasberg, RKO's sales chief, due back in action in another two-to-three weeks. He's on the mend after a recent illness.

Laurie Anders, star of Ken Murray's "The Marshal's Daughter," here from Hollywood for a round of personals promoting the film.

Marilyn Erskine, who plays Ida Cantor in Warners' "The Eddie Cantor Story," back to the Coast following radio and newspaper interviews.

Ralph Beebee, exec editor at Doubleday, taking off Sunday (26) on an approximate seven-week pleasure jaunt to the Azores, Lisbon, Madeira and Paris.

Robert Taylor, TV film producer Sheldon Reynolds and Louis Lipstone, head of Paramount's music department, sailed for Europe yesterday (Tues.) on the Ile de France.

Frederick C. Schang, prez of Columbia Artists Mgt., sailing to Europe June 3 for two months, in connection with large number of attractions he's importing for next season.

Gary Cooper flies in from Mexico City tomorrow (Thurs.) morning and wings to Paris and Cannes after a two-hour stopover. He has an Idaho hunting trip on his sked following two weeks in France.

Apollo Club of Brooklyn marking its 75th anniversary with concert at the Academy of Music there April 29. Ex-Met soprano Polyna Stoska and Stephen Hero will be soloists. Alfred Boyce will conduct.

Pfc. Howard S. Pierson, son of theatrical tax consultant H. Wayne Pierson, lost both legs April 9 while serving with the Marines in Korea. He's the younger brother of William Pierson, now touring with "Stalag 17." Mother is former actress Lulu Dunn.

Anna Magnani, recently arrived from Rome to help plug her picture, "Bellissima," is slated to make a guest appearance at a benefit preview of the film next Wednesday (29) at the Museum of Modern Art. Proceeds will aid the Museum's program fund.

Six more showfolk have agreed to serve as co-chairmen of United Cerebral Palsy Campaign Committee, which starts a $7,500,000 fundraising drive May 1. Group includes Sid Caesar, Perry Como, Gabby Hayes, Warren Hull, Dennis James and Robert Montgomery.

Elsa M. Kaplan, daughter of Boris Kaplan, vet head of Paramount's eastern talent department, engaged to Leonard W. Glauber, a non-pro who served in the Navy during the last war after graduating from N.Y.U. She graduates from same school next month.

Karl Tausig, of the Paul Tausig & Son travel bureau and w.k. to showfolk, to be testimonialed April 28 at the Belmont Plaza Hotel on his 50th anni as an agent. Banquet event is sponsored by N. Y. chapter of American Society of Travel Agents and allied national groups.

Theodore R. Black, Republic Pictures counsel, returned to New York last week from a 10-day meeting and tour arranged by the U. S. Dept. of Defense, to brief execs on the defense program. Two confab days were at the Pentagon; balance of the trip included visits to defense bases.

When Caroline Triplett, one of Manie Sacks' three secretaries, weds Walter Briggs, non-pro, April 25 at the Madison Ave. Presbyterian Church, to be followed by a reception at the Colony Club, she will interrupt her duties as one of the RCA veepee's aides for only a brief honeymoon, and continue with the organization.

The Andre Baruchs (Bea Wain) on their "second honeymoon" (15th anniversary) with an itinerary through North Africa, Italy, France and Portugal. Due back on Broadway May 1. "We have bought VARIETY all-over North Africa and Europe and it's given us a big kick to find a touch of Broadway and Hollywood always so near," they write.

Paris

Lily Pons in recital here at Palais De Chaillot May 7.

Susan Hayward here after a European jaunt and then to U. S.

Enid Mosier, American negro songstress, into Quatres Saisons nitery here.

Vittorio De Sica here for his role in new Max Ophuls' pic "Madame De . . ."

Fernandel receiving the Legion of Honor here in a ceremony at the Decca studios.

Orson Welles to Cannes before going to London for Alexander Korda pic "Secret Agent."

Pierre-Louis Guerin inked Sonja Henie to appear with her ice spec at the Palais Des Sports here in May.

Cannes Film Festival has special TV program here every day with clips from pix shown at the fete each day.

Jean Marais forming a theatre group for production of Jean Cocteau's "La Machine Infernale" here in December.

Jean-Louis Barrault-Madeleine Renaud troup back from tour and into rehearsal of Paul Claudel's "Christoph Colomb."

Rose Rouge, existentialist revue cave spot, presenting new revue based on Jules Verne's "Around The World In 80 Days."

Ray "Sugar" Robinson due here in July for some Paris dates and then to the south of France and Israel for further engagements.

French legit show, "The Unholy Four," trying out at Theatre Du Parc in Brussels before hitting the Paris scene. Play got good crix appraisal there.

Michel Simon to Africa for role in the Albert Lewin pic, "Saadia" (M-G), now shooting there. Simon then hops to Italy for a role in G. W. Pabst's 3-D color film "Ulysses."

Yvonne Printemps and Pierre Fresnay presenting their legiter, "Hymenee," in Brussels, after being replaced here by "Le Ciel De Lit" ("The Fourposter") at the Michodiere.

Andree Debar off to discuss a Franco-Argentine deal for proposed film on the life of Evita Peron, with Miss Debar in the lead. Deal came about when an Argentine producer noticed Miss Debar's resemblance to the late Mrs. Peron.

Chicago

Kid Hogan in to plug "Off Limits" which opens at Palace April 22.

Maurie Turet in ahead of "Maid in the Ozarks" which bows in May 4 at the Selwyn.

Robert Taylor in to spend weekend with Willard Rutzen, host of the Morrison Hotel.

Howard Newman jumped in to beat drums for "Deep Blue Sea" now set for Blackstone May 8.

Dan Dailey splitting his weekend here and in Milwaukee where he appeared at a cancer benefit.

Charles Lang of "Male Animal" has been doubling, making commercial pictures at Wilding Studios.

Eddie O'Neal, after eight-month absence, comes back to the Palmer House Empire Room podium this week.

Frankie Laine, Ella Fitzgerald, Louie Jordan, and Woody Herman did a one-nighter at Opera House Friday (17).

Eugene E. Barrett, veepee and general manager of Ambassador East Hotel, named veepee of the Sherman Hotels also.

Danny Bachman, former VARIETY ad representative, and now with American Guild of Variety Artists, bedded at Michael Reese Hospital.

Chicago Equity Library does a midnight presentation of "Ring Around the Moon" at the Esquire April 24 to raise money for a community theatre.

Anna Sosenko missed the Hildegarde opening at the Edgewater Beach Friday (17), because sick in New York. Reportedly first time in 20 years that the manager had not made an appearance at a first night.

Miami Beach

By Lary Solloway

Archie Robbins into Sans Souci Blue Sails Room April 24.

20th-Fox unit started shooting "Twelve Mile Reef" on location at Key West this week.

"Commodore" Barnett Hart, 89-year-old father of Moss Hart, tossed birthday shindig at Gray's Inn.

London

Beverley Baxter, M. P., drama cric, guest of honor at last week's luncheon of the Variety Club.

Joan Gilbert, who has been a TV producer and announcer since 1938, resigning in June to freelance.

Florence Desmond signed as the Coronation cabaret attraction at Quaglino's and the Allegro Room, opening May 25.

Henry Hathaway due in London next month for location lensing on 20th-Fox CinemaScope production of "Prince Valiant."

Johnnie Ray checked out for Paris last week and intends to go on a short European tour before returning to the U. S.

Gregory Peck closed a deal with the J. Arthur Rank Organization last week to star in "The Million Pound Banknote" which goes into immediate production at Pinewood.

Felix Aylmer inked for a role in the Metro-British production of "Knights of Round Table" which will star Robert Taylor, Ava Gardner, George Sanders and Mel Ferrer.

The Film Industry Publicity Circle tossing a lunch to mark the return of John C. Dennett, pub-ad director of General Film Distributors, who is back at his desk after 18-month sick leave.

The Duke of Norfolk who, as senior Earl, is responsible for the Coronation arrangements, is to attend a charity gala of "Young Bess" at Brighton next month to aid the Cadet Force.

First U. S. contingent for the London production of "Guys and Dolls" arrived last week and the two principals, Vivian Blaine and Sam Levene, are due in this week. Robert Crawdon was signed last week for the Brannigan role, completing the cast.

Vivien Leigh, now on the mend after her recent nervous breakdown, still a candidate for the co-starring role with husband Laurence Olivier in the legit production of Terence Rattigan's "Sleeping Prince." Rehearsals, which were due to start this month, have been postponed until July.

Pittsburgh

By Hal V. Cohen

Bill Finkel and his wife celebrated their 37th wedding anni.

Joe New resigned as resident manager of William Penn Hotel.

Return engagement of "Maid in Ozarks" at Nixon cut from two weeks to one.

Ted Goldsmith in town ahead of "Farfel Follies," which plays Syria Mosque May 6-7.

Bill Roberts, former Playhouse house manager, home on final furlough before going overseas.

Summer opera company signed Bert Wheeler for his original role in "Three Wishes for Jamie."

Ted Manos, veep of Manos Theatre circuit, into Presbyterian Hospital for thyroid operation.

Si Fabian in town to meet staff here for first time since taking over as head of Stanley Warner.

Johnny Holliday's record tune, "Why Should I Cry," penned by John Roswick, local manager for North American Airlines.

Ralph Buring, Par exploitation man in this territory, will take in Variety Club convention in Mexico City next month on his vacation.

Portland, Ore.

The Four Dukes held for a second session at the Clover Club.

Ice Follies set for the Portland Arena for 13 days the first part of next month.

Rex Rayner & Eileen, Yvonne Moray, and Mel Ody in at Amato's Supper Club for two weeks.

Freddy Martin orch and Frankie Carle orch inked for one-niters at the Jantzen Beach Ballroom in May.

The parade of inflated admission price pics continues at first-run houses. Six in the past month, with more to come.

The 1953 Home Show will have a big stageshow this week (17-24) featuring Rudy Vallee, Jack McCoy, Will Mahoney and others.

William Duggan is presenting "Guys and Dolls" at the Civic Auditorium the latter part of May. He also has "Big Banana" set to follow.

Scotland

By Gordon Irving

Winifred Atwell clicking as billtopper at Glasgow Empire. Allan Jones in next.

"Seven Deadly Sins," Continental pic, into fourth week of solid biz at Cosmo, indie art house.

Denny Willis, young Scot comic and son of Dave Willis, vet retired comedian, topping new spring show at Empress Theatre, Glasgow.

Alan Ladd may be male lead for "The Black Knight," Columbia pic based on Sir Walter Scott's "Young Lochinvar." Lensing starts in July.

Glynis Johns to Scot Highlands to start femme lead in Walt Disney's "Rob Roy." Finlay Currie and Michael Gough also in for location shooting on hilltop above Loch Ard.

Barcelona

By Joaquina C. Vidal-Gomis

The Rigat nitery has a new show, "Spring in Spain."

Young orch conductor Pierino Gamba back to Madrid for concerts with the Sinfonica.

Iceland Choir Reykjavik, traveling in their own boat, arrived in Barcelona harbor, the first Mediterranean port they visited. Will sing at the Palacio de la Musica and then go on to Cannes, Nice, Genoa and Rome.

Spring season finds these American pix at first-runs: "Monkey Business," "My Cousin Rachel" and "Full House," all 20th-Fox; "Miracle of Fatima" (WB); "Ivanhoe" (M-G); "Because of You" and "Against All Flags," (U); and "Tarzan and Magic Fountain" (RKO). "Detective Story" (Par) held over at the Coliseum since March 3, which makes nine U.S. pix against the two French films, "Les Belles de Nuit" and "Fandango."

Cleveland

By Glenn C. Pullen

Benny Goodman's crew dated for jazz concert at Civic Auditorium May 3.

Frances Langford now playing her first Cleveland nitery date at Vogue Room on two-week visit.

Jerry Lester with Marion Shell, a hometown product, currently doing four-day stand at Sky-Way Club.

Cleveland's Hale Smith composed new musical score for Karamu Theatre's new version of "Blood Wedding."

Dorothy Shay closed her two-week stint as well as Statler Terrace Room's floor show season Saturday (18).

Jack, Jake and Harry Mills, Cleveland owners of Mills Bros. Circus, started out with show's spring tour last Saturday (18) in Greenville, O.

Guy Lombardo, who grew up in old Music Box, Claremont Tent and Blossom Heath clubs here, back with orch for concert in Public Music Hall Friday (24).

Mexico City

Salvador Elizondo, vet pic producer, recovering from major surgery.

Amalia Rodroguez, Portuguese thrush, topping at the Versalles (Hotel Del Prado) nitery.

Nini Marshall, Argentinian comedienne, doing a half-hour weekly show at radio station XEW.

Dolores del Rio inked to make "Shadow of Love," pic to be done in English. Manuel Zecena will produce-direct.

Carmen Sevilla Spanish looker, bowing in Mexican films opposite Pedro Infante in "Gypsy, Be Yourself," which Rafael Baledon is directing.

Minneapolis

By Les Rees

Theatre-in-the-Round offering "Two Mrs. Carrolls."

Eileen Barton into Prom Ballroom for one-nighter.

Carl Brisson continuing at Hotel Radisson Flame Room.

"Constant Wife" set for week of April 27 at Lyceum is final season booking.

New Orleans pianist-vocalist Fats Pichon playing return engagement at Augie's.

Roy King and his "Komic-Kings" comedy band starting third year at Magic Bar nitery.

The 20th annual Sportsmen's Show at the Auditorium reported 25% gain in attendance over last year, with matinee crowds largest in its history.

Washington

By Florence S. Lowe

Richard Coe, Washington Post drama cric, back after a tussle with a broken leg, souvenir of ski jaunt.

Arena Stage preems theatre-in-round version of "Arms and the Man" this week, with British producer Basil Langston directing.

Catholic U's speech and drama department pays its annual tribute to its head, Father Hartke, at preview performance of its annual musical.

Met boss Rudolph Bing will host the Ambassadors of Great Britain, France, Italy and Austria, and their wives, in his box at preem here of "la Boheme" Monday (27) at Loew's Capitol.

Hollywood

Rosemary Clooney planed in from N. Y.

Ursula Thiess became an American citizen.

Elsa Lanchester recovering from appendectomy.

Spencer Tracy back from vacation in Europe.

Ludmilla Tcherina in from Paris for screen test.

Charlita changed her professional name to Clare Regis.

Marilyn Monroe returned to work after attack of bronchitis.

Norman Taurogs returned from five-week vacation in Honolulu.

Veronica Hurst in from London for her first American film role.

Dorothy Stiles resigned after eight years with Sam Jaffe agency.

Robert Palmer and Earl Dodds planed to Honolulu for two weeks.

Pat O'Brien emceed the Power Flight dinner at Beverly Hills Hotel.

Clarence Brown in Washington for confabs with the Civil Air Patrol.

Robert Lippert to Medford, Ore., to open his new 600-car Rogue Drive-In.

Constantin Bakaleinikoff to Pittsburgh as guest of the symphony orchestra.

Keenan Wynn, recently injured in an auto accident, returned to work at Metro.

John Wayne and John Farrow to Mexico City where they will start another picture.

Pat Crowley suffered minor injuries on location with the "Money From Home" troupe.

Pete Smith cited by the Postmaster General for his Metro short, "The Postman."

Macdonald Carey represented the film industry at 75th anni of Creighton University in Omaha.

Philadelphia

By Jerry Gaghan

Mary Lou Harrison, singer who suffered a long illness, back at the Tahiti.

Milton Saunders orch returned to Warwick Room (Hotel Warwick) Friday (17).

Peggy Lee signed to make her first local nitery appearance at the Latin Casino May 21.

Dorothy Rice, left cast of "Men of Distinction," her place being taken by Holly Irving.

Singer Sean Meaney back in town on terminal leave after 18 months with Army in Korea.

Ivan Ballen's Gotham Records (local outfit) bought Adventure label, which makes kid platters.

Magda Gabor will act as mistress of ceremonies for the Press Photographers Ball at the Bellevue April 25.

Rome

By R. F. Hawkins

Frank Sinatra set for series of Italian dates in May.

Teresa and Luisillo in for series of shows at the Quattro Fontane.

Mark Hanna due in Rome to take over as I.F.E. publicity chief.

Howards Hawks visiting the John Houston "Beat The Devil" set in Ravello.

Legit star Titina DeFilippo asked to serve on jury at forthcoming Cannes Film Festival.

New version of "Medea" opened at the Eliseo. It is directed by Luchino Visconti and stars Sarah Ferrati and Memo Benassi.

Bogota

Alma Rivas warbling at Grill Columbia.

Julita Montiel and Gustavo Luna at Grill Waldorf.

Guadalupe Munoz Sampedro's Spanish stock company opening at Colon.

Guillermo Leon Ruiz, BBC announcer, back to London after hometown visit.

Grill Columbia launched cover charge policy ($4) with opening of Montoya Sisters, Mexican singers.

Fortune Gallo's San Carlo Opera company reportedly booked for 20-day season in Bogota in early 1954.

"Cabalgata," Spanish terp company, moved to Colombia Theatre from the Colony for pop price performances.

Emilio Fernandez, Mexican director, mulling production of "Cartagena de las Indias" at Cartagena in midyear.

Mario Moreno (Cantinflas), Mexican comedian, booked into local bullring comic bullfight, after appearances in Caracas, Venezuela.

Enrique Holguin and Enrique Ariza launched impresario firm, Espectaculos America. First booking is Maria Victoria, Mexican songstress, into Grill Europa.

Guillermo Villegas Blanco, president, Empresa Bolivar Films, of Caracas, shut down feature production after completing "Luz en el Paramo," to be shown at Cannes.

OBITUARIES

GENE SNYDER

Gene Snyder, 45, co-director of the Rockettes at Radio City Music Hall, N. Y., died April 15 in N. Y. He started with the Rockettes more than 20 years ago when he became associated with Russell Markert, who had organized the group. Prior to joining Markert, he had been a dancer in legit. In addition to his Music Hall chores he had done the choreography for such musicals as "At Home Abroad," "George White's Scandals" and "Yokel Boy."

Snyder had charted the dances for "Top of the Town," a Universal film, and had directed a troupe of femme dancers for Metro at the Empire Theatre, London. He had been performing or directing since the age of eight.

A sister survives.

HELLMUT BAERWALD

Hellmut Baerwald, 50, pianist, died April 20 in N. Y. Born in Germany, he began his professional career at 16 and played with a number of European symphony orchs, besides giving solo recitals. Baerwald came to the U. S. in 1935. Baerwald had been a special voice coach last summer for the stars in the current N. Y. production of "Porgy & Bess." He had also spent three weeks this past winter as assistant conductor with the New York City Center Opera Co., leaving because of illness.

A sister survives.

BRUCE SIEVIER

Bruce Sievier, 58, lyricist, was found dead in a gas-filled room in London, April 16. Tunes for

IN MEMORY OF
BLANCHE ROTH
Beloved Wife, Mother and Grandmother
Nemo, Melvin, Sherry and Barbara Ann

which he supplied the lyrics included "Love's Last Word Is Spoken," "Her Name Is Mary," "You're Blase" and the English version of "J'Attendrai." His lyric for Rudy Weidoeft's sax solo, "Valse Vanite," had just been acquired by Robbins Music for British and American release.

He was the founder of the Songwriters' Guild and was at one time a director of the Performing Rights Society.

GLADYS SYLVANI

Mrs. Gladys McCormick-Goodhart, 68, known professionally as Gladys Sylvani, one of the first stars of the early silent films in Britain, died at her home in Alexandria, Va., April 20 after a long illness. She was the first British screen player to receive a term contract. Previously, British producers signed on actors on a picture-to-picture basis. She also appeared in early experimental color and sound pix. She came to the U.S. in 1939.

Survived by a son, daughter and four grandchildren.

SERGUIS I. MANDELL

Serguis I. Mandell, 75, violinist and teacher, died April 20 in Lakewood, N. J. Born in Moscow, he came to the U. S. in 1897. He played with legit theatre orchs in N. Y. until his retirement in 1933. He had recently been elected an honorary member of the N. Y. Local 802, Musicans Union, to which he had belonged for 50 years.

Wife and two sons survive.

HARRY A. EARNSHAW

Harry A. Earnshaw, 74, retired radio producer and writer, died April 14 in Newport Beach, Cal., after a long illness. He created the "Chandu the Magician" series and was producer-writer of "Detectives Black and Blue" before his retirement 12 years ago because of failing health.

One of his sons, Fenton Earnshaw, is a writer for Revue Productions.

BERNARD D. SIMON

Bernard D. Simon, composer and president of Music House, Inc., Buffalo, was found dead April 18 on the shore of Grand Island, near Buffalo. He had been missing since March 2.

Music House is an outlet for records and music supplies.

ALFRED WILEY BRUCE

Alfred Wiley Bruce, 79, founder-director of the Canadian Academy of Music, died April 18 in Toronto after being knocked down by a car. Since his retirement, it had been his habit to walk two or three hours a day.) A member of the Scottish Orchestra in Glasgow, he came to Canada in 1910 to join the Toronto Symphony. He also formed the Academy Chamber Music Quartet for extensive tours.

Wife survives.

FERDINAND SCHAEFER

Ferdinand Schaefer, 91, founder and conductor emeritus of Indianapolis Symphony Orchestra, died in that city April 18. Born in Dotzheim, Germany, Schaefer came to U. S. in 1902. He started the Indianapolis orch in 1931 as a cooperative enterprise in which musicians shared the gate, one of the first of its kind in the country.

Schaefer remained active as a conductor until 1937, when he was succeeded by Fabien Sevitzky.

WM. J. (BILLY) ASHE

William J. (Billy) Ashe, 82, Toledo circus clown and trapeze artist credited with giving Joe E. Brown his start in show biz, died April 16 in Maumvee Valley Hospital there after a year's illness. Ashe headed a troupe of trapeze artists known as the Flying Ashtons which Joe E. Brown joined when he left home at the age of 9. Ashe retired 25 years ago.

Two nieces survive.

MRS. HERMAN W. MAGNA

Mrs. Anna Marie Magna, 78, former dance instructor, died April 13 in Mount Vernon, N. Y. She was founder of the Magna Institute of Dancing there and had previously been a dance instructor in N. Y. She had been connected with "Hellzapoppin'," "Earl Carroll's Vanities" and other Broadway shows.

A daughter and a brother survive.

FREDERICK L. GREEN

Frederick Lawrence Green, 51, British novelist, died April 14 in Bristol, England. He was the author of "Odd Man Out" and co-author of the script for the film version, released under the same title.

Green had written 12 books, of which five were published in the U. S.

MRS. VALERIA BELL JACK

Mrs. Valeria Bell Jack, 72, one of the original Floradora Girls, died April 16 at her home in Los Angeles after a long illness. She was also in the original cast of "The Red Mill" and other oldtime Broadway shows.

At one time she was married to Frank Palmer, musical director for Florenz Ziegfeld.

ROBERT H. LANGDALE

Robert H. Langdale, 44, songwriter and arranger for WLW, Cincinnati, since 1937, died April 17 in Cincinnati from a heart attack. He was to have been married April 25 to Marjorie Devore, of the former vocal trio, the Devore Sisters.

His mother, a brother and a sister survive.

JAMES L. LaBAR

James L. LaBar onetime pianist and orch leader, died April 13 at the Veterans Hospital, Orange, N. J. LaBar, who had served in France during World War I and was gassed, had played a number of New Jersey resorts.

Wife, two sons, his mother and two sisters survive.

ROBERT C. GOSHORN

Robert C. Goshorn, 62, owner of KWOS and KWOS-FM and publisher of the Post-Tribune, Capital-News and Sunday News & Tribune, all in Jefferson City, Mo., died of a heart attack at his home there April 14.

His wife, daughter and three sisters survive.

GEORGE W. HYDER

George W. Hyder, 57, bandmaster and former president of Local 274, Musicians Protective Union, died at his West Philadlphia home April 12. He was grand bandmaster for the Elks and director of music for the Pyramid Temple of the Shrine.

Wife survives.

HARRY B. FELDMAN

Harry B. Feldman, onetime vaudeville dancer and in recent years custodian of the Schenectady, N.Y. postoffice, died April 16 of a heart attack in that city. A native of Nashville, he had appeared in vaude for many years.

Surviving are his wife, daughter and two sisters.

LUDWIG LANDY

Ludwig Landy, 65, producer of Yiddish films, died April 14 in N. Y. Pix produced by him included "Green Fields," "The Singing Blacksmith" and "Overture to Glory."

Landy was born in Vienna and came to the U. S. as a youngster.

E. M. NEWMAN

E. M. Newman, 83, author, lecturer and film producer, died April 16 in Hollywood.

He had accompanied President Theodore Roosevelt to Africa in 1908, made eight trips around the world, authored nine travel books and made 158 motion picture travelogs.

ROLLIE ASHER

Rollie Asher, 58, assistant film director, died April 18 at the Motion Picture Country Home on the Coast after a long illness.

Survived by his wife, a sister and a brother, screen writer Jerry Asher.

JOHN F. KEATING

John F. Keating, 49, head of the insurance department at RKO, died of a heart ailment April 15 in Burbank.

He was stricken while at work two days before.

Keith (Tiny) Lamb, 28, sound effects technician for 10 years, died of a heart attack April 14 while at work at the NBC studio in Hollywood. His wife and infant daughter survive.

Douglas Kirk, former bass lead with D'Oyly Carte Opera Co., died in Accrington, England, recently. His wife was known on stage as Barbara Bright.

Edward B. Riley, 88, stage doorman of the Erlanger Theatre, Chicago, died there April 17. He was a former president of the Chi billposters union.

James H. McGrath, 65, retired cafe owner, former employee of Ringling Bros. Circus and member of the stagehands union, died April 15 in Toledo.

Lew Raymond, 73, onetime vaude comic turned boxing promoter, died April 17 on a train enroute from N. Y. to Miami.

James Thurston Ryan, 70, screen and magazine writer, died April 13 at his home in Hollywod. Wife survives.

Wife, 64, of Raymond C. Hartenstine, co-owner of Sunnybrook Ballroom, Pottstown, Pa., died April 15, at her Sunnybrook home.

Ernest Simon McEvoy, 59, stage and screen actor, died April 14 at his home in Hollywood. He formerly appeared in N.Y. legit.

G. Allison Phelps, 59, freelance writer and former radio producer, died April 14 in La Crescenta, Cal., after a brief illness.

Mother, 82, of Paul and Carl Lerpae, members of Paramount's special photographic department, died April 11 in Hollywood.

Dr. Gerdinand Schaefer, 91, German-born founder in 1929 of the Indianapolis Symphony Orch, died April 18 in Indianapolis.

Father, 63, of Alexander M. Courage, musical director and arranger, died April 12 in Hollywood.

Wife or Roy Peck, still department chief at Paramount, died April 12 in Hollywood.

Tom Hanlin, 46, miner-novelist who had written five films, died in Armadale, Scotland, April 7.

Mother of Happy Lilian Lee, the Merry Yodelling Dutch girl, died in Leeds, England, March 29.

Bruce Maclachlan, 62, manager of the Central cinema, Greenock, Scotland, died in that city April 17.

Mother of Al Marsico, veteran Pittsburgh bandleader, died of cancer April 17 in Pitt.

Father, 75, of Stan Stanley, general manager of Chappell Music, died April 17 in New York.

Mother, 65, of legit producer-designer Nat Kerson died April 17 in Chicago.

Vladimir Khenkin, Russian actor, died recently in Moscow.

Studios 'Too Late'

Continued from page 1

have waited too long. We find half-hour telepix better for programming. It's doubtful if the studios will get the kind of money they've indicated they expect."

George Burke, KNBH filmbuyer, adds: "The day of fantastic film prices is gone. They'll find very few takers unless some big outfit syndicates pictures for them. There will always be a place for film, but we can't afford it on A time."

Klaus Landsberg, KTLA veepee-general manager: "You no longer have audience you once did for feature films. Time of buying bulk picture packages is definitely over. The tendency is toward small packages." Bill Phillipson, general manager, ABC-TV: "The whole price structure on feature films on television has gone downward. Sale of telepix is easier economically, also to fit into programming. We're paying less for pictures now than ever before."

George Whitney, exec veepee, KHJ-TV: "We're paying less for films now. Majors may have priced themselves out of market by waiting so long." Dick Moore, KTTV manager: "Prospect of major studios releasing 900 or 1,000 pictures in bulk to TV comes a little late for major markets. Top stars, stories, productions of major feature pictures can still be one of the leading attractions on TV, but have to be priced to compete with telepix." Fred Henry, KLAC-TV program director: "The whole future of indies is in film, television and motion picture film, but most programming will be telepix. Majors may have waited too long to get maximum out of their pictures because era of top prices is gone. We're paying much less than we ever did for films. Market for pictures is reduced, more films are available. For first time, stations are in driver's seat."

Hope's TV Nix

Continued from page 1

control of a sixth TV station in contravention of the Commission's rules and regulations."

The Bureau concluded that Metropolitan's application "must therefore be either denied or dismissed independent of any comparative consideration with the other application in this proceeding."

In reviewing the complex financial arrangements by which NBC sold KOA, the Bureau declared that the network, through various agreements, has "reserved to itself a position from which it has the ability to exert an effective influence on basic policy determinations which are, and should be, the prerogatives of the licensee of KOA only."

The 50kw KOA was sold by NBC last June for $2,250,000 to Metropolitan in which Bob Hope and Hope Productions held a 50% interest. Hope paid $175.000 in cash toward the purchase and Hope Productions gave a note for $1,250,000 payable in five years.

Hope testified at the hearings that the note would be paid off from profits of KOA and the TV station, if the company received a permit. But if the stations don't pay off, he said, "we have a quick meeting because we expect KOA-TV to pay off."

MARRIAGES

Dimitria Kokorios to Samuel Coston, Chicago, April 18. Groom is district manager of Illinois-Indiana Theatres.

Donna Lucy Hartman to James Granville Hulsey, Santa Barbara, Cal., April 18. Bride is the daughter of Don Hartman, Paramount Pictures' production supervisor; groom is a film set designer.

Cloris Leachman to George Englund, N. Y., April 19. Bride is a legit actress; he's a legit director and son of screen writer Ken Englund.

Judith Rose Balaban to Jay Ira Kanter, N. Y., April 15. Bride is the daughter of Barney Balaban, prexy of Paramount Pictures; groom is with Music Corp. of America.

Margaret Bain to Peter Casson, Leeds, England, recently. Groom is stage hypnotist.

Lila Fortier to Jack Pavis, April 18, Kankakee, Ill. Bride is in ABC auditing; groom is in net's public relations department.

Diana Fortier to Larry Buskett, Los Angeles, April 9. He's sales manager for KLAC.

Inge Jollos to Harold Gordon, Las Vegas, April 15. He's an actor.

Jo Ritchie to Don Kidwell, Kansas City, Mo., April 18. Groom is hillbilly singer with KMBC "Brush Creek Follies."

Marilyn Mills Breno to Richie Liselle, Las Vegas, April 18. He's a talent agent.

Margaret Baxter to Finlay McDermid, Jr., Berkeley, Cal., April 20. He's the son of the Warner Bros. scenario and story editor.

Kaye's Huge 744G

Continued from page 1

oned on an eight-day basis during which time he did 11 shows. Comic opened on Sunday, Jan. 18, and to conform to RKO's fiscal week, they computed subsequent weeks as of a Monday start. On that basis, he opened with $62,000.

Kaye went in on terms which called for 60% of the first $40,000 and 65% of gross beyond that. On that basis, comedian's estimated earnings are $456.036 with a weekly average of $32,574. Out of his take, Kaye had to pay the surrounding show which comprised Fran Warren, the Dunhills (3), Peiro Bros., Darvas & Julia and the Marquis Family. Kaye was also charged with a portion of the advertising.

Although Kaye has earned more in N. Y. vaude appearances, this is considered to be a much easier way of making a living. At his last Broadway engagement, at the Roxy Theatre, he was signed at $25,000 weekly, plus 50% over $110,000. He scored $37,000 the first week and after that stayed within his guarantee. However, Kaye did as much as six shows daily and rarely less than four.

The Palace would like to continue its two-a-day vaude policy, but the scarcity of names makes it impossible at this time. If any names do crop up, RKO execs would prefer to save them for the fall. Chain is watching with interest the Jack Benny show which opened Monday (20) at the Curran, San Francisco. The Betty Hutton show opens in Chicago tomorrow (Thurs.). She also played the Palace and holds the seven-day record for that house with $58,000 for 14 shows.

On Monday (27) the Palace reverts to its grind policy with four shows daily. Initial bill will include Dave Apollon, Ross & La Pierre, Buster Shaver, and Del Ray. Others are still to be booked. This layout will run for 11 days so that the house can revert to its usual Friday openings. First-run pic will be "The Blue Gardenia" (WB).

BIRTHS

Mr. and Mrs. Pat Duggan, daughter, Hollywood, April 14. Mother is Libbie Block, writer; father is a Paramount producer.

Mr. and Mrs. Jess Kimmel, daughter, N. Y., April 14. Mother is Toni Brown, former actress; father is TV director-producer.

Mr. and Mrs. Layne Britton, daughter, Santa Monica, Cal., April 13. Father is a makeup man at RKO.

Mr. and Mrs. Tommy Cooper, daughter, Middlesex, England, April 2. Father is stage and television magician.

Mr. and Mrs. Allen Woods, son, Hollywood, April 15. Father is a TV writer.

Mr. and Mrs. Hal Wettersten, daughter, Chicago, April 13. Father is a WBKB salesman.

Mr. and Mrs. Curt Gowdy, son, Boston, April 14. Father is WHDH sportscaster.

Mr. and Mrs. Alan V. Iselin, daughter, Albany, April 5. Mother is the daughter of Neil Hellman, Albany and Philadelphia exhibitor; father operates Auto-Vision in East Greenbush, N. Y.

Mr. and Mrs. John Brubaker, son, Hartford, April 4. Father is time salesman with WCCC there.

Mr. and Mrs. Herb Vigran, son, Los Angeles, April 13. Father is a radio-TV actor.

Mr. and Mrs. Jack Samuels, son, Hollywood, April 14. Child is the grandson of Frank Samuels of the William Morris Agency.

Mr. and Mrs. Ralph Fallert, daughter, Pittsburgh, April 11. Father is chief announcer at WCAE.

Mr. and Mrs. James Malone, daughter, Pittsburgh, April 10. Mother is former secretary to Ben Steerman, head of WB contact department in Pitt.

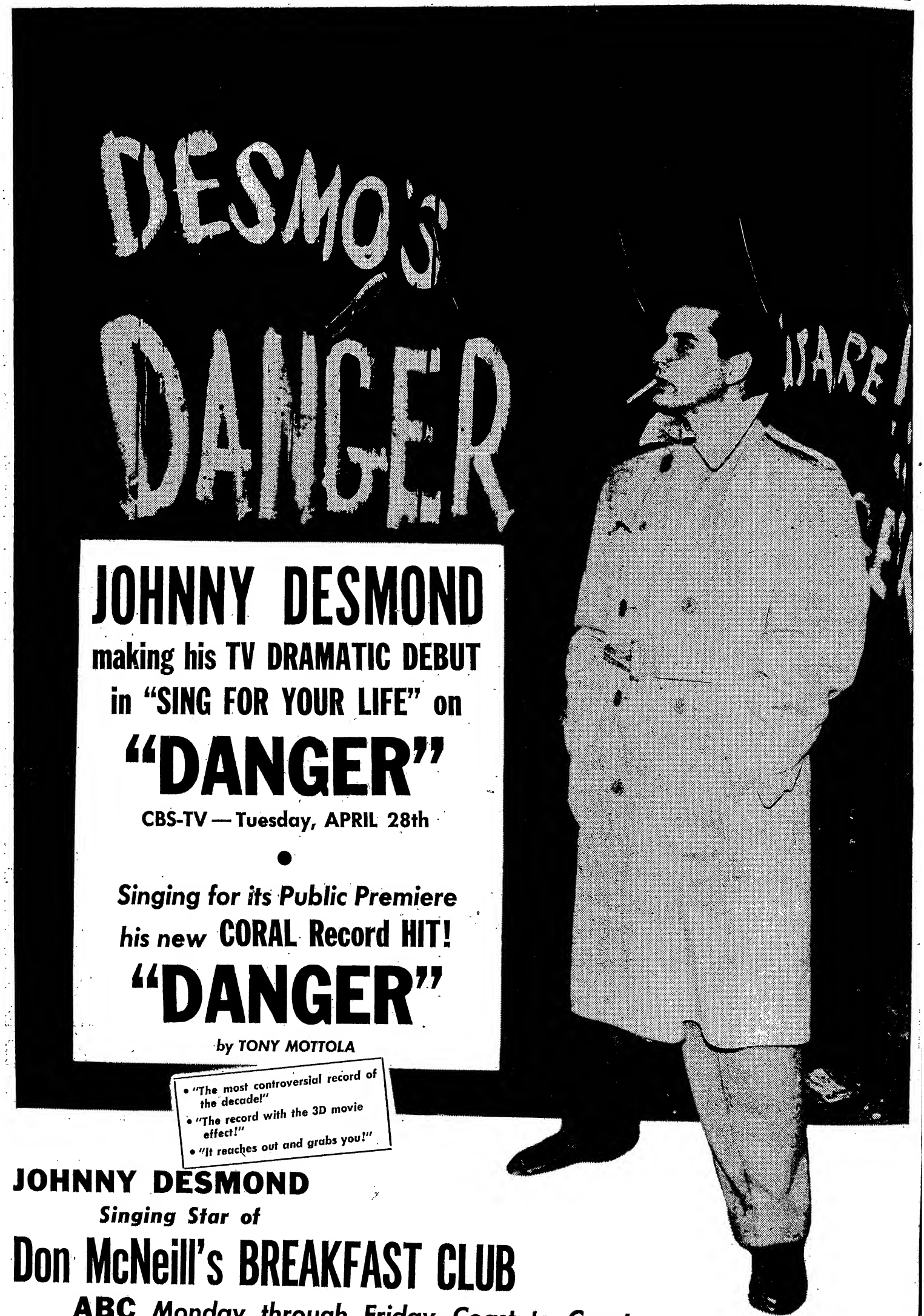
Mr. and Mrs. Harry R. Passarell, daughter, Pittsburgh, April 6. Father is the son of A. Harry Passarell, Par office manager and booker in Pitt.

Mr. and Mrs. Robert Jawer, daughter, Philadelphia, April 15. Mother is the former Lynne Barrett, TV actress; father is WPTZ commercial representative.

Mr. and Mrs. Leonardo Bercovici, daughter, Rome, April 19. Mother is film actress Marta Toren; father is a screen writer.

Mr. and Mrs. Herb Gottlieb, son, N. Y., April 15. Father is auditor for the Big Three, music firm.

Mr. and Mrs. Frank Jacoby, son, April 21, Far Rockaway, L.I. Mother, Mrs. Doris Jacoby, is an indie tele package producer; father is with the BBD&O ad agency.



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VARIETY

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SARNOFF CREDO FOR B'CASTERS

'Lost Audience' Back, Temporarily, But Wary of 3-D Gimmick Cycles

Hollywood, April 28.

Hollywood's "lost audience" has been lured back to the fold, at least temporarily, by a 3-D light in the window, but initial reactions of patrons to the first major studio offering in three dimensions indicates that it will take more than gimmicks to recreate a permanent film-going habit with that segment of the population which has wandered to other media in recent years.

Random checks of patrons attending Warners "House of Wax" showings here, in Texas and in N. Y., underline the Hollywood belief that nothing since the advent of sound has created so much excitement.

Both the filmgoers and exhibs, however, are convinced that the return of the "lost audience" will be on a short-visit basis only if the industry is saturated with films which depend more upon startle effect than on story.

Frank Lovejoy, one of the stars of "Wax" and the first top film name to return from a personal appearance tour with a 3-D film, emphasized that the hundreds of persons he talked to all expressed the fear that the stereoscopic systems would prompt a Hollywood concentration on gimmicks.

"There's no question," Lovejoy reported, "but that 3-D has created

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DAR Claims Hoss Opera 'Ridicules' West Point; It's 'Commie-Tainted'?

Washington, April 28.

Daughters of American Revolution convention last week was told that a special eye had to be kept on Hollywood because of the cases disclosed of Commie sympathies among writers and actors, and that some subversive propaganda has been detected in films by state units of the DAR motion picture committee.

In her report, Mrs. F. Allen Burt, acting chairman of the DAR national motion picture committee, said:

"Since many movie writers and actors have been either suspected of Communist sympathies, or proved to be members of the Communist Party, or of Red front organizations, it is all the more important that we, of the DAR, be ever watchful to note subversive tendencies in motion pictures. Several states report finding evidence of propaganda tending to arouse class hatred, especially hatred for businessmen and capitalists.

"One special instance of anti-American propaganda was reported from Kansas: 'As to traces of Communism in pictures, I think we are being fed class hatred and disrespect of our American institutions very subtly and cleverly.

'During the mid-semester va-

(Continued on page 79)

Petrillo Bows to Queen On Coronation Vidpix

James C. Petrillo, American Federation of Musicians prexy, has bowed to British royalty and is okaying the distribution of British TV films of the Coronation in the U. S. and Canada. Petrillo wired the British Musicians Union that he would interpose no objections to Coronation films with music.

The AFM chief said he was cooperating in this project out of deference to Queen Elizabeth. Hardie Ratcliffe, head of the British musicians union, had been holding up agreements with the TV pix distribs pending the greenlight from Petrillo.

TV Helps, Hurts In Gab Circuit's $6,000,000 Score

By FRANK RASKY

The gab circuit wound up its fair-to-middlin' $6,000,000 season this week amid grumbles and smiles, both inspired by TV. Grumbles rumbled from lecture bureaus, squawking that video this year reduced by at least 10% the national audience of over 70,000,000 persons who annually pay to be subjected to their gabbers' brainbaths. Smiles wreathed many of these same impresarios, happy because TV appearances have enhanced—in some cases, revived or completely built-up—the reputation of their clients traveling the dried-peas-and-leather-chicken circuit.

Not since Charles Dickens garnered an all-time high of $228,000 in the winter of 1867 for jolly well baffling American colonials with

(Continued on page 78)

VICTOR PREPS ALBUM ON QUEEN ELIZABETH

RCA Victor has set the middle of May for release of a documentary album framed around the major historical events in the life of Queen Elizabeth. Set, which was produced in cooperation with the British Gramophone Co. from BBC broadcast tapes, will be tied in with the June Coronation ceremonies.

Set will include the voices of the Queen and her family plus those of Winston Churchill, Franklin D. Roosevelt, Adolf Hitler and other public figures from 1926, when the Queen was born, to the present day.

NEW HORIZONS SHOWN INDUSTRY

By GEORGE ROSEN

Los Angeles, April 28.

Gen. David Sarnoff, the RCA board chairman who has reasserted himself anew in the broadcasting medium which he helped pioneer by resuming his NBC board chairmanship role, is the unquestioned "Hero" of this year's National Assn. of Radio-Television Broadcasters convention here.

If, on the eve of his official keynote address on "Facing the Future in Radio and Television Broadcasting" and his designation as recipient of the NARTB's first annual keynoter award, there is an air of expectancy among the unprecedented turnout of convention delegates, it's because the American broadcasters are looking to Sarnoff for a "Credo for Tomorrow."

Only too well do the broadcasters recall—and particularly those who decided to play it the other way—how, six years ago, at the now memorable Atlantic City convention, it was General Sarnoff who sounded the "go video" clarion call—the same Sarnoff who, in the face of repeated cautions from station managers content to ride along with sound broadcasting to "soft-pedal" television, minced no words in urging the broadcasters to hop aboard the TV bandwagon. For television's growth from infancy to its present dimension as a major factor in the American economy and society had its inception from that day, six years ago, when Sarnoff turned on the

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Hank Williams Immortal To Cornball Fans

Nashville, April 28.

Within four months of his death, Hank Williams has already assumed the mantle of an immortal to his hillbilly colleagues and fans. The devotion to the late country composer and performer is one of the most unusual sagas in show biz annals. His passing was an event that was mourned by thousands of hinterland folk and his sustained grip on the public imagination probably exceeds that of the most noted stars of the past.

Williams, in fact, is enjoying a greater popularity dead than alive. Extraordinary demand for Williams' disks, compositions, photos, autographs and other mementos are now at flood tide with no signs of an ebbing. Other country artists joined in this continuing memorial, and contributed to its mass contagion, with recorded tributes to

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U.S. Zone In Germany 'Worst' Booking For Yank Acts; GI Posts Ineptly Run

By VANCE HENRY

Frankfurt, April 28.

In all of my experiences in show business, which has included work in motion pictures, television, theatres and night clubs, I have never seen a business so poorly run as that of the entertainment section of Special Services in Europe. It can rightfully be referred to as a business because they consume more entertainment than any other organization in the world, that employs variety acts. One post alone purchased over $700,000 worth of entertainment last year. Yet, while performing under their auspices, an artist suffers more humiliation, hardships and unbearable conditions than you could ever imagine possible. The greatest majority of these conditions are due to poor organization and the fact that so many incompetent officers, with absolutely no knowledge of show business, are holding the highly important positions of entertainment officers.

In the U. S. Zone of Germany there are approximately nine military posts with their own individual entertainment office force headed by an officer ranking from Warrant Officer to Major. With only about three exceptions these officers know absolutely nothing about show business much less how to pick entertainment for

(Continued on page 24)

'Shim' Shimmy Terper Christined In Mpls.

Minneapolis, April 28.

Alvin, local burlesque house, engaged exotic dancer Robi Del Mar in the belief he was a she. But when Robi refused to striptease, manager Charlie Fox, still unaware of his sex, dismissed shim after the opening matinee.

The Saddle theatre-bar here then took Robi on, impressed by feminine looks and attire and believing, too, he was a she. When Robi deemed it advisable, however, to reveal his sex before opening, he found himself out of a job. Police regulations here prohibit female impersonations.

As a he, Robi just has finished a St. Paul Club Capitol engagement and opens at the Club 26, Milwaukee, this week.

Pocket Books Into Disk Biz With 35c Pops

In a radical development in the pop record field last week, Pocket Books, Inc., set the ball rolling for its entry into the disk biz with a new low-price label, Bell Records. The disk will be peddled at 35c. Bell's initial release is expected to be out on the market Aug. 20.

Broad trade aspect of the Pocket Books jump into the plattery biz is that the Bell disks will have a ready-made distribution outlet and probably larger than any of the majors. The disks will be distributed through the same channels as the Pocket Books, hitting bookshops, newsstands, chains as well as record shops. Several of the

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TOBIAS CLAN MAKES UP OWN TIN PAN ALLEY

The Tobias family is copping all honors as Tin Pan Alley's most numerous cleffing clan. With the recent introduction of Charles Tobias' two sons, Freddie and Jerry, into the tunesmith trade, the family's roster of writers now adds up to six.

Besides Charles, his two sons and his two brothers, Harry and Henry, there is Mrs. Charles Tobias who, under her maiden name of Edna Gladstone, wrote a hit, "The Cat's Whiskers," back in World War I on the then-existing Benson label. The three Tobias brothers, Charles, Henry and Harry, all have top ASCAP tune credits.

Last Week's 'Slaughter' Keys TV Webs' Stronger Control of Fightcasts

Reaction to last week's lightweight bout in Boston, in which champion Jimmy Carter subjected Tommy Collins to an unmerciful slaughter before the screens of millions of NBC-TV viewers, accelerated the growing conviction in the television industry that the networks must exert a controlling influence on their televised bouts.

What columnists have described as an "unhealthy" situation in the TV-fights setup has resulted from a number of factors: (1) the boxing industry itself has been described as "gangster-infested" and "unethical"; (2), some networks have handed over control of their television packages to the very promoters who have come in for criticism; and (3), calibre of announcers, according to sportswriters, has been low, lending prestige to unqualified fighters and permitting the promoters to engage in phony buildups.

Bout last week was set up between the International Boxing Club and a Boston promoter. In that specific instance, TV was not a key factor, since the gate was nearly a sellout. But Collins had a local buildup via TV, as have had a number of boxers, and public and press were unanimous in calling the fight a complete mis-

(Continued on page 68)

Red-Tainted French Film (Montand) Seen as Cannes Film Fest Winner; Booth, Clift, 'Lili' Yank Citations

By GENE MOSKOWITZ

Cannes, April 28.

With the Cannes Film Festival winding up tomorrow (Wed.) night, a straw poll indicates that the Grand Prize for the best film will go to the French "Le Salaire de la Peur" ("Wages of Sin") (reviewed in this issue). Survey also reveals that winners in other categories will be as follows: Shirley Booth, best actress for her performance in "Come Back, Little Sheba" (Par); Montgomery Clift, best actor for his portrayal of the priest in Alfred Hitchcock's "I Confess" (WB); and Vittorio De Sica as best director for the Italo "Stazione Termini." ("Terminal Station," Selznick co-production, co-starring Jennifer Jones and Montgomery Clift.)

Metro's "Lili," starring Leslie Caron, is seen as copping an award as the best selection for a particular country. Other awards in this category, according to the poll, will go to Brazil's "O Congaceiro" (also reviewed in this issue) and Finland's "Le Renne Blanc" ("The White Reindeer").

There's been a last-minute flurry of pix and film people here. Shown near the close of the Festival were "Sheba," "Termini" the Swedish "Barabbas" and Mexico's "El" ("Him"). "Peur" is the pic that started some controversy here when star Yves Montand was

(Continued on page 12)

Coronation Play First For Westminister Abbey

London, April 21.

A Coronation play, "Out of the Whirlwind," especially written for the occasion by Christopher Hassall, is to be presented in Westminster Abbey for a limited season, beginning June 10. It will be the first time in history that a play has been staged inside the Abbey, and all profits will be donated to the restoration fund.

The principal role will be played by Fay Compton and with 45 in the cast. Music will be provided by the Abbey organ and choir.

Christine's Dates

Christine Jorgensen has been signed to play Sahara Hotel, Las Vegas, July 14, for two weeks. It's her second theatrical date, first being set for the RKO Orpheum Theatre, Los Angeles; May 8 at $12,500. Sahara deal was made by Bill Miller, booking the spot, and Charlie Yates, who is representing Miss Jorgensen.

Product of Danish surgery is slated to leave for England to attend the Coronation immediately after the Orph stand and will return to the U.S. in time for the Sahara engagement.

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Jimmy Cannon Show

CBS Radio is auditioning Jimmy Cannon, sports columnist of the New York Post, for a half-hour, once-a-week show on the big city.

Program is aimed for a N. Y. heart-beat slant, stressing Cannon as a poet of the pavements rather than a sports mug.

Tiring Eddie Fisher Skips Shows at B'way Par; Peg Lee, Johnnie Ray Step In

The rugged civilian grind proved too much for former GI Eddie Fisher, who was forced to drop out of the Paramount Theatre, N. Y., show for one show Sunday (26) and two shows the following day. Peggy Lee, current at La Vie en Rose, substituted for him during his first day's absence and Johnnie Ray carried on during Monday's performances.

Fisher was forced to skip performances because of exhaustion. He had been doing from five to seven shows daily when his strength gave out. Again, the excitement of being discharged from the Army and going to work at the Paramount the same day, contributed to his collapse. He closes Tuesday (5).

LONG WAY ROUND SHIFT FOR 'LOVE'

Cost of moving "Love of Four Colonels" from the Shubert, N. Y., to the next-door Broadhurst last week came to about $4,500. That's nearly equal to a quarter of the normal weekly operating nut for the show. Although the production was merely carried across an alley, the standard regulations required the management to pay the cost of loading and unloading it on trucks and carting it around the block.

All the bills for the move have not been received by the producers, the Theatre Guild and Aldrich & Myers, but the transfer called for the payment of 11 "loads" at the Sunday rate of $60 (instead of $50 on weekdays) per load. Stagehands also got time-and-a-half for working after the performance Saturday night and all day Sunday, plus regular scale for Monday, when they set the lighting. The job took about 25 men.

Additional expense included extra-space advertising to announce the move, plus the cost of changing the signs in front of the theatre.

Wanted: Angels With Savvy (&$) for 'Church Theatre'

Harry L. Wagner, a Bronx building contractor who specializes in churches, has come up with an idea for an "inspirational theatre," which would show non-sectarian religious or spiritual films. Wagner feels such a theatre would not only fulfill spiritual needs but provide entertainment of a high moral nature. He further points out it would attract people who seldom or never enter a church.

Wagner's got a rough draft for such a theatre, and a sponsor with limited means, but he's looking for some "angels" with the funds and know-how to put it over.

Vegas as Metopera Annex

Marguerite Piazza, formerly with the Metropolitan Opera Co., will play her first nitery date at the Sahara, Las Vegas, July 14. Miss Piazza has been with the NBC-TV "Your Show of Shows" for several years.

Other former Metopera singers who have succumbed to the lure of Las Vegas dollars include Ezio Pinza, Mimi Benzell, Lauritz Melchior and James Melton. Robert Merrill, currently on the Met roster, plays the Sands Hotel, Las Vegas, in June.

HORACE HEIDT
FOR LUCKY STRIKE
Under Personal Management
JOHN LEER
111 Fifth Ave., New York

3-D Patented By British in 1862, Asquith Claims

London, April 28.

Claiming that 3-D was the subject of a British patent in 1862 and that nobody has yet seen better productions than those made by British technicians for the Festival of Britain, Anthony Asquith, prexy of the Assn. of Cine Technicians, declared at the union's annual conference that the ACT did not want to be flooded with applications for labor permits by foreign producers who claim "they have got to show us how to make these films."

If increased production is required, Asquith added, there would be no difficulty at all in British technicians being available to meet the requirements of all producers.

Asserting that 3-D is not a revolution in the way that the coming of sound was, Asquith said that films would still appeal to only two senses, sight and hearing. Also that after the novelty had worn off public support would depend on the quality of production. The first lesson, therefore, was not to substi-

(Continued on page 12)

Chartock & Parsonnet Mull G&S Pix Deal With Savoyards, Martyn Green

TV film producer Marion Parsonnet and S. M. Chartock, leading U. S. producer of Gilbert & Sullivan operettas, are talking a deal to film the works of the Savoyards both for the theatrical and video release.

Pix would be filmed at Parsonnet's Long Island City, N. Y., studio, with Chartock providing the services of his entire G&S troupe, including Martyn Green.

It's estimated that each operetta, to be filmed in Eastman color, can be brought in at about $85,000. With Chartock having the scenery, costumes and a well-rehearsed troupe, it's figured that each film can be shot in five days. Following the theatrical release, producers plan to trim the film to one hour for TV distribution.

According to present plans, no deal is contemplated with a major distrib. Pair feel that the cost of prints for a large-scale release would cut down on the profits. Plan is to follow a slow playoff, keeping about eight prints of each film in circulation at any one time.

KAY ASHTON-STEVENS' FREAK AIR ACCIDENT

Kay Ashton-Stevens, widow of the late Chicago Herald-American drama critic, is in New York's Doctors' Hospital with three fractured ribs as result of a freak plane accident suffered en route to Gotham.

Mrs. Stevens was in the powder room of the American airliner when the plane hit a sudden squall, spinning her around, and causing the injury. She was installed in the hospital upon arrival by William Randolph Hearst, Jr.

Gieseking Plays A Merry Game Of Critical Confusion On N.Y. Return

By ARTHUR BRONSON

Times change and tempers cool, but German pianist Walter Gieseking, returning to Carnegie Hall, N. Y., in recital last week (22) for the first time in 15 years, kicked up almost as much fuss as had Norwegian singer Kirsten Flagstad on her American return seven years ago. Civic officials, war vets and young Jewish pickets protested outside while, for a rarity, cops were stationed within the hall (they hadn't been even for Flagstad).

A well-behaved audience filled the hall to overflowing, with over 200 extra seats on stage. House had been reported sold out day after the first ad appeared, with 2,000 turned away since. No American pianist can do that any more. Audience gave Gieseking a warm welcome on his first appearance, then rose to continue the greeting. But it wasn't as frenzied a moment as at Flagstad's first entrance. There was less of the ugly earlier feeling of political zealots out to welcome a symbol. The audience seemed to be a cross-section of young and old music-lovers; professional music fraternity and managers, and plain pro-Germans. They liked Gieseking, roaring and rising at intermission, and demanding eight encores at the close.

There was some feeling that management had stacked the house with well-wishers to minimize trouble, but disinterested managers pooh-poohed this, claiming the sellout was real. What they did point out was that this "feeler" concert had been set up by Gieseking's own Paris manager, assisted by his Montreal representative. It

(Continued on page 68)

Lanza's Concert Trek

Hollywood, April 28.

Mario Lanza is planning a three-month concert trek around the country beginning in July.

He was scheduled to star in Metro's "Student Prince" last year, but repeated failures to report resulted in studio dropping him from contract list and filing a $5,195,888 breach of contract suit against the singer.

Larry Adler's Busy Sked As Harmonicist, Author, Lecturer and Traveller

Ottawa, April 28.

Larry Adler is a busy man these days. He's quarter-way through his autobiography, "From Hand to Mouth," which Doubleday is publishing. He also started work on a harmonic instruction course which his own firm, Larry Adler Music, will publish.

He's doing a concert at Town Hall, N. Y., May 13, and tours South Africa in July for the Jewish National Fund. In October he starts a concert tour of west Germany, with three impresarios splitting the booking, and has 27 dates guaranteed within 31 days. He hasn't been there since his 1949 troop shows, one of which, with Jack Benny, was the first USO troups to play Berlin.

A Canadian composer, Alexander Brott, on the staff of McGill University, where Adler lectured recently while playing Montreal, is writing a concerto for him. While in Ottawa he addressed the Glebe Collegiate Assembly, near the Glebe theatre, where he and Al Martino co-headlined.

Last Friday (24) he was guest soloist with the Ottawa Philharmonic Orchestra at its spring party in the Coliseum here. He presented Prime Minister Louis St. Laurent with the harmonica which he used to entertain Canadian and U. S. troops in Korea last February.

"Play it!" the crowd of 5,000 cried, and the PM rose in his box and zipped out a fast scale. He'll never replace Adler, though.

Stolz Faces Vienna Jail Rap On Alimony Claim

Vienna, April 28.

Robert Stolz, Academy Award winning composer, was ordered to debtors' prison for non-payment of alimony and for failing to attend court. Stolz was out of town with his fifth wife, Yvonne Louise.

In court, his third wife, Josephine Stolz-Zernitz, suing for $1,288, claimed Stolz had considerable property outside Austria. His lawyer said the composer had no property or cash and "his only wealth is his evening dress."

Stolz came to the U.S. when Hitler invaded Austria in 1938. He won Oscars for "Spring Parade" and "It Happened Tomorrow."

Morrison Sues For Pay On Plush Party For Ray

Hollywood, April 28.

This time it's Johnnie Ray's father-in-law who's crying.

The Weeper's in-law, Charlie Morrison, took his walls to court last week and asked for a judgment of $11,582 from Marion Davies. Amount covers the cost of catering the lavish party Miss Davies tossed for Ray and his wife, Marilyn, Morrison's daughter, last Oct. 2. Morrison's McGuire, Inc., catered the party.

Morrison's attorney, Jerry Giesler, said the sum represents all food, liquor and service, supplied at cost. Repeated demands for payment were unavailing, Giesler added, hence the court action.

Ray and Miss Morrison have since separated.

Script Before Scripture

Hollywood, April 28.

Scripter Ken Englund, busy conjuring up the new "Road to the Moon," for Bob Hope and Bing Crosby at Paramount, was unable to make the trip to New Haven for the marriage last Sunday (19) of his director-son, George, to actress Cloris Leachman. Family representation included George's mother, actress-director Mabel Albertson, and his actress-sister Patricia Englund.

Marriage, at the Yale U. chapel, was performed by Rev. Kelly Clark, an old friend of young Englund's who attended UCLA and then went on to the Yale Divinity School.

4/29

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FEAR COURT RULE OF PIX BIZ

Sen. Tobey's Pix Biz Cure-All

Washington, April 28.

Questions by Sen. Charles W. Tobey (R., N. H.) really startled the picture men at today's (Tuesday) hearing of the Senate Small Business Committee. Tobey, a member of the committee, had not hitherto attended any of the sessions on the distribution practices of the majors.

The N. H. solon, who arrived late, was scarcely in his seat, when he asked witness Charles J. Feldman, general sales manager of Universal: "Is that admissions tax still in force?"

There was a gasp in the audience, and Feldman replied meekly, "Yes, sir."

At another point, Tobey inquired, "Hasn't television been a Godsend to the film companies in selling some of their old pictures?"

"No, sir," Feldman answered, "it's no Godsend to the picture business in any form."

Tobey cut in to tell what he thought was wrong with the business. He said the theatres weren't comfortable enough. He told of going to a theatre last night, and finding there wasn't enough room for his knees to be comfortable. He said there ought to be a law requiring the theatres to provide a certain amount of cubic space per customer.

"If they would put in the same kind of seats as they have in the Motion Picture Assn.'s Little Academia screening room," said the Senator, "there would be no theatre closings."

Distribs Tell Senate Group Exhibs, Not They, Use 'Collusion' Tactics

Washington, April 28.

Sales managers for two major film companies told the Senate Small Business Committee today (Tues.) their companies were not indulging in widespread pre-release and bidding tactics, as charged by spokesmen for indie exhibitors.

Charles M. Reagan, general sales manager of Loew's, and Charles J. Feldman, sales chief for Universal, asserted further that their companies are not making inordinate profits at the expense of the exhibitors, but are operating on small margins. Both said their companies favor an arbitration system.

They were the first distrib witnesses to be heard. Other spokesmen for distribs will appear tomorrow (Wed.) and Thursday. Meantime, a hearing scheduled for Friday, at which Dept. of Justice officials were to testify, has been postponed to give the new head of the Antitrust Division opportunity to get the background of the case.

Highlights of Reagan's testimony:

Loew's has no individual stockholder who owns more than 2/10th of one 1% of the outstanding

(Continued on page 18)

Split Siamese Act?

Whether the film industry is all brotherhood, or a house divided, depended upon from which angle elements of the trade were viewed in Washington during the past week.

At a Raleigh Hotel conclave, exhibitors and film company reps, united, were mapping their campaign against the admissions tax. On Capitol Hill, at hearings before the Senate Small Business Sub-Committee, the theatremen and film execs were sounding off against each other anent pic sales policies.

'Moon' Code Nix Up for Appeal

Film company presidents, at an upcoming board meeting of the Motion Picture Assn. of America, will hear argument for reversal of the MPAA's Production Code Administration refusal to give "Moon Is Blue," Otto Preminger-F. Hugh Herbert adaptation of the legit play, its seal of approval.

Code Administration, headed by Joseph I. Breen, nixed the pic this month, presumably because of the boy-girl romancing in the subject matter. Preminger, now in N. Y., expects to receive a print of the film from Hollywood within the next day or two.

Company prexies, in their capacities as MPAA directors, will serve as an appeal board. They'll view the pic prior to weighing oral argument. Film has William Holden, David Niven and Maggie McNamara in the leads.

Hemingway's $250,000 Via 'Sea' Pic Venture

Deal is on the fire again for Leland Hayward's takeover of film rights to Ernest Hemingway's novel, "Old Man of the Sea," at a cost of $150,000 plus $100,000 for the author's services in prepping the scenario. Hayward angled for the story some time ago, but nothing materialized.

Hayward has Spencer Tracy in mind for the lead, indicating that Metro will be in on the deal since

(Continued on page 79)

'Lush Pix Era' Is Why Martin Buys 10% Col Stock

Lester Martin, head of the N. Y. investment company bearing his name, this week claimed he has bought up 30,000 additional shares of Columbia stock, bringing his control to 60,000 shares, or close to 10% of the total outstanding.

Sources close to Col's finances confirmed that Martin has been an active purchaser of the company's stock issue. At the Col annual stockholders' meeting held in N.Y. early this year he owned, or had proxies for, 32,000 shares.

Although situation in some ways parallels the Charles Green position at 20th-Fox, where Green is an active minority shareowner, Martin said this week he's interested in Col only for investment purposes. He stated he believes the entire

(Continued on page 20)

Quadrupled Print Cost, Stereo, Shipping, Boost Exhibs' 3-D Rent Tab 50%

Although actual production costs for making early 3-D films has been economical in comparison to coin outlays for many flat pictures, distrib costs for 3-D continue to mount with each new innovation. These factors alone are seen as justifying 50% rental charges, which exhibs have been accepting so far without beefs.

Addition of stereophonic sound, necessitating two extra film sound tracks, has more than quadrupled cost of the prints. A complete 3-D film show, plus stereophonic sound, costs about $1,700 as compared to $400 for a single Technicolor print. In addition to the extra prints, there's added expenditures for shipping cases, large-size reels, han-

(Continued on page 13)

WARY OF 'RELIEF' AS NEW CONTROLS

Washington hearings on methods of licensing films to theatre owners has numerous executives fearing even a greater voice in pic industry affairs on the part of the U.S. Federal Courts. Even some exhibitors, whose complaints anent film company business habits cued the current Senate Small Business Subcommittee sessions, in some instances are growing wary that the "relief" they're seeking might turn out to be new, objectionable controls.

The two sides—exhibitors and distributors—are in strong disagreement on the basic issues, of course. Theatremen allege that the pic companies are acting in contravention of the antitrust decrees entered by the courts to govern the companies' business behavior. The theatre operators are demanding a tighter policing job by the Dept. of Justice.

Distributors are answering with general denials, adding that if certain types of injustices do crop up in the buying and selling of films they could be adequately corrected by a system of industry arbitration. Privately-stated comment heard in distrib circles is that "selfish interests" are at work, that is, the complainant theatre operators simply are maneuvering for a way to buy their film product cheaper.

Regardless of the validity of the pros and cons, there's wide feeling that the Justice Dept., as spurred

(Continued on page 26)

Hollywood's 400 (Male) Laud, Lolligag Louella On 30th Anni as Scribe

Hollywood, April 28.

The town's top males, 400 strong, turned out Thursday night (23) to honor their favorite date, Louella O. Parsons, on the occasion of her 30th anni as a Hollywood scrivener. Testimonial, tossed by the Masquers, revolved around good food and good humor, with the guest of honor receiving kudos and kidding during a three-hour program.

It was the first of the Masquers' testimonial dinners ever to boast a built-in theme song. Ditty "Louella, Louella, Louella," cleffed by Jimmy McHugh and Harold Adamson, provided the evening's keynote. When the ribbing subsided, Miss Parsons was given a plaque for her "contribution to the motion picture industry and because we love her."

Pat O'Brien was toastmaster and presided over a dais that

(Continued on page 20)

Key Exhibs Wage 'Door-to-Door' War Vs. Green for 20th Proxies; Salesmen In Exchange Centres Join Battle

Group of the most influential exhibs in the east coast area are going to war against Charles Green via solicitation of 20th-Fox stockholder proxies voting in favor of that company's management. Sparking the move primarily are George J. Schaefer, former prexy of RKO, who's now in the business end of independent production, and Harry Brandt, head of Brandt Theatres.

On another front, 20th salesmen and other field reps across the country are being enlisted in the fight. They are contacting stockholders of the corporation as part of the overall campaign to bring out a heavy vote in favor of management.

Schaefer has provided the theatremen rallying to the side of 20th prez Spyros P. Skouras with a list of stockholders in their respective territories. The exhibs are taking it from that point with calls upon the investors to urge their voting support of 20th's incumbent management.

In view of the exhib "names"

(Continued on page 20)

Roz Nixes Pic

Rosalind Russell, star of the legit musical, "Wonderful Town," stated yesterday (Tues.) that she has definitely decided against making a film in the near future, in order to remain with the show.

Miss Russell, whose contract permits her to take a leave of absence for one pic assignment, had been slated to appear in her husband's, Frederick Brisson's next production.

ACT's Stand On Technicians Halts Yank 3-D Prod.

London, April 28.

Hollywood's gradual thawing of frozen coin via production in England ran into a new frost which, in view of the switch to 3-D, could chill American production on British soil for several months, although it won't affect "flat" pix.

New roadblock was thrown up by Assn. of Cine Technicians, which announced opposition to any changes in regulations governing the importation of American technical personnel. It's known that Hollywood feels, for the time being at least, that there aren't enough British technicians sufficiently familiar with 3-D to handle production requirements. Ironically, 3-D shorts were produced in England long before Hollywood began its current conversion.

ACT stand came in case of "Hell Below Zero," Alan Ladd starrer being made under the Warwick banner for Columbia. Union says it was requested to okay change in regulations to permit importation of five Hollywood technicians so the film could be shot in 3-D. Warwick insists it never had plans for anything but "flat." In any event, ACT has come out flatly against any 3-D applications from American companies because of the number of technicians involved, because "at most there is only a case for one foreign technician, a technical consultant to accompany

(Continued on page 18)

25G C'Scope Fee For Other Prods.

Apart from reserving right to pass on suitability of stories, 20th-Fox is charging producers $25,000 per pic to use its CinemaScope widescreen lens, it was learned in N. Y. Monday (27). For that amount a producer gets not only the "taking" lens, but a pair of CinemaScope projection lenses and a screen to view his rushes.

According to Al Lichtman, 20th director of sales, only deal made so far is a 10-year one with Metro, under which M-G has the right to

(Continued on page 25)

National Boxoffice Survey

3-D Demonstrates Pull; 'Wax' Leading, 'Rouge' 2d, 'Salome' 3d, 'Madame' 4th, 'Legion' 5th

Paced by "House of Wax" (WB) and stout holdover product, current session is generally brisk in key cities covered by VARIETY. Warm, sunny weather in a number of situations tended to draw the public out on the highways but on the whole exhibitors appear to be handling better-than-average trade.

"Wax," whose b.o. power was indicated last week by smash performances in several scattered cities, bounded to the top this week via sensational business racked up in some 11 keys. 3-D entry ranged from huge in Minneapolis to terrific in Philadelphia.

Runner-up is "Moulin Rouge" (UA). Although a holdover in almost all situations, this Jose Ferrer starrer is demonstrating tremendous staying power. Third spot goes to "Salome" (Col) which continues to spin the wicket handsomely in extended runs. It copped first place laurels last week.

"Call Me Madam" (20th), despite spotty grosses, is holding comfortably in fourth position after finishing third a week ago. "Desert Legion" is climbing to fifth on the strength of fancy returns in some seven situations.

"Hans Christian Andersen" (RKO), another stout b.o. performer, eased off to sixth in a string of holdover playdates. "Man in the Dark," Columbia's 3-D contender, is winding up at seventh. "Little Sheba" (Par) is eighth, "Girls of Pleasure Island" (Par), ninth and "By The Light of the Silvery Moon" (WB), tenth.

Golden Dozen is completed by "Trouble Along the Way" (WB) and "City Beneath the Sea" (U) in that order.

Of the newcomers, most impressive is "Shane" (Par) with an excellent initial date in New York. "Titanic" is holding well in its second round in L.A.

"Never Let Me Go" (M-G) is smash in Chicago. "Pony Express" (Par) looks great in Omaha, but fair in Denver. "Fair Wind to Java" (Rep) is tepid in Boston. "Hitch-Hiker" (RKO) is nice in Frisco and fair in Cleveland.

(Complete Boxoffice Reports on Pages 6 and 18.)

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DAILY VARIETY
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'Wax' (3 Wks., 30 Cities) Is Greased Lightning 3-D Grosser of $1,000,000

Despite downbeating in some quarters of 3-D with specs and the trend toward wide screen, Warner Bros.' "House of Wax," company's initial entry in the 3-D sweepstakes, is chalking up some of the heftiest b.o. coin which WB has seen in years. In a number of situations house records have been established.

Although pic has been in circulation only a few weeks, with the New York Paramount run of three weeks the longest, "Wax" already has reached a mark of close to $1,000,000. In most situations film has played only a week or two. Altogether, it has played 30 cities, with dual engagements in Los Angeles and Washington, D. C.

At the Paramount, N. Y., a total of $338,000 has been grossed, with weekly takes of $123,000, $115,000 and $100,000. It holds for part of a fourth week. Although part of the biz at the Par is attributed to the in-person engagement of crooner Eddie Fisher, plus Easter week launching, it's pointed out that the picture is doing phenomenal biz on its own in other cities.

House records for an opening week were set in San Francisco, $34,000, and Cleveland, $44,000. In Pittsburgh, where $40,000 was chalked up for a week, a weekend record was set. In Oakland, a one-day mark of $10,000 was set last Saturday (25). Paramount theatres in Los Angeles and Hollywood brought in a total of $100,000 for a week.

Picture did exceptionally sock biz in Texas, where most theatres showing the attraction were equipped with WarnerPhonic sound, WB's own stereophonic system. Returns were Dallas $25,000; Fort Worth, $30,000; Houston, $37,000; San Antonio, $40,000, and Corpus Christi, $14,000. Grosses were the biggest in years for the houses in the Texas cities.

"Wax" was a smash $25,000 in Cincinnati, a wow $15,000 in Minneapolis, a great $20,000 in Seattle, a fat $28,000 in Buffalo, and a sock $30,000 in Washington, D. C.

'Joe Louis' Turnabout

Vidpix industry has arrived, so to speak. Owing its development largely to generous borrowing of studio space, writers, directors and technicians from the theatrical filmmakers, it is now returning the favor.

For the first time, a studio specifically built for the making of telepix is being employed for the production of a theatrical film. Parsonnet TV Film Studios, Long Island City, N. Y., is being used by indie producer Sterling Silliphant for the making of "The Joe Louis Story," slated for United Artists release.

Mpls. Exhibs Charge 15c For 'Wax' Specs Plus 85c Tix Tab, Saving on Tax

Minneapolis, April 28.

Local Pantages and St. Paul's RKO Orpheum are ostensibly showing "House of Wax," Warner Bros. 3-D picture, at their regular 85c. admission (after 5 p.m.). This is the same scale as at all other Twin Cities firstrun theatres, except the Twin Cities' Worlds, which charge $1. However, it still is costing customers $1 to see "House of Wax" after 5 p.m.—unless they come to the theatre already equipped with Polaroid glasses—which none do.

Gimmick is this: Ticket purchasers are charged 85c. for admissions and 15c. for the Polaroid glasses, making a total of $1. Boxoffice window signs explain the division.

By splitting up the $1 thusly, theatres gain in revenue because, on the 15c. charged for the Polaroid specs, the houses don't have to pay the 20% Federal admission tax. Entire 15c. thus accrues to the houses. Glasses are believed to cost the theatres 10c. each.

RKO Orpheum here is in its fifth successive week of $1 after-5 p.m. admissions, having had pre-releases of "Peter Pan," "Hans Christian Andersen" and, currently, "Salome," at the boosted scale. Its $1 and that of "Moulin Rouge," a current Century pre-release locally, includes, however, the 20% federal admission tax.

Minneapolis and St. Paul Worlds went to $1, including tax, regularly, some time ago. There's also a $1.20 tariff at the Minneapolis World for box and mezzanine seats where smoking is permitted.

Encoring 'Best Years'

"Best Years of Our Lives," Samuel Goldwyn production of 1946, is being dusted off for reissue, probably in midsummer.

Film, which has proved the producer's greatest commercial success, has Myrna Loy, Frederic March, Dana Andrews and Theresa Wright in leads.

Col Holding Firm On 'Salome' Selling

Columbia plans to maintain its pre-release policy on "Salome" in face of the Senate Small Business Committee probe of alleged distrib trade practice abuses. "We're going ahead just as we announced," a Col spokesman declared. However, he noted that the policy was subject to change without notice.

Col's selling method on "Salome" has been sharply attacked by exhibs and was one of the pictures specifically cited by theatremen in testimony before the Senate body. The fact that Col has indicated that the policy is "subject to change without notice" was received by some exhibs as encouraging news. An exhib leader was inclined to accept this statement as a sign that the Senate hearing already had some effect in altering Col's policy. Latter limited pic's availability on first run to cities of 75,000 and over and by-passed the regular clearance.

Exhibs also received as heartening news a report that United Artists planned to release "Moulin Rouge" on a regular availability. The fact that UA has indicated that its terms for the picture would be stiff has not concerned subsequent-run exhibs for the moment, the feeling being that they would be able to work out the terms on an individual basis. The news that they would get the picture on a regular clearance was regarded as an indication that distribs may be dropping the pre-release system.

Loew's 42c Per Share Exceeds Forecast by 2c; 28-Wk. Net $2,000,000

Loew's 42c per-share earnings for the 28-week period ended March 12, 1953, topped by 2c the estimate given stockholders at the annual confab in March by veepee and treasurer Charles C. Moskowitz.

Answering the queries of stockholders, who were irked by the 6c per-share earning for the first 12-week quarter, Moskowitz had predicted that the 28-week stanza would end with a per-share earning of 40c.

In topping the crystal-gazing of the Loew exec, company chalked up a net operating profit for the 28-week period of $2,171,729 after Federal taxes. This sum is still subject to year-end audit and adjustments. Corresponding figure for the same period of 1952 was $3,222,040, to which was added $515,276 tax credit for previous years, bringing the net profit to 73c per share.

Second quarter ended March 12, 1953, and covering a 16-week period showed a net profit after Federal taxes of $1,839,523, equivalent to 36c a share, compared with $1,647,977 and 32c a share in the prior year. Gross sales and operating revenues for the 16 weeks were estimated at $55,853,000, compared with $55,121,000 in the previous year.

For the 28-week period, gross sales and operating revenues amounted to an estimated $93,928,000, compared with $95,693,000 in the corresponding period of the prior year.

Norling's 3-D Pitch

John A. Norling left N. Y. over the weekend by train for the Coast to conduct negotiations for licensing use of the Norling 3-D camera. Accompanying him is his counsel, H. William Fitelson, of Fitelson & Mayers.

Only outfit which so far has pacted to use the camera is RKO.

N.Y. CinemaScope Raves; Few Pans

CinemaScope, 20th-Fox widescreen system, made its eastern debut before an invited audience at the Roxy Theatre, N. Y., last week (24) with conspicuous success. Majority of exhibs attending came away glowingly enthusiastic over what they'd seen and were impressed with both the quality of the large screen reproduction and the impact of stereophonic sound.

What criticism there was—and it came primarily from technical men and execs of rival companies—centered mostly on slight fuzziness in the long shots; blur accompanying fast action; comparative lack of depth, and unusual aspect ratio of the curved 68x28 Roxy screen which practically fills the proscenium, stressing width at the expense of height.

Al Lichtman, director of sales for 20th, said the company had over 2,000 CinemaScope orders on hand, and expects to have 1,500 theatres equipped with the system by the end of the year. Provided the rate of installation can be maintained, 20th hopes to have 12,000 to 13,000 theatres equipped by the end of '54, according to Lichtman.

One-hour Roxy show, consisting essentially of the same material used on the Coast when CinemaScope was demonstrated on a 20th soundstage there, conclusively proved the great entertainment potential inherent in the new process. Screen's vast scope was particularly beneficial for panoramic landscape shots and scenes of large-scale movement, such as are used in "The Robe," 20th's first CinemaScope release.

Medium shots and closeups also came across with considerable dramatic impact and without apparent

(Continued on page 26)

20th in 'Clear Deck' For CinemaScope, To Pact 6,000 Nabes for 1 Yr. 2-D

As part of a determined attempt to "clear the decks" prior to CinemaScope, 20th-Fox expects to close at least 6,000 contracts for a full year's standard product with small-town and subsequent run theatres by Sept. 1.

Company is also urging its field sales force to go after more bookings from driveins.

Sales execs at 20th see full year's contracts as the safest way of avoiding bottlenecks and to back up playoff in keyruns. Distrib reports it has closed more than 1,450 such deals on 1953 releases so far, a sizable increase of the same period last year. Only 20th branch not represented in this type of selling is New York. Eastern and western divisions lead in the number of such contracts signed.

While drive-in revenue for 20th is ahead 45% over 1952 so far this season, sales toppers are nevertheless concerned over the volume of drivein sales in several of the branches. While it's true that sales are ahead of last year, it's also true that there are 37% more ozoners operating today along the eastern seaboard and in the central areas than there were last year.

'BESS' TO BE METRO'S FIRST WIDESCREEN PIC

Hollywood, April 28.

Metro has picked "Young Bess" as the first picture it will release for widescreen exhibition, although the film was shot in the "old fashioned" way. Studio has recut and reframed the footage to make it available for showing on the new screen.

First booking in this country is slated for Radio City Music Hall, N. Y., which is equipped with a widescreen.

Trade Rallies To 20th Vs. Green

Characteristic of the film industry is the tendency among its components—film companies, producers, exhibitors—to fight among themselves, that is, until an element from beyond the trade's confines tries to muscle in. Then it's "united we stand, etc."

The stock hassle at 20th-Fox, stirred by Charles Green, minority but vocal shareowner, has inspired a unity of action which is unique even for the film trade. For while only one company is under attack, some of the highest-placed theatre owners in the country are coming to its defense.

Impairment of 20th could hurt the entire business. The stock fight has taken on industry-wide dimensions and should be so recognized. It is feared that Green aims to maneuver personal gains. Circuit owners, rallying to 20th's side via solicitation of proxies in management's support, further, are alert to the consequences of possible liquidation, sale of the film library to telecasters, or other radical policies.

Flood of Outdoor, Biblical Specs To Flow Into Widescreen Horizon

Adoption of widescreen systems—particularly of 20th-Fox's CinemaScope—will cue a flood of "spectacle" type of pix to take best advantage of the visual impact of the new processes.

Observers see this as a positive development from the b.o. viewpoint, since big musicals, outdoor action dramas and Biblical stories are usually good draws. At the same time, there's some concern over the possibility of studios overdoing a good thing and forgetting that the crux of b.o. success is still a good story and not the exploitation of a gadget, regardless of how effective it might be at the time of its introduction.

Indication that 20th itself is concerned over the type of film that is to be made by other studios with its CinemaScope lens came last week (24) when both Al Lichtman, 20th director of sales, and Spyros P. Skouras, 20th prexy, declared that only "good" pix would be made in CinemaScope. Their remarks followed the first CinemaScope demonstration at the Roxy Theatre, N. Y.

Skouras hinted that 20th may attempt to exercise a certain amount of control over the use of its lens.

(Continued on page 18)

C. P. Skouras' NT Buy

Charles P. Skouras, president of National Theatres, is still buying shares of the company's common stock, as some other of the chain's execs have been doing.

Skouras in recent weeks acquired an additional 8,100 shares, bringing his total holdings to 27,510.

13 Keys Turn To 'Shane' Bigscreen

Number of firstrun theatres in key cities across the country are now in line for conversion of their screens to the Paramount-advocated aspect ratio of 1.66 feet in width to each foot of height, instead of the conventional 1.33 to one. Showcases are switching, beginning around May 15, for showings of Par's "Shane," as did N.Y.'s Radio City Music Hall last week.

Key spots already on the list to join in the bigscreen technique are the Denham, Denver; Mastbaum, Philadelphia; Paramount, Buffalo; Michigan, Detroit; Paramount, San Francisco; Radio City, Minneapolis; Paramount, Kansas City, and others in Boston, Washington, Fort Worth, Dallas, Houston and San Antonio.

Jerry Pickman, Par's ad-pub v.p., leaves N. Y. at the end of this week for Denver on the first leg of a tour of the various situations to start the bally rolling in advance of the openings.

Par is withholding "Shane" and George Pal's production of "War of the Worlds" from general release, to give both pix the widened screen treatment. Reissue of "Greatest Show on Earth" also may be grooved for the same type of handling initially.

N. Y. to Europe

Sir Michael Balcon
Jean Benoit-Levy
Ludwig Charell
George Cueto
Lorraine Cugat
Clifford Curzon
Dan Duryea
Andor Foldes
Cynda Glenn
Henry Hathaway
Rene Jeanmarie
Hazel McCabe
Patricia Medina
Nathan Milstein
Anthony Quinn
Thomas Scherman
Ralph Serpe
Georgé Tabori
Charles Vidor

Europe to N. Y.

Lynn Bailey
Sonio Coletti
Walt Disney
Rita Gam
Alfred Hardy
Jack Hylton
Pat Kirkwood
Francis Lopez
Harry Novak
Johnnie Ray
Ramon Vinay
Thornton Wilder

N. Y. to L. A.

DuMaresq Clavell
Alan Dary
Bernie Gould
Paul Harrison
Ben Kalmenson
Joseph Kaufman

Ohio Exhib Buys Ad To Explain His 3-D Dilemma, Still 'Watch Waiting'

Martins Ferry, O., April 28.

Because of the public confusion about 3-D, an exhibit here took newspaper ads to explain the whole D-dilemma, and why he wasn't installing equipment in his theatre.

Lou Eick, operator of the Fenray, said in extensive 330-word ad that (1) 3-D, to date, is wholly experimental and a variety of systems is being tested; (2) all pix for release in the near future require glasses and it is questionable whether the public will accept "these gadgets as a permanent requirement of their entertainment," although there are three companies producing 3-D illusions which do not require specs; (3) terms demanded of the exhibitor compel "high admission prices which are not warranted by the present state of development of this new process."

Ad winds up by saying that Eick has decided "on a policy of watchful waiting." When the confusion ends, 3-D equipment will be installed.

L. A. to N. Y.

Anna Maria Alberghetti
Fred Amsel
Jean Pierre Aumont
Tony Bartley
Sammy Cahn
Scoop Conlon
Robert Cummings
Rosemary DeCamp
Phil Van Dyke
Paulette Goddard
William Goetz
Nat Goldstone
Raymond Hatton
Sonja Henie
Red Hirshon
Victor Jory
Evelyn Keyes
David A. Lipton
Frank Loesser
Stephen Longstreet
George Montgomery
Louis B. Mayer
Jack Palance
Dinah Shore
Raymond Stross
Barry Sullivan
Danny Thomas
Mike Todd

3-D'S EQUIPMENT BOTTLENECK

Exhib Orgs' Cautious 3-D Approach

Despite enthusiastic reception of 20th-Fox's CinemaScope and the b.o. returns of Warner Bros.' 3-D "House of Wax," exhib orgs continue to warn their members to go slow on installing new equipment. Nabe and subsequent-run exhibs continue to take the cautious approach, although it appears likely that the large key houses will install screens capable of presenting all the processes currently being pitched.

While the smaller exhibs concede that an all-purpose screen may be a solution to the current confusion, they envision other problems that could conceivably add to the cost of their operation. Greatest fear of the small exhibs is that they may be forced to employ a stagehand. Latter would be required to handle the job of masking the all-purpose screen to make it suitable for reception of varied-process product.

With 20th pitching CinemaScope; Warner Bros., polaroid-type 3-D, and Universal, Paramount, Columbia and possibly Metro their own-developed widescreen methods, exhibs are in a tizzy. They feel there should be some standardization of the widescreen process, without constant bickering about the various size screens. Their point is that it doesn't make any difference if there is variance of a foot or two in screen size as long as the overall effect is the same.

COMPO Armed With Research Ammo, Continues D. C. Battle Vs. 20% Tax

Washington, April 28.

Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, and Albert Sindlinger, head of the research analysis outfit which has been active in compiling film industry statistics, will be in Washington this week working with members of the House Ways & Means Committee staff.

As a followup to COMPO's pitch at last week's hearing for repeal of the 20% Federal admission tax, Coyne and Sindlinger will be on hand to provide the House group with whatever additional data pertaining to industry economics that may be required.

Meanwhile, execs close to the tax campaign say there's no way to figure a timetable in handling of the repeal bill. After it's voted out of the Ways & Means Committee, it goes to the Rules Committee and then to the floor of the House. Having reached that point, the measure would go to the Senate.

COMPO spokesmen remained in Washington during most of last week to continue buttonholing their legislators and pressing for action on the Mason bill to eliminate the 20% bite on motion picture admissions.

However, there was no indica-

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Pix Biz's $108,000 For Brotherhood

National Conference of Christians and Jews' recent Brotherhood Week drive collected $108,486 from the film industry alone, Sol A. Schwartz, amusement industry national chairman, reported Monday (27). That's a gain of $27,288 over last year.

Schwartz credited exhibs with the better showing. Theatres this year turned in $46,100 compared to $17,000 in '52.

Par Mulls Widescreen, 3-D Short Subjects Pix

Lensing of short subjects is next in line in the industry's transition to new techniques. Paramount currently is experimenting with briefies in both 3-D and large-screen processes and will swing into actual production along these lines when "it becomes evident the market can carry them," says Oscar Morgan, Par's shorts and newsreel sales manager.

However, no shorts in the new systems are on the company's upcoming releasing sked. Morgan announced a slate of 60 shorts for the year beginning Oct. 1, 1953, plus the standard rate of two newsreel issues per week.

Par is handling 58 one-reelers in the current season thus the new lineup represents an increase of two.

Chaplin's 'Status Quo' On His 25% UA Stock Slice

Fact that Charles Chaplin has not applied for a return visa to the United States, as announced by the Dept. of Justice, and the for-sale sign on some of the comedian-producer's properties, is accompanied by a "status quo" on his 25% stock interest in United Artists. There has been no indication from Chaplin or his reps of a possible bowout from the distribution company.

Incidentally, whether UA itself has first-refusal rights on the Chaplin stock, in the event he does decide to unload, has not been clearly determined, the legalistics being unusual in view of the voting trust aspects of incumbent management's control.

Import Cut May Snafu New U.S., Spain Pix Pact

Spanish determination to give added protection to its local industry—by cutting dubbed American imports and raising the already considerable duties on U. S. pix—promises to complicate negotiations for a new Spanish film agreement. Talks get underway in N. Y. later this week following arrival here today (Wed.) of Jose A. Jimenez-Arnau, head of the Franco regime's film subcommission which runs the Spanish industry.

The last Spanish-American pact expired Feb. 28, and the Spaniards are known to be shooting for a new deal to start Aug. 1. While American industry execs are under no illusion about the difficulties of the talks, which are likely to be carried back to Spain, they are also disturbed over prospect of not receiving any new Spanish dubbing licenses until fall. They see this as another Spanish move to reduce outside competition for their own product.

Under the last deal, the Ameri-

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Govt. Toppers Map Probe Of $1,000,000 Waste In Films Made for U. S.

As part of the Eisenhower administration's economy program, Federal authorities are planning an investigation of the Government's film-making activities, it was learned this week.

A survey is contemplated to determine if there is waste and overlapping in the production of pic-

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SHORTAGES ON SCREENS, STEREO

Bottleneck in production of all-purpose screens, film magazines and stereophonic sound equipment is currently throwing the 3-D picture out of focus. Manufacturers are working overtime to catch up with the sudden demand, but, for the present at least, are lagging hopelessly behind.

Shortages are harder on exhibs, who want to play 3-D or magnified conventional pix, than they are on theatres willing to sit back and wait for CinemaScope. First CinemaScope release, "The Robe," won't be ready until October. By that time the pressure will have eased, and 20th-Fox is confident it can have about 1,000 houses equipped.

Theatre supply dealers are throwing up their hands in despair at the flood of screen orders that is inundating them in wake of Hollywood's rush into stereo and widescreen. According to a spokesman at National Theatre Supply, waiting period for all-purpose screens capable of showing pix in any medium now ranges anywhere from 16 to 20 weeks—"and even then we can't promise anything."

Exhibs can resort to sprayed screens, but they can't be used for projection of 2-D films, and taking them down is apt to crack the surface.

Equipment houses admit that 24" and 25" film magazines, which are necessary for 3-D projection, are scarcer than igloos in Haiti. This

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Ohio Solons OK Anti-Censor Bill

Columbus, April 28.

The industry won the first round of its battle to abolish film censorship in Ohio today (Tues.) when the Senate Education and Health committee of the Ohio state legislature passed the Charles A. Mosher anti-censorship bill by a vote of 5 to 3. One member of the nine-man group was absent.

Measure now goes to the rules committee, and from there to the floor of the Senate and House. Action is expected in about two weeks. Mosher bill would repeal pic scissoring in Ohio. Measure has the vigorous support of the industry via the Motion Picture Assn. of America.

Representatives of church groups, which heretofore have remained quiet on the subject, came out strongly and bitterly against the bill in a committee hearing Monday night (27).

Their attack came after the final witnesses in favor of the bill had testified. These included Robert A. Wile, executive secretary of the Independent Theatre Owners of Ohio, who pointed out that the industry had tried to test the validity of the

(Continued on page 24)

WIDESCREEN SET FOR 'FINGERS' N.Y. MAY BOW

Columbia's "5,000 Fingers of Dr. T," produced by Stanley Kramer, will be presented on widescreen when it opens on Broadway at the Criterion Theatre about the last week in May.

Criterion is installing a 1:85 to 1 screen. "5,000 Fingers" was originally shot in the conventional manner, but will receive panoramic effect via a projector lens attachment.

Presentation of "5,000 Fingers" in widescreen marks the third standard 2-D film to receive such treatment on Broadway, with the process being used at the Radio City Music Hall for Paramount's "Shane" and set for use at Loew's State for Universal's "Thunder Bay." Latter will employ a 1:85 to 1 screen, while Radio City is using a 1:66 to 1 area.

Legion Lauds H'wood KO to Reds; Denies Operation of Film Blacklist

Hollywood, April 28.

Although "things are certainly better in Hollywood today," because of studio-Legion cooperation, "the Soviet master plan went steadily ahead with complete success short of entire domination of movies for 13 years," Robert B. Pitkin declares in the May issue of American Legion Magazine in an article summing up the cooperation between the vets' group and the industry on correlating information on persons named in the Red probe. Article, entitled "The Movies and the American Legion," emphasizes that the Legion never operated or sought a blacklist but sought only to make available compilation of official records so corrections could be made where necessary.

However, Pitkin adds that almost as soon as the Legion made information available to the studios "it began to look as if it had been a mistake to trust the studios to check on such delicate information." This because Metro writer Art Cohn had a "perfectly innocent but unexplained association with a Communist newspaper (Communists had pirated his copy from the regular Oakland paper)." Pitkin said Cohn was called into an interview with an unidentified Metro veepee and "came out believing the Legion had demanded he be liquidated from industry."

He said that Cohn, in a "just rage," wrote Legion officials and Congressmen assailing the "blacklist," an impression he could have obtained only from a "crude inter-

(Continued on page 13)

SWG Ends 12-Year Ban On Advertising by Scribes

Hollywood, April 28.

Screen Writers Guild voted to abolish its ban on advertising, established 12 years ago. Majority of the members decided that publicity is an important asset to a professional writer.

As a result of the SWG action DAILY VARIETY dropped its anti-trust suit against the Guild. Suit had been filed on a friendly basis, without asking damages, to establish a principle.

Petrillo Nixes Musictracks On Video Trailers

Hollywood, April 28.

Major film studios' practice of plugging their new pictures for free on television by showing clips from the films was jolted by James C. Petrillo, head of the American Federation of Musicians. Prexy issued an order banning the use of musical soundtrack on the clips. Studios here indicated that they will continue the tieups without music.

Chief TV victim of the ban will be Ed Sullivan's "Toast of the Town," which has been showing clips of new film product every week. Most of the clips contained music. In recent weeks Metro, Warners, 20th-Fox, RKO, Paramount and Columbia have plugged their product on the "Toast" program.

In the past, the use of film music has been okayed each week by the Petrillo office. In his latest move, Petrillo invoked a clause in the AFM contract with major studios stipulating that music recorded for theatrical films may not be used on TV without union permission, and unless AFM collects 5% of the coin realized from TV. This clause is based on the sale of film to television. There is no coin involved in the use of clips.

Another reason is that musicians working regularly in television have been complaining that the growing practice of free plugs was cutting down their employment opportunities.

U.S. Distribs in France Siphon Home $2,500,000; Backlog Freed by May

American distribs in France so far have transferred home, via a variety of deals, approximately 1,000,000,000 francs (about $2,500,000) under the current deal which runs out June 30, '53. This is roughly 75% of the coin held in capital accounts and represents accrued funds up to June 30, '52.

It's expected that, by the end of May and possibly earlier, entire backlog will be cleared up, and companies will start to make deals for coin flowing into capital accounts from current earnings.

Original amount available for eventual transfer came to 2,100,000,000 francs. Under the last French film deal, $1,200,000 of this money was remittable at the official rate, with the rest to be melted via the capital account rate before there could be any deals for current revenue.

The remaining 1,600,000,000 francs ($4,000,000) could be taken out in two ways, in large chunks or via small deals, in which case the distribs were limited to a monthly 100,000,000 francs ($250,000). The companies have elected the latter

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U.S. Distribs Hail Jap Import Plan

With all but one of the distribs—Allied Artists—pleased over the way in which the Japanese government handled allocation of import licenses to the individual companies, execs now hail the procedure as a practical way out of their difficulties in agreeing on a just divvying up of permits.

It's believed that the policy followed in Japan, at the request of the distribs, may set a pattern for future allocations in that country and also for other areas. It's realized that by leaving permit allotment up to a foreign government (which proceeds strictly on the basis of local billings) some of the smaller distribs may be hurt.

At the same time, the companies consider this the lesser of two evils, since in the past they have been completely stymied in working out an overall formula, under which licenses would be allocated in N. Y. This has led to prolonged and time-consuming hassles that left no one really satisfied.

In the case of the six Jap permits, the distribs early this year finally used the grabbag technique in determining who should get them. And there was plenty of wrangling before it was finally decided to let two leftover French permits go to Loew's and Allied Artists.

Logan-Hayward Mull What D for Par Prod.

Joshua Logan and Leland Hayward have pacted to coproduce a film for Paramount but haven't decided whether it's to be in 3-D, widescreen or conventional "flat." Hayward said this week the pic will roll at about the end of this year and, he feels, the current dimension uncertainty will have cleared and decision on which process to use will more or less suggest itself.

Film, "Rear Window," will be financed by Par, directed by Alfred Hitchcock and will star James Stewart. It will be based on a Cornell Woolrich short story.

Young Bess
(COLOR)

Fine romantic drama an early years of Queen Elizabeth. Strong cast and b.o. prospects.

Hollywood, April 28.

MGM release of Sidney Franklin production. Stars Jean Simmons, Stewart Granger, Deborah Kerr, Charles Laughton; features Kay Walsh, Guy Rolfe, Kathleen Byron, Cecil Kellaway, Rex Thompson, Robert Arthur, Lea G. Carroll. Directed by George Sidney; screenplay, Jan Lustig, Arthur Wimperis; based on novel by Margaret Irwin; camera (Technicolor), Charles Rosher; editor, Ralph E. Winters; music, Miklos Rozsa. Previewed April 24, '53. Running time, 111 MINS.

Young Bess	Jean Simmons
Thomas Seymour	Stewart Granger
Catherine	Deborah Kerr
King Henry	Charles Laughton
Mrs. Ashley	Kay Walsh
Ned Seymour	Guy Rolfe
Ann Seymour	Kathleen Byron
Mr. Parry	Cecil Kellaway
Edward	Rex Thompson
Barnaby	Robert Arthur
Mr. Mims	Lea G. Carroll
Lady Tyrwhitt	Norma Varden
Robert Tyrwhitt	Alan Napier
Young Bess (6)	Noreen Corcoran
Danish Envoy	Ivan Triesault
Ann Boleyn	Elaine Stewart
Kate Howard	Dawn Addams
Mother Jack	Doris Lloyd
Archbishop Cranmer	Lumsden Hare
Sir William Paget	Lester Matthews

Margaret Irwin's fine book on the life and times of the girl who was to become England's Queen Elizabeth has been made into a remarkably engrossing motion picture. Strong on cast and in its prospects for boxoffice attention, "Young Bess" is a romantic drama told against a Tudor setting that takes perfectly to the lavish quality of the Technicolored presentation.

This is no pompous, awe-struck and stilted period piece. It is a human story, sensitively written, directed and played. Romance phases are rich in emotion; court intrigue conjures suspense, and there is a suggestion of action throughout, even though no mass clashes or extra-jammed scenes are used. Film even finds the time to take some humorous jibes at early English court pomposity and form, gaining rewarding chuckles for thus leavening the heavy, ceremonial splendor of the Tudor era.

Sidney Franklin has cast his production well, players being particularly adaptable to catching the spirit of the times and furthering the elegant quality of the presentation. The four-star bracketing of Jean Simmons, in the title role; Stewart Granger, the dashing, heroic Lord Admiral, Thomas Seymour; Deborah Kerr, the beautiful Catherine Parr; and Charles Laughton, the gross, pompous Henry VIII, insures marquee impact that can sell tickets, as well as splendid trouping. Each of the stars, as well as other individuals in the cast, contributes standout work.

George Sidney's direction displays understanding of the subject, and he ties individual scenes together into a smooth continuity with a dramatic sureness that never lets the interest flag. Screenplay by Jan Lustig and Arthur Wimperis is fine writing, deftly dialogued and sequenced to make this particular page out of history come to life compellingly.

Main story gets underway after opening sequence, a gem in itself, sets the stage for a flashback to the unhappy childhood of young Bess, her development into a young lady and the great love that took over her life before she ascended to the throne of England, the period in which the picture begins and ends. As a little girl, she was a pawn of her father's romantic moods, banished from court back to virtual exile in forbidding, lonely Hatfield House as each of her successive stepmothers test the sharpness of Henry's beheading ax, the same as her own mother, Ann Boleyn, had done.

It is not until gracious Catherine becomes queen that young Bess, now 15, takes up a more or less permanent residence in the palace, finding love and happiness with the queen and her little stepbrother, the sickly Edward. When Henry dies and the queen marries the Lord Admiral, young Bess conceals her own infatuation for the dashing hero, but her feelings are found out and used by the evil Ned Seymour, the admiral's brother.

Court intrigue and a love that will not be denied, even though it brings unhappiness to Bess, her stepmother and the admiral, eventually costs her beloved his head, even while the little King Edward is writing out the royal pardon that will save him. This story is the one being told by the two faithful old retainers, Kay Walsh and Cecil Kellaway, as the film begins, and so smoothly and gracefully does the picture slip into its recounting there is none of the vitiating effect that usually accompanies a flashback.

Performances of Miss Walsh and Kellaway will be remembered. So will the work of Guy Rolfe as the evil conspirator, a character that never once becomes flamboyantly sinister. Same can be said for Kathleen Byron, playing his scheming wife. Standing out as the small Edward is Rex Thompson. It is an endearing impersonation of a small boy beset by grown-up troubles, even though at times his dialog is mumbled, also a fault to be found with Laughton's delivery. Among the others to be remembered are Leo G. Carroll's work as young Bess' tutor and Robert Arthur's pageboy.

Technicolor photography by Charles Rosher is a work of art, like the old masters of the era, rich in light, shadow and color. Miklos Rozsa's music score is fine, never once intruding too strongly on a dramatic scene, and it is full of little identifying melodies for the humorous touches in the script. Costumes, art direction, editing by Ralph E. Winters and other technical contributions add to the film's general quality. *Brog.*

The Desert Song
(SONGS-COLOR)

Venerable musical decked out in color, but b.o. prospects appear spotty.

Hollywood, April 23.

Warners release of Rudi Fehr production. Stars Kathryn Grayson, Gordon MacRae, Steve Cochran; features Raymond Massey, Dick Wesson, Allyn McLerie, Ray Collins. Directed by Bruce Humberstone. Screenplay, Roland Kibbee; based on play by Lawrence Schwab, Otto Harbach, Oscar Hammerstein, 2d, Sigmund Romberg, Frank Mandel; camera (Technicolor), Robert Burks; editor, William Ziegler; musical numbers staged and directed by Roy Prinz; musical direction, Ray Heindorf; music adaptation, Max Steiner; song, Jack Scholl, Serge Walter. Previewed April 14, '53. Running time, 110 MINS.

Margot	Kathryn Grayson
Paul Bonnard, El Khobar	Gordon MacRae
Capt. Fontaine	Steve Cochran
Yousseff	Raymond Massey
Benjy	Dick Wesson
Azuri	Allyn McLerie
Gen. Birabeau	Ray Collins
Hassan	Paul Picerni
Mindar	Frank DeKova
Lachmed	William Conrad
Neri	Trevor Bardette
Lt. Duvalle	Mark Dana

After two times around as a film vehicle, once in 1929 and again in 1943, this venerable romantic musical has just about run out of entertainment vitamins. It has been dressed up in Technicolor hues for added flash, and cast with the familiar names of Kathryn Grayson, Gordon MacRae and Steve Cochran, but there is nothing in this version to indicate a more than spotty boxoffice pace as it plays through the general market.

Both story and the songs are well-worn. Latter wear their age with charm and are nicely delivered by Miss Grayson and MacRae, but aren't of sufficient impact to create much of a stir in this era. Listening best are the title number, "The Riff Song" and "One Alone," as well as added Jack Scholl-Serge Walter cleffing, "Gay Parisienne," which Miss Grayson uses as a special piece. Also in the musical line is a native dance by Allyn McLerie, but it, like the rest of the pic's offerings, has only mild effect.

Making a pretty picture in color and in the handsome costuming is Miss Grayson, and she serves up her tunes well. MacRae is unbelieveable as the mysterious Riff leader, but fares better on the songs. Cochran also has a hard time making anything out of his French Legionnaire role, a character who is bothered both by Miss Grayson, the general's flighty daughter, and by the fact he can't capture the Riff hero who plays Robin Hood to the natives oppressed by Raymond Massey, a cruel sheik who is plotting to overthrow the French. The game of hide-and-seek, good-versus-evil, is strung out over a long 110 minutes of footage, and Bruce Humberstone's direction can't breed much vigor into the scenes, although a sequence or two have required punch.

Eventually the Legionnaires come to realize the trickery Massey is playing, but not before MacRae, as the dashing "Red Shadow" (a term common to the character but not used in the film), and some interference by Miss Grayson, who gets herself captured by Massey's forces, make the skullduggery pretty obvious. Familiar finale has MacRae killing off his hero character, so he can assume the role of the naive student of anthropology and go into a fadeout clinch with heroine.

Dick Wesson plays a bumbling news correspondent to add some comic sparkle to the footage. Massey and William Conrad, his chief henchman, are flamboyant heavies. Allyn McLerie is lost in the role of the dancing girl who yens for the Riff hero. Ray Collins, the general, Paul Picerni, and the others are as competent as the pat scripting by Roland Kibbee allows. Rudi Fehr production supervision manages good sight values, and Robert Burks' color lensing is excellent. *Brog.*

Rome, 11 O'Clock

"Rome, 11 O'Clock," an Italian import tradeshown in N. Y. last week, was reviewed by VARIETY from Genoa May 28, 1952. *Hauck* opined that Giuseppe DeSantis' latest directorial effort will require "heavy selling abroad . . . due to its downbeat structure." Story is based upon an actual happening in Rome three years ago when a stairway, jammed with girls seeking a stenographer's job suddenly collapsed.

"Unrelenting in its indictment of society and the unemployment which it claims is the sole cause of the tragedy," the reviewer wrote, "the picture too often forgets the human angle for the social one." Direction of DeSantis, however, was praised by the critic who noted that "he draws his characters sharply throughout," Likewise, performances of Lea Padovani, Lucia Bose and Raf Vallone, among others, were commended. A.E.E. Corp. is distributing the Paul Graetz production in the U. S. Pic opens at the World Theatre, N. Y. today (Wed.).

Scandal at Scourie
(COLOR)

Charming Greer Garson-Walter Pidgeon drama of childless couple and a little orphan, burdened by poor title, but good b.o. for family trade.

Hollywood, April 28.

MGM release of Edwin H. Knopf production. Stars Greer Garson, Walter Pidgeon; co-stars Donna Corcoran; features Agnes Moorehead, Arthur Shields, Philip Ober. Directed by Jean Negulesco. Screenplay, Norman Corwin, Leonard Spigelgass, Karl Tunberg; based on story by Mary McSherry; camera (Technicolor), Robert Planck; editor, Ferris Webster; music, Daniele Amfitheatrof. Previewed April 16, '53. Running time, 89 MINS.

Mrs. Patrick J. McChesney	Greer Garson
Patrick J. McChesney	Walter Pidgeon
Patsy	Donna Corcoran
Sister Josephine	Agnes Moorehead
Father Reilly	Arthur Shields
B. G. Belney	Philip Ober
Bill Swazey	Rhys Williams
Alice Hanover	Margalo Gillmore
Artemus	John Lupton
Fred Gogarty	Philip Tonge
Mr. Leffington	Wilton Graff
Councilman Hurdwell	Ian Wolfe
Rev. Williams	Michael Pate
Edward	Tony Taylor
Nun	Patricia Tiernan
James Motley	Victor Wood
Sister Dominique	Perdita Chandler
Michael Hayward	Walter Baldwin
Mrs. Ames	Ida Moore

Charm and gentle humor mark this story of a middle-aged, childless couple and a young orphan girl who comes into their lives. Ingredients have been fashioned together in a manner that should enchant the family trade. While unnecessarily burdened with a poor title, a completely misnomer, teaming of Greer Garson, Walter Pidgeon and little Donna Corcoran will be attractive to the type of audience for which picture has the most appeal. It has word-of-mouth values for that market.

Plot is laid in Canada, and it's a gentle tale of a young Catholic orphan who wins the hearts of a childless Protestant couple and the community, but not without causing plenty of commotion that makes for chuckles, drama and tears. Quality of entertainment in the Edwin H. Knopf production is good, bearing down on sentimentality without being maudlin, and Jean Negulesco's direction smoothly coordinates and gets the best from the script, which was based on a story by Mary McSherry.

As the orphan, little Miss Corcoran sparks the story. After having accidentally caused a fire that destroyed the Catholic orphanage in which she resides, she and the other children are loaded on a train for a cross-country junket and stops, during which nuns try to find new homes for the youngsters. At Scourie, a Protestant community, Miss Corcoran wanders away, encounters Miss Garson, the wife of Pidgeon, town merchant and political figure, and charms her. The wife, in turn, persuades a reluctant Pidgeon that the girl is the child for them, thus setting off a round of troubles for all concerned.

Political opponents, chiefly Philip Ober, charge Pidgeon is using the girl to get the Catholic vote, resulting in both an indignant Miss Garson and an infuriated Pidgeon publicly trouncing him. Further trouble comes when a fellow orphan, young Tony Taylor, who has been taken in by Rhys Williams, spreads a firebug story against the girl and the school catches fire shortly thereafter. School is saved by a fortunate rain storm, but the girl has run away and the whole town turns out to find her and assure her of the position she holds in the community, bringing about a happy ending.

Two adult stars and youngster competently project the round of sentiment and humor featured in the script by Norman Corwin, Leonard Spigelgass and Karl Tunberg. Agnes Moorehead appears only briefly, but capably, as a nun at the start of the story. Arthur Shields, Ober, Williams, Margalo Gillmore and the others do their share in carrying out the story aims.

Technicolor photography by Robert Planck is of high standard, and physical values competently delivered. Daniele Amfitheatrof's music score generally fits the plot mood but is allowed to get completely out of hand during the storm sequence, thundering about the sound of the wind and rain to the point of distraction. Two traditional airs, "Green Sleeves" and "Frere Jacques," are nicely spotted. *Brog.*

Fair Wind to Java
(COLOR)

East Indian adventure yarn in color, with Fred MacMurray leading the heroics. Okay b.o. possibilities generally.

Hollywood, April 28.

Republic release of Joseph Kane production. Stars Fred MacMurray, Vera Ralston; features Robert Douglas, Victor McLaglen, John Russell, Buddy Baer, Claude Jarman, Jr., Grant Withers, Howard Petrie, Paul Fix. William Murphy. Directed by Kane. Screenplay, Richard Tregaskis; based on novel by Garland Roark; camera (Trucolor), Jack Marta; editor, Richard L. Van Enger; special effects, Howard and Theodore Lydecker; music, Victor Young. Previewed April 28, '53. Running time, 92 MINS.

Captain Boll	Fred MacMurray
Kim Kim	Vera Ralston
Saint Ebenezer Pulo Besar	Robert Douglas
O'Brien	Victor McLaglen
Flint	John Russell
King	Buddy Baer
Chess	Claude Jarman, Jr.
Jason Blue	Grant Withers
Reeder	Howard Petrie
Wilsin	Paul Fix
Ahab	William Murphy
Dancer	Sujata
Gusti	Philip Ahn
Lieutenant	Stephen Bekassy

General market will find this Republic adventure feature equipped with all the necessary ingredients to enjoy an okay boxoffice response. Piracy on the high seas, romance and adventure ashore, and a fabulous fortune in diamonds guarded by a temperamental volcano, are some of the standard pulp fiction escapism tricks that keep the film moving and living up to action market demands.

Fred MacMurray heads the cast in the screen version of Garland Roark's novel, "Fair Wind to Java," playing the sea captain out to make his fortune in the Dutch East Indies. It isn't easy for a Yankee trader to turn an honest buck there, because of the trade-exclusion policy practiced by the Dutch, but MacMurray sees a way when he gets on the scent of the diamond fortune. With assistance of Javanese dancer, Vera Ralston, whom he buys, and later marries to keep things legal, and despite difficulties imposed by Robert Douglas, a double-dealing villain who has two guises—that of an honest naturalized Dutchman and a masked pirate leader—he gets his fortune. But not from diamonds. The sea claims them when the angry volcano blows up after the heavies have invaded it.

Technical trickery is a major factor in keeping interest going along with the plot. Volcano eruption and the tidal wave it sets off are expertly devised and highly effective. Model work with square-rigged sailing ships and their reaction to wind and tides in other phases of the yarn doesn't show up nearly as well. Richard Tregaskis script gives producer-director Joseph Kane plenty of action sequences to build up and help cloak fact the performances are competent but stereotyped to demands of this type of fiction. There are several scenes of brutality, one concerned with the flogging of Miss Ralston to force the secret of the diamonds from her, which will take care of the more blood-thirsty action fans.

Victor McLaglen, Claude Jarman, Jr., Howard Petrie, Paul Fix and William Murphy are among MacMurray's followers who, in varying degrees of importance, help him best the skulduggery of Douglas, John Russell, Buddy Baer and Grant Withers. Outside of MacMurray, Miss Ralston and Douglas, though, there isn't much story-carrying by the cast. Sujata is in for one dance number in a harem sequence at Douglas' pirate hideaway.

Jack Marta's photography and special effects by Howard and Theodore Lydecker do well by the color and the technical phases of the presentation. Victor Young's music score is good. A sea chanty, "Bound for the Open Sea," and "Darling Nelly Gray," are used for group sings by McLaglen, Fix and the cast. *Brog.*

Raiders of 7 Seas
(COLOR)

Good pirate adventure yarn in color for action market. John Payne as Barbarossa and Donna Reed for femme lure.

Hollywood, April 28.

United Artists release of Global Productions (Sidney Salkow) presentation. Stars John Payne, Donna Reed; features Gerald Mohr, Lon Chaney, Anthony Caruso, Henry Brandon. Directed by Salkow. Story and screenplay, John O'Dea, Sidney Salkow; camera (Technicolor), W. Howard Greene; editor, Buddy Small; music, Paul Sawtell. Previewed April 22, '53. Running time, 87 MINS.

Barbarossa	John Payne
Alida	Donna Reed
Salcedo	Gerald Mohr
Peg Leg	Lon Chaney
Renzo	Anthony Caruso
Capt. Gotti	Henry Brandon
Dario	Skip Torgerson
Romero	Frank DeKova
Ramon	William Tannen
Pablo	Christopher Dark
Salcedo	Claire DuBrey
Pompano	Howard Freeman
Delgado	Anthony Warde

Barbarossa, the red-bearded pirate, is back plying his trade on the Spanish Main, this time as a swaggering hero in the person of John Payne. Swashbuckling buccaneer doings shape up as good material for the action market, and boxoffice returns should prove satisfactory.

Technicolored action opens with Payne escaping the Sultan of Morocco after having made free in the latter's harem. He seizes a Spanish ship loaded with prisoner slaves destined for an outpost in the West Indies. With the ship and the prisoners, now his dauntless crew, Payne enters into piratical adventures, taking loot and Donna Reed, an eyeful who is betrothed to Gerald Mohr, a Spanish officer.

In between trying to tame the spirited beauty, Payne outwits Mohr and other Spaniards until Miss Reed manages to escape. During the flight, Lon Chaney, Payne's trusted lieutenant, is murdered by Anthony Caruso, a pirate turned traitor, and Barbarossa vows to raze Havana for vengeance. Climax finds Miss Reed recognizing the pirate's worth and spoiling an ambush scheme cooked up by Mohr, who figures to win glory and the governorship of Cuba for himself by capturing the buccaneer fleet. This turn of events saves Havana from the promised sacking, but leaves Mohr with plenty of explaining to do while Payne and Miss Reed, with the by now reformed pirates, free to sail for the new land of North America.

Sidney Salkow produced and directed, as well as doing the story and screenplay with John O'Dea. Writing and direction carefully avoid the too heavily melodramatic even using a tongue-in-cheek approach, on occasion to keep a touch of lightness mixed in with the action. Playing is in the same vein, and helps make the familiar, but acceptable, plot entertaining. Payne is a good hero and Miss Reed cuts a beautiful figure in costumes of the period. Other players are up to all the demands of their characters, which are never very taxing.

W. Howard Greene has given the production and the players excellent color lensing. Paul Sawtell music score fits with the picture's movement. Included is one terp sequence at a pirate's brawl that goes with the general entertainment intent. *Brog.*

Guerrilla Girl

Crudely-made war melodrama with no entertainment merit. Lensed overseas.

Hollywood, April 22.

United Artists release of John Christian production. Stars Helmut Dantine; features Marianna, Irene Champlin, Ray Julian, Michael Vale. Directed by Christian. Screenplay, John Byrne, Ben Parker; added dialog, William Koch, William Kyriskys; camera, Charles Wecker, George Stoetzel, Sidney Zucker; editor, John Christian; music, Bernard Bossick. Previewed April 21, '53. Running time, 80 MINS.

Demetri Alexander	Helmut Dantine
Zaira	Marianna
Nina	Irene Champlin
Vanda	Ray Julian
Danov	Michael Vale
Spiro	Gerald Lee
Lakme	Charlotte Paul
Toula	Dora Weissman

There's nothing in this crudely-fashioned war melodrama that can be recommended as entertainment. Independently-made overseas by John Christian, distributed domestically by United Artists, film is a confused 80 minutes of plodding plot that rates only scant attention for lowercase bookings in the smaller spots where fill-in programmers are needed.

Footage apparently contained a few sequences that could have been sensationalized for the ballyhoo houses, but these have been so watered down in the scissoring the only s. a. left would be in the advertising.

Helmut Dantine, only name

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PIC PROD'N SIGHTS ALL-TIME LOW

'B' Gallopers Slow Thataway as TV Cues Boneyard Exit of Hoss Opry

Hollywood, April 28.

Headin' for the last roundup is the oater—the low-budget hoss opera that has been galloping thataway ever since Hollywood was a colt. Once a prosperous type of film, responsible for the rise of many a star and many a production executive, the "B" western is facing extinction.

Allied Artists is the only Hollywood studio with concrete plans for continuation of oater production. AA's schedule calls for eight per year, four of which will star Wild Bill Elliott and four will topline Wayne Morris.

Columbia still has Gene Autry under contract, but renewal of the pact is a question. A studio spokesman said: "We are not signing a new contract with Autry until returns come in on six of his pictures now in release."

Republic has six more Rex Allen oaters on its program, but is not committed to any more when the contract ends. Future of Rex Allen, the studio's other cowboy star, is uncertain. His option comes up this week.

Decline of the low-budget western is attributed to mounting production costs and tele. Nowadays, kids can see their western stars for nothing in old pictures or films made especially for TV.

Meanwhile the high-budget dramas of the great open spaces are galloping merrily along.

Dictator? No, Sez Texas Exhib; He Only Ups Tix Tabs for Deluxe Films

Dallas, April 28.

R. J. O'Donnell, veepee and general manager of Interstate Theatre Circuit, Inc., has denied here that Interstate dictates film prices in Texas.

His denial followed a statement made in Washington by Col. H. A. Cole of Dallas, complaining to Congress that Interstate set the prices Texans must pay for their screen fare.

O'Donnell said, "I deny categorically that Interstate Theatres is a dictator of movie admission prices in Texas; or that we agree with the producers of motion pictures to charge advanced prices, or conspire to set movie prices in Texas.

"Because we operate theatres in the four largest cities of Texas—Dallas, Houston, San Antonio and Forth Worth—we exhibit motion pictures generally ahead of the other cities in the state. It is, therefore, natural that what we do in our theatres generally sets an example for the rest of the state."

O'Donnell said when he negotiates for exhibition of costly road-show pictures, like "Quo Vadis," he must pay two and three times as much film rental as for an ordinary film. The producer of such a picture, and the exhibitor, he said, is entitled to make a profit on these superior pix, and in order to do so, it is necessary to advance admission prices.

Col. Cole said, "I am anxious to

(Continued on page 18)

Eric Johnston Reports To Ike on Middle East

Washington, April 28.

Eric Johnston reported to President Eisenhower yesterday (27) on his recent Point 4 survey in the Middle East.

The MPAA prexy, recently back from a European trip on film industry business, also went into Palestine and several of the Arab countries for the Point 4 program.

Grainger to N.Y.

James R. Grainger, president of RKO, returns to the homeoffice Friday (1) after a month at the studio.

He's stopping off at various exchange centres en route back to N.Y.

TOA Picks Chairmen For Nov. Chi Confab

Chicago, April 28.

Committee chairman of the 1953 convention and trade show of Theatre Owners of America at the Conrad Hilton Hotel here, Nov. 1-5, were named last week by convention topper David Wallerstein.

Meeting of the chairmen and officials from TOA's New York headquarters will be held at the end of May, at which time the convention plans will be finalized. This year the TOA trade show will be combined with that of the Theatre Equipment and Supply Manufacturers Assn.

Wolfson Warns: Separate Fact From 3-D Fancy

Hollywood, April 28.

Industry may destroy itself if it tries to "fly off in all directions at once," Mitchell Wolfson, past prexy of Theatre Owners of America, declared in a speech amplifying the keynote warning that Hollywood must standardize the new production-projection systems which Society of Motion Pictures & Television Engineers prexy Herbert Barnett sounded in opening the 73rd semi-annual conclave at the Statler Hotel.

Importance of meet, which will emphasize 3-D, other new processes, drew registration of more than 800 including members from seven countries as far away as India, Japan, Brazil. Total registration is expected to exceed 1,000.

Barnett pointed out the motion picture engineer must assume vast new responsibilities and act as stabilizing element in over exploitation of hasty conclusion prompted by competitive ambitions in the absence of overall industry considerations. He said the Society is ready to cooperate with a research council. He emphasized that unless the chosen system is supported by high quality pix, no new process of exhibition will revive the industry.

Wolfson said exhibs are so romanced, cajoled, high-pressured and in some measure deluded that the majority are confused by conflicting claims and assurances. "What we want is to separate fact from fancy, the workable from the impractical. On the heels of a supposedly authoritative announcement that present 3-D is no good

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EK SALES BOOSTED 11% FOR 1ST '53 QUARTER

Eastman Kodak sales for the first quarter of 1953 ended March 22 were approximately $133,500,000, an increase of about 11% over the comparable period in '52, Thomas J. Hargrave, EK board chairman, told stockholders at the annual meet in Flemington, N. J. yesterday (Tues.). Increase in photographic sales has been particularly pronounced.

Stockholders reelected the following to three-year terms: George H. Clark; Dr. C. E. Kenneth Mees; James F. Bell and Charles K. Flint.

Hargrave said the weighted average of prices of all EK product for the first '53 quarter was about 29% over August, '39 and the same as the average at the end of '52.

EK has budgeted $40,000,000 for plant and equipment improvement for '53, according to Hargrave. That is $8,000,000 more than was spent for that purpose in '52.

UNDER 300 PIX LIKELY IN '53

By MIKE KAPLAN

Hollywood, April 28.

Film production, down 11% in the first quarter of the year, probably will hit an all-time low in 1953 as studios wrestle with the problem of conversion to 3-D or widescreen systems, or both.

Bleak prospects for remainder of the year underline the tremendous switch in industry thinking in a space of weeks. As of Jan. 1, 1953, scheduled production by majors and independents alike totaled 366 pictures, an increase of 12 over last year. Today, best available estimates indicate the total output will be considerably under the 300-mark, unless there is a sudden return of optimism.

No accurate forecast can be made at this time of independent production for remainder of the year. The majors, however, now anticipate fewer than 250 pictures for 1953—and most studios concede that the total may be closer to 200 on the basis of present inactivity.

Warner Bros. is now in a state of suspended animation, while studio execs study public reaction to "House of Wax." Universal-International will take a three-week production hiatus, starting next week. RKO is still virtually at a standstill. Metro has only two pix on its schedule in the immediate future, although some production announcement should be forthcoming within the next week, as result of visit here of company topper Nicholas M. Schenck.

Hollywood indecision was graphically limned in a survey conducted by Richard Breen, president of the Screen Writers Guild, in an effort to determine what writing opportunities would be available to SWG members this year. Reports from the eight majors provided a picture of between 155 and 180 films tentatively scheduled, in addition to approximately 60 which have gone before the cameras in the first three months of the year.

Survey reflected top level uncertainty as to public reaction to the various new technological advances, and most studios indicate they will utilize all available new

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Metro-Loew's Broom 9 Pub-Ad Staffers In Latest Economy Move

As part of an economy move, Metro and Loew's are cutting down on their pub-ad departments, with a total of nine staffers being dimissed this week. Four Metro flacks were given their notices yesterday (Tues.), with their employment terminating Friday (1).

Staffers dropped were shorts subjects publicist Max Weinberg, advertising copywriter Sig Maitles, writer Marguerite Tazlaar and promotion man Steve Davis. Metro staffers were not members of any publicists union, but are expected to receive double severance pay.

Earlier Loew's theatres pink-slipped artists David Weisman and Bill Graziano and publicists Sam Horowitz, Bob Martin and Jerry Linden. Staffers all received double severance pay as well as vacation coin.

Jessel No Optician

Minneapolis, April 28.

In Minneapolis on the United Jewish Appeal's behalf, George Jessel told the press he plans to produce independently "Rip Van Winkle" for the films, with Jimmy Durante as Rip and Helen Traubel as Mrs. Rip.

"It won't be a three-dimensional picture, because I'm in the word business," said Jessel. "When I need glasses I'll send for an optician."

Fear Of Prod. Scarcity Mounts As 2d-Run Ops Cry, 'We're 3-D Orphans'

Loew's Gotham Toppers To Coast for Huddles

Loew's top homeoffice brass leaves for the Coast tomorrow (Thurs.) by plane for a week's confabs with studio officials on upcoming product and for a looksee at the company's technical developments.

Coastbound are prexy Nicholas M. Schenck, theatre topper Joseph R. Vogel, sales chief Charles M. Reagan and pub-ad head Howard Dietz. Schenck returned over last weekend from a Florida vacation. Charles Moskowitz, treasurer and veepee who is the top homeoffice exec during Schenck's absence, takes off for a Florida vacation tomorrow.

International chief, Arthur Loew, will also attend the Coast meeting.

Green's 'Nothing Personal' in His Skouras Battle

Charles Green, dissident 20th-Fox stockholder currently embroiled in a proxy fight with the 20th management, is dropping personal charges against 20th prexy Spyros P. Skouras as part of his bid for proxies. In fact, Green denies ever having accused Skouras of anything but company "mismanagement."

Green's puzzling position is evident from his latest proxy letter, which he started mailing Monday (27). It is confirmed by his rep in N. Y., who added the personal charges would be "difficult to document."

According to Skouras, Green has accused the 20th topper of profiting when the company called in its convertible preferred stock; owning 40% of Eidophor, and making money out of divorcement. In his special message to stockholders last week Skouras labelled these charges "categorically untrue."

It's now Green's contention that there was some misunderstanding. He says that in one specific instance at least, it was Charles Skouras, and not Spyros Skouras, whom he pinpointed as having benefited from divorcement.

In his proxy letter, Green maintained it was "utterly ridiculous" to say he would liquidate 20th if victorious in his proxy fight. He said it was his aim to curtail any phase of 20th operations "that could not be run profitably for the stockholders."

Skouras, in his message to stockholders last week (21) plugged for management's proposal to end cumulative voting at the May 5 special stockholders meet at Wilming-

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SWG VOTES TO END SUIT OVER JARRICO CREDIT

Hollywood, April 28.

Members of the Screen Writers Guild voted by an overwhelming score of 242 to 61 in favor of a board recommendation to drop the suit against RKO over screen credits for Paul Jarrico.

As the situation now stands, the film producers have a right to discharge Communist scripters or anyone who refuses to testify before the Un-American Activities Committee.

Pickford Dallas Rally

Dallas, April 28.

Mary Pickford arrived here on Sunday (26) on her national tour to sell War Bonds.

She will remain here until Wednesday (29) at the Hotel Adolphus.

Despite distrib assurance of a flow of 2-D product, fear of a product shortage among subsequent-run exhibs continues to mount. These theatre ops contend that 3-D and widescreen films, plus pre-release pix, will leave them the "orphans" of the picture business.

Suppose, they ask, a first-run house with a 21-day clearance plays such films as "Peter Pan," "House of Wax," "Hans Christian Andersen," or "Salome," all special-handling pix, just when will the films be available for the sub-runs? Small ops maintain they'll be shut out completely from hot product, or receive it at a time when its b.o. value is nil.

Three-dimensional pix, made in both 3-D and flat versions, introduce a unique problem which eventually will meet a head-on test. This involves bidding for a 3-D picture by a house not equipped for the process but that desires it in the flat version. Situation hasn't come up yet to cause a hassle, but Warner Bros., distributing "House of Wax," already has received an inquiry seeking a clarification.

Distrib, it's indicated, will take the position that the picture is presently available only in the 3-D version, and will not be ready for flat presentation until all 3-D houses in a given area have had a crack at the film. Columbia, which is releasing "Man in the Dark," is also expected to follow this policy. Tradesters anticipate some lawsuits stemming from this situation, but feel certain that the courts will side with distribs.

Another development of the 3-D and widescreen era, it's figured, may be a realignment of first-run status, with the large key houses getting first crack at the 3-D, widescreen and big-budget flat product, while the subs become first-run outlets for the non-special and small budget films.

Despite Caution Re 3-D Retool, 'Bwana' Plays 500 Houses; Figure 500 More

Although it has been released close to six months, "Bwana Devil" so far has been able to play in only about 500 theatres. Curious factor is that the film, which was the first 3-D'er, has been racking up outstanding grosses where played, but theatremen still are hesitant about retooling for it.

Adding further to the puzzle is that switching to 3-D exhibition is cheaper than converting to any other new process. It costs exhibs, for the most part, only about $1,000.

United Artists, distributor of "Bwana," figures there are now about 1,000 theatres set to project in 3-D. Many of these are first-run spots and converted subsequent to the initial "Bwana" run in their respective areas.

Normal distribution pattern at UA has major releases about 75% played off in the domestic market after the first six months. Despite its abnormally slow playoff, "Bwana" continues as one of the distrib's liveliest money-makers, with a weekly distribution revenue averaging close to $200,000.

Stars to Kick Off Palsy Drive on B'way Tomorrow

Stage, screen and TV stars will appear on Times Square tomorrow (Thurs.) to kick off the United Cerebral Palsy's 1953 campaign for $7,500,000. They will participate in ceremonies from 12:30 to 1:30 p.m.

Among those participating will be Sid Caesar, Arlene Francis, Gabby Hayes, Warren Hull, Jinx Falkenburg, Maria Riva, Jane Pickens, John Cameron Swayze, Dennis James and Marguerite Piazza. Greetings will be read from Bob Hope, UCP national life chairman, and from Jack Benny and Bing Crosby. Latter is co-chairman.

Stereopix Brighten L.A. 1st Runs; 'Wax' Torrid $60,000, 'Dark' Okay $20,000, Both 2d; 'Moon' Slow 20G

Los Angeles, April 28.

Stereopix, in second weeks, still dominate local first-runs although substantially off from their big first frames. In addition, a repeat booking of "Bwana Devil," the original 3-D feature, is getting nowhere with a sad $2,500.

New bills this session are very mild. "By the Light of the Silvery Moon" and "The System" are a slow $20,000 in three situations. "Man on the Tightrope" is pulling a slight $16,000 at four sites. A thin $5,500 is seen for the showcasing of "President's Lady" while "Serpent of the Nile" and "Ambush at Tomahawk Gap" are a modest $9,500 at two locations.

"House of Wax," a newer 3-D entry, is a solid $60,000 at two houses, down considerably from the first round, while "Man in the Dark" is latching an okay $20,000 in its second frame at two locations. Also off sharply is "Salome" in three upped scale houses. For the second stanza a moderate $26,000 is seen.

However, the extensively promoted "Titanic" is looking to a firm $15,000 or better in the second week of its Chinese showcasing. Only "Lili" continues good among the holdovers.

Estimates for This Week

Downtown, Wiltern, Beverly Hills (WT) (1,757; 2,344; 1,612; 70-$1.10) — "Light Silvery Moon" (WB) and "The System" (WB). Slow $20,000. Last week, "Trouble Along Way" (WB) (2d wk), $12,000.

Los Angeles, Iris, Uptown, Loyola (FWC) (2,097; 814; 1,715; 1,248; 70-$1.10)—"Man On Tightrope" (20th) and "Angel Street" (Indie). Slight $16,000. Last week, "Tall Texan" (Lip) and "I'll Get You" (Lip), $20,900.

Ritz (FWC) (1,370; 80-$1.50)—"President's Lady" (20th). Thin $5,500. Last week, "Man On Tightrope" (20th) (3d wk), $3,000.

Orpheum, El Rey (Metropolitan-FWC) (2,213; 861; 60-90)—"Serpent of Nile" (Col) and "Ambush Tomahawk Gap" (Col). Modest $9,500. Last week, both secondary runs.

Globe (FWC) (782; 80-$1)—"Bwana Devil" (UA) and "Magnetic Monster" (UA) (2d runs). Sad $2,500. Last week, "Moulin Rouge" (UA) (8th wk), $3,100.

Los Angeles, Hollywod Paramounts (ABC-UPT-F&M) (3,300; 1,430; 95-$1.50) — "House Wax" (WB) (2d wk). Solid $60,000. Last week, wow $95,000.

United Artists, Hawaii (UATC-G&S) (2,100; 1,106; 90-$1.50)—"Man in Dark" (Col) (2d wk). Okay $20,000. Last week, $30,000.

Hillstreet, Pantages, Four Star (RKO-UATC) (2,752; 2,812; 900; 74-$1.50)—"Salome" (Col) (2d wk). Dropping to moderate $26,000. Last week, $51,600.

Chinese (FWC) (2,048; 80-$1.50) "Titanic" (20th) (2d wk). Firm $15,000. Last week, smart $16,500.

Fine Arts (FWC) (679; 80-$1.50) —"Importance Being Earnest" (U) (2d wk). Mild $3,000. Last week, $3,900.

Canon (ABC) (533; $1.20)—"Times Gone By" (Indie) (2d wk). Neat $5,000. Last week, $7,000.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10)—"Confidentially Connie" (M-G) and "Girl Had Everything" (M-G) (2d wk). Slow $14,000. Last week, $19,000.

Wilshire (FWC) (2,296; 80-$1.50) —"Tonight We Sing" (20th) (3d wk). Dull $3,000. Last week, $3,900.

Vogue (FWC) (885; 80-$1.20)—"Lili" (M-G) (6th wk). Nifty $4,500. Last week, $4,700.

Broadway Grosses

Estimated Total Gross
This Week $612,400
(*Based on 21 theatres*)
Last Year $456,200
(*Based on 23 theatres*)

'Wax' Terrif 40G, Pitt; 'Salome' 14G

Pittsburgh, April 28.

Downtown biz generally getting a shot in arm this week from "House of Wax" at Stanley. Over weekend spots in Golden Triangle were helped by turnaway crowds for this 3-D. Biggest coin in months looms. "Salome" at Harris looks runner-up with smart session. "Girls of Pleasure Island" at Penn is disappointing. "Anna" picking Warner up a bit. Second week of "Brandy for Parson" is nice at Squirrel Hill.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"San Antone" (Rep) and "Treasure Golden Condor" (20th). Small $4,500. Last week, "Desert Legion" (U), big $8,000.

Harris (Harris) (2,200; 65-$1)—"Salome" (Col). Smart $14,000, much more than enough to hold. Last week, "Call Me Madam" (20th) (3 wk), terrif $6,500 in five days, and could have stayed.

Penn (Loew's) (3,300; 50-85)—"Girls Pleasure Island" (Par). Personal on opening day of Don Taylor, local boy, and three English girls helped getaway but too much against it and exiting Wed. night after five days with only $5,000. Last week, "Moulin Rouge" (UA) (2d wk), big $14,500.

Squirrel Hill (WB) (900; 50-85)—"Brandy for Parson" (Indie) (2d wk). Holding very nicely and should do better than $2,000 after big $2,500 opener.

Stanley (WB) (3,800; 85-$1.25)—"House of Wax" (WB). Nearly $10,000 on opening day and almost as much Sunday (26), with at least $40,000, huge, likely on week. Last week, "Destination Gobi" (20th), $7,500.

Warner (WB) (2,000; 50-85)—"Anna" (IFE). Italian picture spent a lot on campaign but it isn't paying off too well. Good $5,500 looms but not enough in view of layout in coin in newspapers. Last week, "Mildred Pierce" (WB) and "Old Maid" (WB) (reissues), $4,500.

Holdovers Strong In Toronto; 'Lady' 16G

Toronto, April 28.

With town doing top biz on holdover product at most of first runs, only newcomers are "President's Lady," big in a two-house combo, and "The Net" at the Rank showcase; but "Hans Christian Andersen," in second stanza, is still away ahead in the local gross race. Also up front in second frames are "Battle Circus" and "Desert Legion."

Estimates for This Week

Crest, Downtown, Glendale, State (Taylor) (863; 1,059; 955; 698; 35-60)—"Gunsmoke" (U) and "Problem Girls" (Col). Average $14,000. Last week, "Invasion U.S.A." (Col) and "Desperate Search" (M-G), $14,000.

Eglinton, University (FP) (1,080; 1,556; 40-75)—"President's Lady" (20th). Good $16,600. Last week, Eglinton, "The Star" (20th), $5,000; University, "I Confess" (WB) (3d wk), $8,000.

Imperial (FP) (3,373; 75-$1.25)—"Hans Christian Andersen" (RKO) (2d wk). Still smash $25,000. Last week, $31,000.

Loew's (Loew) (2,096; 40-75)—"Battle Circus" (M-G) (2d wk). Holding well at $13,000. Last week, $17,000.

Odeon (Rank) (2,390; 50-90)—"The Net" (Rank). Light $12,000. Last week, "Salome" (Col) (2d wk), $16,000.

Shea's (FP) (2,386; 40-75)—"Call Me Madam" (20th) (4th wk). Tapering to $7,000. Last week, $11,000.

Uptown (Loew) (2,743; 40-75)—"Desert Legion" (U) (2d wk). Still hefty at $9,000. Last week, $14,000.

'Rouge' Rousing $17,000 in Prov.

Providence April 28.

"Moulin Rouge" at Loew's State is way out in lead this session with sock week. Albee's "Never Wave at a WAC" is also getting a nice play. Rainy weekend helped houses all around.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Never Wave at WAC" (RKO) and "No Time for Flowers" (RKO). Lively $9,000. Last week, "Seminole" and "Girls In Night" (U), $8,000.

Majestic (Fay) (2,200; 44-65)—"Light of Silvery Moon" (WB) and "Fangs of Arctic" (AA). Slow $5,000 or near. Last week, "Desert Legion" (U) and "Jalopy" (AA), smash $10,000.

Metropolitan (Snider) (3,100; 44-65)—"High Noon" (UA) and "African Queen" (UA) (reissues) (2d wk-3 days). Fairly good $5,000. Last week, nice $8,000.

State (Loew) (3,200; 75-$1)—"Moulin Rouge" (UA). Smash $17,000 or over. Last week, "Trader Horn" (M-G) and "Sequoia" (M-G) (reissues), $13,000.

Strand (Silverman) (2,200; 44-65)—"Girls of Pleasure Island" (Par) and "Homesteaders" (AA). Nice $7,000. Last week, "Salome" (Col) (3d wk), $5,000.

'Rouge' Wham $20,000, K.C.; 'Legion' Nice 15G, 'Express' Okay at $8,000

Key City Grosses

Estimated Total Gross
This Week $2,752,200
(*Based on 24 cities, 205 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,067,100
(*Based on 24 cities, and 223 theatres.*)

'Wax' Record 44G, Cleve.; 'Hiker' 9G

Cleveland, April 28.

Big league stuff is still being shown currently by "House of Wax," soaring to a record $44,000 at the Allen. "Girls of Pleasure Island" promises only fair at the State although one of few new entrants. "Salome" still is big in second Hipp stanza. Seventh lap for Stillman's "Moulin Rouge" continues smash.

Estimates for This Week

Allen (Warners) (3,000; 85-$1.25) —"House of Wax" (WB). Lots of steam here to get record $44,000. Holds. Last week, "Trouble Along Way" (WB) (2d wk-5 days), $9,000.

Hipp (Telemanagement) (3,700; 90-$1.25)—"Salome" (Col) (2d wk). Big $20,000 or less after last folio's $34,000.

Lower Mall (Community) (585; 55-85) — "Don Camillo" (IFE). Opened today (Tues.). In ahead, "Limelight" (UA) died in third week with only $2,400.

Ohio (Loew's) (1,300; 55-85)—"Small Town Girl" (M-G) (m.o.). Okay $5,000. Last week, "Off Limits" (Par) (m.o.), $6,000.

Palace (RKO) (3,300; 55-85)—"Hitch-Hiker" (RKO). Fair $9,000. Last week, "Destination Gobi" (20th), $8,000.

State (Loew's) (3,450; 55-85)—"Girls Pleasure Island" (Par). Mild $10,000. Last week, "Small Town Girl" (M-G), same.

Stillman (Loew's) (2,700; 75-$1.25)—"Moulin Rouge" (UA) (7th wk). Smash $6,000 after $8,500 last week.

'Express' Fast $12,500, Omaha; 'Way' Good 6G, 'Hans' Fancy 8½G, 2d

Omaha, April 28.

Biz continues good this week at downtown houses. "Pony Express," aided by in-person stints of Jan Sterling, Corinne Calvert, Forrest Tucker, and others opening days, looks stout at the Orpheum. "Trouble Along Way" shapes good at the Omaha. Holdover "Hans Christian Andersen" at Brandeis and return of "Ivanhoe" at the State are strong.

Estimates for This Week

Brandeis (RKO) (1,100; 35-$1)—"Hans Christian Andersen" (RKO) (2d wk). Hefty $8,500 after $12,500 opening stanza.

Omaha (Tristates) (2,100; 20-70) —"Trouble Along Way" (WB) and "Ride Man Down" (Rep). Good $6,000. Last week, "Battle Circus" (M-G) and "Code Two" (M-G) (2d wk), $7,000.

Orpheum (Tristates) (3,000; 20-70)—"Pony Express" (Par) and "Mr. Walkie Talkie" (Lip). Great $12,500. Last week, "Ma, Pa Kettle on Vacation" (U) and "San Antone" (Rep), same.

State (Goldberg) (865; 25-76)—"Ivanhoe" (M-G) and "Train of Events" (Indie). Strong $5,500. Last week, "The Clown" (M-G) and "Confidentially Connie" (M-G), $5,000.

'Legion' Fairish $9,000, Indpls.; 'Madam' 10G

Indianapolis, April 28.

Biz is dull at first-runs here this stanza. Cold, wet weekend hurt all around. "Call Me Madam" at Indiana is boxoffice leader by slight edge, but not impressive. "Desert Legion" at Circle, looks fair as is "Sombrero" at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Desert Legion" (U) and "Murder Without Crime" (Indie). Fair $9,000. Last week, "Ma, Pa Kettle on Vacation" (U) and "Battles Chief Pontiac" (Indie). Hefty $12,500.

Indiana (Cockrill-Dolle) (3,200; (Continued on page 22)

Kansas City, April 28.

Run of upped scale films continues here with "Moulin Rouge" at the Midland getting $1 top this week. Looks great $20,000, and is holding. "Desert Legion" in Fox Midwest houses shapes nice. "Pony Express" at Paramount is topping average take after personals of Rhonda Fleming, Forrest Tucker, Corinne Calvet and Jan Sterling opening day. Second week of "Hans Christian Andersen" is strong at Missouri. Weather was wet and cold.

Estimates for This Week

Kimo (Dickinson) (504; 65-85)—"Happy Time" (Col) (4th wk). Pleasing $1,500. Last week, $1,700.

Midland (Loew's) (3,500; 35-$1)—"Moulin Rouge" (UA) Heading for great $20,000. Last week, "Small Town Girl" (M-G) and "Bandits of Corsica" (UA) at regular 50-75c scale, oke $11,000.

Missouri (RKO) (2,650; 35-65-$1)—"Hans Christian Andersen" (RKO) (2d wk). Sturdy $8,000. Last week, $14,000.

Paramount (Tri-States) (1,900; 50-75)—"Pony Express" (Par). Off to brisk start with personals three shows last Thursday. Over average $8,000 looms. Last week, "Off Limits" (Par) (2d wk), $7,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Desert Legion" (U) with "Fabulous Senorita" (Rep) added at Tower and Granada. First time for a Ladd starrer in these houses, but shapes trim $15,000 or near. Last week, "City Beneath the Sea" (U) and "San Antone" (Rep), $14,000, topping hopes.

Vogue (Golden) (550; 65-85)—"Member of Wedding" (Col) (2d wk). Good $1,800. Holds. Last week, $2,200.

'Wax' Record $34,000 in Frisco; Also in Oakland, 'Legion' 14G, 'Hiker' 13G

San Francisco, April 28.

"House of Wax" is breaking house records at the St. Francis here and at the Paramount in Oakland, across the bay. Here it is landing a terrific $34,000 to beat the mark held by "Greatest Show on Earth." In addition, "Wax" is boosting trade all along Market Street currently. On Saturday night, "Wax" hit a new all-city mark of $10,000 for one day. "Desert Legion" also shapes nice at Orpheum as is "Hitch-Hiker" at Golden Gate.

Estimates for This Week

Golden Gate (RKO) 2,850; 65-95) —"Hitch-Hiker" (RKO) and "No Time for Flowers" (RKO). Nice $13,000. Last week, "Mildred Pierce" (WB) and "Old Maid" (WB) (reissues), $9,000.

Fox (FWC) (4,651; 65-95) — "Trouble Along Way" (WB) and "Jalopy" (AA) (2d wk). Off to $7,000 in 5 days. Last week, nice $13,500.

Warfield (Loew's) (2,656; 65-95) —"Battle Circus" (M-G) (2d wk). Oke $10,000. Last week, $14,500.

Paramount (Par) (2,646; 65-95)— "The System" (WB) and "Girls Pleasure Island" (Par). Mild $10,000 in 6 days. Last week, "Desperate Search" (M-G) plus vaude headed by Duke Ellington orch and Pearl Bailey, fair $25,000 with $1.25 top.

St. Francis (Par) (1,400; 65-95)— "House of Wax" (WB). New record at huge $34,000. Last week, "Tonight We Sing" (20th) (3d wk), $3,500 in 4 days.

Orpheum (No. Coast) (2,448; 65-95)—"Desert Legion" (U) and "Luxury Girls" (UA). Nice $14,000 or near. Last week, "Man in Dark" (Col) and "Magnetic Monster" (UA) (2d wk), $10,500.

United Artists (No. Coast) (1,207; 80-$1.50)—"Moulin Rouge" (UA) (10th wk). Big $7,500. Last week, $8,500.

Stagedoor (A-R) (370; $1.20-$1.80)—"Hans Christian Andersen" (RKO) (10th wk). Big $9,000. Last week, $12,000.

Clay (Rosener) (400; 65-85) — "Importance Being Ernest" (U) (4th wk). Solid $2,600. Last week, $2,800.

Larkin (Rosener) (400; 65-85) — "Don Camillo" (Indie) (IFE) (3d wk). Big $2,800. Last week, $3,000.

Vogue (S. F. Theatres) (377; 85-$1.00)—"Times Gone By" (Indie) (2d wk). Nice $2,000. Last week, $2,800.

'Wax' Whopping $25,000, Cincy Ace; 'Wac' Oke 10G, 'Mink' Modest 5½G

Cincinnati, April 28.

Looming socko at flagship Albee, "House of Wax" is far out in front in a lineup of new bills this round and bulging the downtown total. "Never Wave at WAC" shapes okay at Palace. Capitol is in moderate gait with "Sombrero" while "Lady Wants Mink" and "Treasure of Golden Condor" are so-so at Grand and Keith's.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)—"House of Wax" (WB). Socko $25,000. Last week, "Trouble Along Way" (WB), $11,500 at normal scale.

Capitol (RKO) (2,000; 55-85)—"Sombrero" (M-G) and "Confidential Connie" (M-G). Mild $7,500. Last week, "Girls of Pleasure Island" (Par), $6,000.

Grand (RKO) (1,400; 55-85)—"Lady Wants Mink" (Rep) and "Ride a Man Down" (Rep). Modest $5,500. Last week, "Hans Christian Andersen" (RKO) (3d wk), $8,000 at 75-$1 scale.

Keith's (Shor) (1,500; 55-85)—"Treasure Golden Condor" (20th). Light $5,000 or near. Last week, "Tonight We Sing" (20th), $7,000 at $1 top.

Palace (RKO) (2,600; 55-85)—"Never Wave at WAC" (RKO). Okay $10,000 or close. Last week, "Off Limits" (Par), $10,000.

'Wax' Sockeroo $28,000, Buff.; 'Melvin' Fat 12G

Buffalo, April 28.

Easily standout this stanza is "House of Wax," soaring to a terrific total at the Paramount. "I Love Melvin" looms neat at the Buffalo. "Call Me Madam" still is big in second round at the Center.

Estimates for This Week

Buffalo (Loew's) (3,000; 40-70)—"I Love Melvin" (M-G) and "Taxi" (20th). Neat $12,000. Last week, "Moulin Rouge" (UA) (2d wk-9 days), big $15,000 at $1 top.

Paramount (Par) (3,000; 40-70)—"House of Wax" (WB). Terrific $28,000. Last week, "Girls Pleasure Island" (Par) and "Woman They Almost Lynched" (Indie), $12,000.

Center (Par) (2,100; 40-70)—"Call Me Madam" (20th) (2d wk). Big $8,500. Last week, $14,000.

Lafayette (Basil) (3,000; 40-70)—"City Beneath Sea" (U) and "Gunsmoke" (U). Good $8,000. Last week, "Salome" (Col) (3d wk), $6,500 at $1 top.

Century (20th Cent) (3,000; 40-70)—"Tall Texan" (Lip) and "I'll Get You" (Lip). Okay $9,000. Last week, "Peter Pan" (RKO) (3d wk), $8,500 at $1 top.

'LIMITS' LUSTY 18G, DET., 'ORDER' $12,000

Detroit, April 28.

This is holdover week with only two newcomers on top. Biz shapes strong. "Salome" leads pack with top coin in solid second week at Madison. "Moulin Rouge" is doing okay in fourth week at the Fox. "Off Limits" shapes good in first round at Michigan. "This Is Cinerama" rolls on at virtual capacity in sixth week at Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 80-$1.25)—"Moulin Rouge" (UA) (4th wk). Okay $20,000. Last week, $24,000.

Michigan (United Detroit) (4,000; 70-95)—"Off Limits" (Par) and "Bandits of Corsica" (UA). Good $18,000. Last week, "Back on

(Continued on page 22)

Chi Hotsy; 'Wac'-Page Lush $50,000, 'Limits' Lofty 18G, 'Let Go' Hep 18G, 'Seminole' Socko 20G, 'Rouge' 28G, 4th

Chicago, April 28.

Rainy weekend dented an anticipated hefty b.o. week. But in lead is the Chicago with Patti Page onstage and "Never Wave At Wac." Lush $50,000 looms. "Off Limits" at Palace should give the house a nifty $18,000.

Woods also is happy with "Never Let Me Go" at fast $18,000. "Little World Don Camillo" at the World is solid $6,000. Roosevelt, with "Seminole" and "Abbott and Costello Go to Mars," shapes socko $20,000. "Importance of Being Earnest," a moveover at Surf, is brisk.

Lone second-weeker, "Sombrero" at Monroe is moderate. Third week of "Call Me Madam" continues smart at the Oriental. Fourth frame of "Salome" at Grand is still lusty. Standout of extended-runs is "Moulin Rouge" at State-Lake, very big in fourth stanza.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25)—"Never Wave At Wac" (RKO) with Patti Page heading stageshow. Lusty $50,000. Last week, "Trouble Along Way" (WB) and vaude (2d wk), $23,000.

Grand (RKO) (1,500; 98-$1.50)—"Salome" (Col) (4th wk). Off to $17,000. Last week, $27,000.

Monroe (Indie) (1,000; 55-98)—"Sombrero" (M-G) (2d wk). Passable $7,000. Last week, $13,000.

Oriental (Indie) (3,400; 98-$1.25)—"Call Me Madam" (20th) (3d wk). Brisk $18,000. Last week, $22,000.

Palace (Eitel) (2,500; 98)—"Off Limits" (Par). Nifty $18,000. Last week, "Tonight We Sing" (20th) (3d wk), $8,000.

Roosevelt (B&K) (1,700; 55-98)—"Seminole" (U) and "Abbott & Costello To Mars" (U). Socko $20,000 or near. Last week, "Desert Legion" (U) and "Ma, Pa Kettle on Vacation" (U) (2d wk), $11,000.

State-Lake (B&K) (2,700; 98-$1.25)—"Moulin Rouge" (UA) (4th wk). Still smash at $28,000. Last week, $30,000.

Surf (H&E Balaban) (685; 98)—"Importance Being Earnest" (U) (m.o.). Brisk $3,500. Last week, "Crash of Silence" (Indie) (3d wk), $3,500.

United Artists (B&K) (1,700; 55-98)—"Problem Girls" (Col) and "One Girl's Confession" (Col). Neat $17,000. Last week, "Jeopardy" (M-G) and "Confidential Connie" (M-G) (2d wk), $12,000.

Woods (Essaness) (1,073; 98)—"Never Let Me Go" (M-G). Excellent $18,000 or better. Last week, "Girl Who Had Everything" (M-G) (3d wk), $9,000.

World (Indie) (587; 98)—"Little World Don Camillo" (IFE). Sturdy $6,000 or near. Last week, "Forbidden Games" (Indie) (8th wk), $3,000.

Ziegfeld (Lopert) (485; 98)—"Little Sheba" (Par) (9th wk). Strong $3,900. Last week, $4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Wax' Terrif $50,000, Philly

Philadelphia, April 28.

"House of Wax" is grabbing everything in sight. Continuous lines queued up over the weekend at the Mastbaum where Warners' 3-D film is holding forth. Elsewhere, a personal appearance of Don Taylor and three starlets failed to kick off "Pleasure Island" at the Aldine.

"Desert Legion" found an oasis at the Goldman. "City Beneath the Sea" is a washout at the Stanton snd "Lady Wants Mink" died at the World.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Girls of Pleasure Island" (Par). Thin $6,500. Last week, "Old Maid" (WB), "Mildred Pierce" (WB) (reissues), mild $5,000.

Arcadia (S&S) (625; 85-$1.20)—"Bad and Beautiful" (M-G) (12th wk). Mild $4,300. Last week, around $4,000.

Boyd (WB) (2,360; 50-99)—"Little Sheba" (Par) (3d wk). Nice $14,000. Last week, good $16,000.

Fox (20th) (2,250; 85-$1.30)—"Call Me Madam" (20th) (5th wk). Dull $9,000. Last week, big $12,500.

Goldman (Goldman) (1,200; 50-99)—"Desert Legion" (U). Trim $17,500. Last week, "Off Limits" (Par) (4th wk-5 days), oke $6,000.

Mastbaum (WB) (4,360; 85-$1.25)—"House of Wax" (WB). Terrific $50,000. Last week, "Destination Gobi" (20th), slow $12,000 or less for six days.

Midtown (Goldman) (1,000; 85-$1.50)—"Hans Christian Andersen" (RKO) (12th wk). Falling to $9,000. Last week, strong $12,000 or near.

Randolph (Goldman) (2,500; 50-99)—"Man in Dark" (Col) (2d wk). Fair $13,000. Last week, solid $25,000.

Stanley (WB) (2,900; 85-$1.25)—"Salome" (Col) (4th wk). Good $15,000. Last week, fancy $18,000.

Stanton (WB) (1,473; 50-99)—"City Beneath Sea" (U). Shallow $7,000. Last week, "Prince of Pirates" (Col) and "Jack McCall, Desperado" (Col), fair $8,000.

Trans-Lux (T-L) (500; 90-$1.25)—"Moulin Rouge" (UA) (8th wk). Fast $10,500. Last week, great $12,000.

World (G&S) (500; 60-99)—"Lady Wants Mink" (Rep). Sad $2,800. Last week, "Don Camillo" (IFE) (3d wk-5 days), okay $2,500.

'A&C' SMOOTH $7,000, PORT.; 'ROUGE' 8G, 2D

Portland, Ore., April 28.

Town is bogged down with holdover and upped-scale pix. Biz in general is good despite numerous transient name attractions. Too many ace pictures and too many raised tabs are knocking potential big grossers in the head here. Top newcomer is "Abbott-Costello Go To Mars," torrid at the Broadway. "Moulin Rouge" and "Call Me Madam" both are fancy in second sessions.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Abbott-Costello To Mars" (U) and "Law and Order" (U). Warm $7,000. Last week, "Desert Legion" (U) and "Girls In Night" (U), $8,000.

Guild (Parker) (400; 75-$1)—"Don Camillo" (IFE) (2d wk). Okay $2,000. Last week, $1,200.

Liberty (Hamrick) (1,875; 65-90)—"Battle Circus" (M-G) and "Magic Box" (Indie). Fine $8,500. Last week, "Jeopardy" (M-G) and

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'Wax' Great $20,000 in Seattle; 'Madam' 11G

Seattle, April 28.

The biggest news here this round is the great biz being registered by "House of Wax" at the Orpheum. "Call Me Madam" also is big at Fifth Avenue. "Moulin Rouge" continues sock in third Music Box round. "Girl Who Had Everything" is not displaying much at Music Hall.

Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90)—"Fort Vegeance" (AA) and "Jalopy" (AA). Good $8,500. Last week, "Jack McCall" (Col) and "Prince of Pirates" (Col), $8,700.

Fifth Avenue (Hamrick) (2,366; 65-90)—"Call Me Madam" (20th) and "Glass House" (Col). Big $11,000. Last week, "Salome" (Col) (3d wk), $6,400 at $1.25 top in 6 days.

Liberty (Hamrick) (1,650; 65-90)—"Lone Hand" (U) and "Blades of Musketeers" (FF). Mild $6,000. Last week, "Battle Circus" (M-G) and "Woman Almost Lynched" (Rep) (2d wk), $3,800 in 6 days.

Music Box (Hamrick) (850; 90-$1.25)—"Moulin Rouge" (UA) (3d wk). Sock $7,500 after $9,400 last week.

Music Hall (Hamrick) (2,263; 65-90)—"Girl Had Everything" (M-G) and "Cry of Hunted" (M-G). Slow $6,000. Last week, "Lady Wants Mink" (Rep) and "Perilous Journey" (Rep), $4,700 in 6 days.

Orpheum (Hamrick) (2,600; 90-$1.25)—"House of Wax" (WB). Great $20,000. Last week, "Anna" (IFE), $5,600 at 90c top.

Paramount (Evergreen) (3,039; 65-90)—"Off Limits" (Par) and "Marksman" (AA) (2d wk). Oke $6,000 in 6 days. Last week, $8,800.

'Wax' Mighty 30G, D.C.; 'City' $8,500

Washington, April 28.

Despite four new entries, general tenor of first-run biz here is mild with one exception. Latter is "House of Wax" at the Warner, which is packing them in despite some thumbs-down notices. "City Beneath Sea," which followed 10 weeks of "Peter Pan" at RKO Keith's, is okay as is "Under Red Sea" at Lopert's Dupont.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Sombrero" (M-G) plus vaude (4 days). Fair $13,000. Last week, "Desert Legion" (U) plus vaude, $17,000.

Columbia (Loew's) (1,174; 55-$1)—"Call Me Madam" (20th) (4th wk). Firm $14,000 after $15,000 and stays.

Dupont (Lopert) (372; 55-$1)—"Under Red Sea" (RKO). Okay $3,000. Last week, "High Noon" (UA) (16th wk), steady $3,500.

Keith's (RKO) (1,939; 55-90)—"City Beneath Sea" (U). Satisfactory $8,500. Last week, "Peter Pan" (RKO) (10th wk), $7,500.

Metropolitan (Warner) (1,200; 90-$1.25)—"Hans Christian Andersen" (RKO) (10th-final wk). Steady $6,000 after $6,500 last week.

Palace (Loew's) (2,370; 74-$1.20)—"Moulin Rouge" (UA) (4th wk). Fine $19,000 after big $22,000 and holds.

Playhouse (Lopert) (435; 55-$1)—"Little Sheba" (Par) (11th wk). Oke $3,500 after $4,000. Stays one more round.

Warner (WB) (2,174; 90-$1.25)—"House of Wax" (WB). Smash $30,000 to top town and holds. Last week, "The System" (WB), $7,500 at regular scale.

Trans-Lux (T-L) (600; 90-$1.25)—"Salome" (Col) (3d wk). Very big $12,000 after sock $15,000 last week. Holding.

Spring Clips Denver; 'Invasion' Fair $15,000

Denver, April 28.

Just an average week. Nothing big. Weather was too much competition and parks as well as roads were packed with people and cars.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—"Invasion U.S.A." (Col) and "Prince of Pirates" (Col), day-date with Tabor, Webber. Fair $6,000. Last week, "Kansas Pacific" (AA) and "Fort Vengeance" (AA) $5,500.

Broadway (Wolfberg) (1,200; 50-85)—"Tonight We Sing" (20th). Fair $6,500. Last week, "Jeopardy" (M-G), $6,000.

Denham (Cockrill) (1,750; 50-85)—"Pony Express" (Par). Okay $10,500. Last week, "Girls of Pleasure Island" (Par), $8,000.

Denver (Fox) (2,525; 70-$1)—"Salome" (Col), day-date with

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B'way Booms; 'Shane' Socko 150G, 'Wac' Shapely 25G, 'Face' Fancy 13G, 'Sombrero' 16G, 'Wax'-Fisher 100G, 3d

Although Broadway deluxe film theatres had to contend with spring weather, which took thousands outdoors, first-run business continues very strong this stanza. Four new bills helped to give the Street a nice boost which was all the more welcome in view of the number of extended-run films current. Rain early Sunday (26) morning ended before noon. This did not help trade particularly, especially in view of the thousands who took in the Giants-Dodgers baseball game that afternoon.

Pacing the field is "Shane" with stageshow at the Music Hall. Pic is launching the Hall's new giant panoramic screen. A sock $150,000 looms for first session with strong reviews helping. "Never Wave at Wac" shapes fancy $25,000 in initial week at the Astor.

"Angel Face," also new, is heading for a good $13,500 at the Mayfair. Initial round of "Sombrero" landed a fairly good $16,000 at the State.

Standout holdover is "House of Wax" with Eddie Fisher heading stageshow at the Paramount. Although in the third week, this combo looks to hit great $100,000. "Call Me Madam" with iceshow onstage continues big with $70,000 in prospect for current (5th) round at the Roxy.

"Salome" finished its fifth stanza at the Rivoli with a very strong $30,000. "The Assassin" is holding nicely with $7,000 in second week at the Sutton.

"Moulin Rouge" this week will break the old longrun mark held by "Gone With Wind" at the Capitol. It hit a great $35,000 in 11th frame ended last night (Tues.). By playing through next Friday (1), "Rouge" will have topped the old record, with the prospect of going a 14th week if current pace is maintained the way it has been in recent sessions.

"Hans Christian Andersen" has concluded its run at the arty Paris Theatre after 22 weeks, but is continuing on at the Criterion, now being okay in its 23d round. Pic held at an okay $8,500 in 21st week. "The Freshman," silent-era Harold Lloyd comedy, supplanted yesterday (Tues.) at the Paris.

Estimates for This Week

Astor (City Inv.) (1,300; 80-$1.80)—"Never Wave at Wac" (RKO). Initial week ending today (Wed.) looks fine $25,000. In ahead, "Off Limits" (Par) (4th wk-5 days), okay $14,000 but winding up very strong run.

Broadway (Cinerama) (1,250; 90-$2.80)—"Cinerama" (Indie) (31st wk). The 30th session ended yesterday (Tues.) was $40,000, very socko for this stage of run, after $40,500 for 29th week. Stays on.

Baronet (Reade) (430; 90-$1.50)—"Importance of Being Earnest" (U) (19th wk). The 18th week ended Sunday (26) held at $3,600 after okay $3,800 for 17th frame. Holding another round, with "I Believe in You" coming in May 4.

Capitol (Loew's) (4,820; 70-$1.80)—"Moulin Rouge" (UA) (12th wk). The 11th frame ended last night (Tues.) held in amazing fashion with wow $35,000 after $36,500 for 10th week. Pic has only to go three days of current (12th) week to topple old all-time high held by "Gone With Wind" (M-G) which ran 11 weeks plus two days. "Rouge" now running strong enough to stay 13 weeks or longer.

Criterion (Moss) (1,700; 85-$2.20)—"Hans Christian Andersen" (RKO) (23rd wk). The 22d frame ended Monday (27) was okay $8,500 after $12,400 for 21st week. Continues.

Fine Arts (Davis) (468; 90-$1.80)—"The Promoter" (U) (27th wk). The 26th stanza ended Monday (27) held at $3,200, same as last 25th week. "Fanfan the Tulip" (Indie) opens May 4.

Globe (Brandt) (1,500; 60-$1.50)—"Invasion U.S.A." (Col). Opens today (Wed.). In ahead, "Man in Dark" (Col) (3d wk), nice $16,000 after socko $21,000 for second week.

Holiday (Per-Rose) (950; 60-$1.20)—"Hitch-Hiker" (RKO). Opens today (Wed.). In ahead, "Tall Texan" (Lip) (3d wk-5 days), okay $5,000 after $7,500 for second week.

Mayfair (Brandt) (1,736; 70-$1.80)—"Angel Face" (RKO). First session ending tomorrow (Thurs.) looks to hit good $13,500 or close. In ahead, "Jeopardy" (M-G) (4th wk-4 days), $6,000 after okay $11,500 for third full week.

Normandie (Normandie Theatres) (592; 95-$1.80)—"Murder Will Out" (Indie) (5th wk). Fourth round ending next Friday (1) is holding to about $7,500 after solid $8,500 for third week. Stays on indef.

Palace (RKO) (1,700; 65-$1.20)—"Blue Gardenia" (WB) with eight acts of vaude. New summer policy opened Monday (27). Last week, Danny Kaye and all-vaude bill (14th wk-8 days), giant $55,000 at $6 top, with extra day, Sunday (26). The 13th week was $49,000.

Paramount (Par) (3,664; 80-$1.80)—"House of Wax" (WB) with Eddie Fisher topping stage bill (3d wk). Current stanza ending tomorrow (Thurs.) continues terrific with $100,000 in prospect this round. Second week was sock $115,000. Fisher was out one show Sunday and some performances Monday, with Peggy Lee and Johnnie Ray among those who filled in for him. Bill now holds over five days of fourth stanza, according to present plans.

Paris (Indie) (568; $1.25-$1.80)—"The Freshman" (Indie). Opened yesterday (Tues.). In ahead, "Hans Christian Andersen" (RKO) (22d wk), was $3,800 after $4,800 in 21st week.

Rivoli (UAT) (2,092; 95-$1.80)—"Salome" (Col) (6th wk). The fifth round ended last night (Tues.) continued strong at $30,000 or near after big $35,000 for fourth week.

Radio City Music Hall (Rockefellers) (5,945; 90-$2.40)—"Shane" (Par) with stageshow. Initial week of pic on the Hall's huge new panoramic screen looks socko $150,000. Holds, naturally. This is unusually big trade for this time of year without benefit of any holidays. Last week, "By Light of Silvery Moon" (WB) with Easter stageshow (4th wk), fine $126,000 to close a smash 4-week run.

Roxy (20th) (5,886; 50-$2.20)—"Call Me Madam" (20th) and iceshow onstage (6th-final wk). Fifth session ended last night (Tues.) was big $70,000 after fancy $80,000 for fourth round.

State (Loew's) (3,450; 85-$1.80)—"Sombrero" (M-G) (2d wk). Initial week ended yesterday (Tues.) was fairly good $16,000 or near. In ahead, "I Love Melvin" (M-G) (2d wk-6 days), fair $11,000.

Sutton (R&B) (561; 90-$1.50)—"The Assassin" (UA) (2d wk). Initial holdover frame ending tomorrow (Thurs.) still looks big at $7,000 after sock $11,500 opener.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Justice Is Done" (Burstyne) (9th wk). Eighth round ended Sunday (26) was $3,800 after nice $4,700 for seventh week.

Trans-Lux 52nd St. (T-L) (540; 90-$1.50)—"Lili" (M-G) (8th wk). Seventh session ended Monday (27) continued very smash with $9,000 after $10,600 for sixth week.

Victoria (City Inv.) (1,060; 95-$1.80)—"Little Sheba" (Par) (19th wk). The 18th round ended yesterday (Tues.) held at $10,500 after big $13,500 for 17th week. "The Juggler" (Col) is due in May 5.

Mpls. Soars; 'Wax' Wow $20,000, 'Salome' Solid 17G, 'Madam' Tall 10G

Minneapolis, April 28.

With "House of Wax," "Call Me Madam" and "Salome" descending upon the local scene simultaneously, there's a wealth of smash boxoffice fare here. "Moulin Rouge" continues socko in second Century week. Boxoffice goose hangs the highest in many months. Indications are that the total loop take will set a new record high for recent weeks.

Estimates for This Week

Century (Par) (1,600; 76-85)—"Moulin Rouge" (UA) (2d wk). Talk of town, but several days of first spring-like weather brought initial stanza's take a bit below hopes. Good $8,500 this round. Last week, boff $14,000.

Gopher (Berger) (1,026; 65-85)—"Seminole" (U). Okay $4,500. Last week, "City Beneath Sea" (U) (2d wk), $3,200.

Lyric (Par) (1,000; 65-85)—"Silver Whip" (20th) and "Scotland Yard Inspector" (Lip). Mild $4,000. Last week, "Invader From Mars" (20th) and "Toughest Man Arizona" (Rep), neat $6,000.

Radio City (Par) (4,000; 65-85)—"Call Me Madam" (20th). Orchids galore for this one. Ads call attention to "no advance in prices," although picture qualifies as worth higher admission. Good $10,000 and might have been better except for below par general conditions in amusement biz and opposition

(Continued on page 22)

'In Dark' Bright $16,000, Hub; 'Legion' Lively 21G, 'Alley' 19G, 'Java' 12G

Boston, April 28.

"Man in Dark," new 3-D at the Pilgrim, shapes as strongest entry this stanza with very big session. Other new pix are "Desert Legion" at Memorial shapes nice while "Torpedo Alley" at Paramount and Fenway is also oke. "Fair Wind to Java" at Met shapes mild. "Ma, Pa Kettle on Vacation" at Boston is mildish. "Salome," in fourth frame at Astor, still is oke but "Trader Horn," in second week at State and Orpheum, is dipping.

Estimates for This Week

Astor (B&Q) (1,500; 74-$1.25)—"Salome" (Col) (4th wk). Nice $13,500 following $16,500 third stanza.

Boston (RKO) (3,000; 50-90)—"Ma, Pa Kettle on Vacation" (U) and "Smash-Up" (U). Fair $11,500. Last week, "Abbott-Costello To Mars" (U) and "Iron Curtain" (Indie), $12,500.

Exeter (Indie) (1,300; 60-80)—"Importance Being Earnest" (U) (4th wk). Neat $5,000 after $6,200 for third stanza.

Fenway (NET) (1,373; 50-90)—"Torpedo Alley" (AA) and "Hiawatha" (AA). Fair $4,500. Last week, "She's Back on Broadway" (WB) and "Monsoon" (UA), $5,000.

Memorial (RKO) (3,000; 50-90)—"Desert Legion" (U) and "Battles Pontiac" (Indie). Fine 21,000. Last week, "Call Me Madam" (20th) (3d

(Continued on page 22)

British Equity Persisting in Plea To Revamp U.S. Pix Dollar Allocation

London, April 21.

A new attempt to induce the British government to revise its dollar allocation for Hollywood films is to be made in the fall when the Anglo-American monetary pact comes up for renewal. This is revealed in the annual report of British Actors Equity, which will be submitted for endorsement at the annual meeting next month.

Admitting frankly that the government rejected their proposals last year, the Equity report observes that the revised agreement resulted in a negligible saving of dollars. The thespers' representations were made via the Film Industry Employees' Council which met the Board of Trade prexy, and advocated a three-point policy designed to cut dollar expenditures, expand British production and to secure more efficient exhibition of available films.

While stressing the importance of the Eady Fund, the prolongation of which has been advocated by the government, the Equity review refers to the Italian scheme for a discriminatory tax which it urges the Board of Trade prexy to examine. Equity has now obtained a full account of the scheme which is being studied.

Ask Eire Ban Of Coronation Picts

Dublin, April 21.

Gaelic League, powerful Irish nationalist organization, has demanded that the Irish government ban any films showing the coronation of Queen Elizabeth in June. One speaker at a recent League conference indicated that there might be disorders in cinemas if these films are shown. Sinn Fein, militant republican body, also has sent demands direct to exhibitors requesting that the films should not be screened.

All newsreel companies planned to send in reels of the ceremonies while a date had been set for J. Arthur Rank's color feature. But now the industry is in a dither regarding bookings. Exhibs have had trouble before and the early warning on this is regarded as indication that there will be substantial opposition to the showings. Under the censorship laws, the government can't stop films from coming into country, but the justice department can impose ban on screenings if they feel the films might lead to disorders.

Langdon Invades Scot Territory With Iceshow

Glasgow, April 21.

Claude Langdon, ice show impresario, and creator of ice pantomimes at London's Empress Hall, is extending his activities to Scotland. He will stage the ice revue, "Ice Time," at Paisley Ice Rink, near here, May 18 for about seven weeks. Produced by Eve Bradfield, show will star leading ice skating players, including 13-year-old Douglas Chapman, youngest professional ice star in Britain. Others in company of 150 are the Two Balcombes, and Beryl & Bobo.

Decision of Langdon to invade the Scot market with ice shows is significant in view of Tom Arnold's until now monopoly of this field. Arnold stages a big Coronation ice spectacle at Murrayfield Ice Rink, Edinburgh, in July, transferring it to the Alhambra here in the fall. If the Langdon enterprise clicks, more may follow, thus starting a battle for leading dates between the two impresarios.

Brit. Bands to Ireland

Dublin, April 21.

Ireland's tax-free terperics are currently providing a bonanza for English name bands although imported bands can't work here without a license from Federation of Irish Musicians. Bands have followings here through their British Broadcasting Corp. airings.

Eric Winstone and Harry Roy both have outfits here at present and Geraldo brings his orch over from London shortly.

Austrian on Pix Junket To America for USIS

Vienna, April 28.

Ernst Hauesserman, film and theatre officer of the U.S. Mission to Austria, left for the U.S. to supervise production of a documentary titled, "An Austrian Sees America," under U.S. Information Service auspices. Travelling with Hauesserman is Hans Schneeberger, cameraman, whose background in addition to lensing many postwar films includes camera work on big-time Nazi productions. Principal actor in the proposed documentary is Josef Meinrad.

During Hauesserman's absence J. J. McCarthy, acting as special rep of the State Department, is to visit Vienna on an investigation of Film Section activities.

Holland's Exhibs Fight 'Unfair' Tax

The Hague, April 21.

The Dutch Motion Picture Theatre Assn. is considering a direct approach to the national government over the annoying entertainment tax headache. For years, theatre owners have complained about "discrimination" against them. While legit houses, carnivals and circuses pay about 20% entertainment tax, film houses are usually socked 35% of gross proceeds. The patron naturally has to pay, and the higher b.o. prices have resulted in lower attendance.

Meantime, situation is doubly complicated because taxes are set by municipalities, not by the national government. In smaller towns, the lone cinema owner usually can get the town fathers to lower the tax. But in medium-sized communities and bigger cities, the concerted efforts of exhibitors have not availed.

The national government even had advocated a 45% tax, with 10% off if cultural films were screened. Since 1952 the national government has kept hands off. Paradoxically, the film house owners now want the government to get interested again.

Queen Attending Preem Of Old Vic's 'King Henry'

London, April 28.

The Queen is to attend a gala performance of "King Henry the Eighth" at the Old Vic May 6. The Tyrone Guthrie production is being staged in honor of the Coronation. This will be the Old Vic's biggest production since its reopening two years back, having a cast of 60 and requiring more than 200 costumes. It will run for eight weeks.

The four principal roles are played by Alexander Knox as Wolsey, Leo Genn as Buckingham, Paul Rogers as Henry and Gwen Ffrangcon Davies as Katherine. Tanya Moiseiwitsch has designed the costumes and scenery.

Immediately after the preem, Guthrie and Miss Moiseiwitsch will leave for Canada, for production of "Richard the Third" and "All's Well That Ends Well" for the Stratford (Ontario) Shakespeare Festival.

Fredd Wayne Signed For 'Crest of Wave'

London, April 21.

Fredd Wayne, who plays the Luther Billis role in the London production of "South Pacific," has been inked for the part of Butch Clelland in the Metro British film, "Crest of the Wave," which is based on the current legit hit, "Seagulls Over Sorrento." Gene Kelly will star.

Wayne has been granted temporary leave of absence from the Drury Lane show to go on location with the unit next month. He will be out of the cast for a fortnight, after which he will return to complete his current contract. He definitely ankles the show June 13.

During Wayne's 12 months in London, he made his cabaret debut with an engagement at the Berkeley Hotel.

Hungary Starts 3-D Film

Washington, April 28.

The Hungarian film industry is starting production of a 3-D pic, "Winter Tale." It is based on a Hungarian ice skating revue of last December, it was announced by the Hungarian Embassy here.

The embassy reported that: "Many thousands of people have visited the special cinema in Budapest equipped for showing of three-dimensional pictures, to see the films, "Walk in the Zoo," "Artists' Examination" and "May Day, 1952." There is no information here on what process is being used in that country.

Brit. Film Trade Seeks Equality In TV Setup

London, April 28.

An all-industry deputation is meeting the government's television advisory committee tomorrow (Wed.) to state the trade's demands under its sponsored TV. It has already submitted a blueprint of its proposals up for discussion. The film industry point of view, is that, once the government's TV monopoly is ended, it should have an equal right with other industries to use the new medium. It is urging, therefore, that the film biz should be allowed to operate its own transmitting stations and that the current embargo on big screen reception should be washed out.

In earlier overtures, the industry has explained that it would want to use theatrical TV for the screening of outstanding public events and also for closed circuit transmissions from a central studio. That the government is uneasy at the former proposal was made clear in the White Paper last year which gave the go-ahead signal for sponsored TV. It was feared that the industry might seek to outbid the British Broadcasting Corp. on top ranking sporting events, and thus deny home viewers their right to participate.

The White Paper suggested that an accommodation could be reached if proper safeguards were agreed, but suggested that the trade help by providing more feature films. That avenue was explored and quickly closed in the latter part of last year when British producers were told that the ceiling price for a firstclass, comparatively new, feature film would be in the region of $3,000. Knowing that under existing conditions exhibitors will not book the product of any distributor who sells to TV, those tentative negotiations were quickly nipped in the bud.

Taking part in tomorrow's confabs will be the leaders of the four trade associations repping producers, distributors, exhibitors and other film makers. There is general unanimity of principle although some divergence of thought on questions of detail.

Pat Ide Group Buys Saville for $550,000

London, April 21.

Patrick Ide, press agent at the Old Vic theatre, is the head of a syndicate which has bought the Saville Theatre at a price reportedly $550,000. The Saville, London's newest theatre, is currently housing Emile Littler's British musical, "Love From Judy," which is expected to run through this year.

Subsequently, Ide and his associates may go into direct management if suitable properties are available or, alternatively, will make the theatre available to other managements.

Jack Anthony for Panto

Glasgow, April 21.

Tom Arnold, British impresario, signed Scot comic Jack Anthony for his 1953-54 pantomime at the Alhambra here. He will join Alec Finlay, Robert Wilson and Duncan Macrae in "Old King Cole." Harry Gordon, longtime Dame comic in this production, moves south to northeast England, leaving Dame role to legit actor Macrae.

Finlay planes out in May on a world trek including Korea, Malaya, Japan, Canada and the U. S.

Mexican Producers May Seek Gov't Wage Freeze to Bolster Pic Trade

Mexico City, April 21.

Several top producers have joined with nearly all first-run exhibitors here in formally complaining about a depression in the pic trade. These producers have gone so far as to urge senatorial and congressional film committees to enact an emergency law freezing the pay of all unionized film workers at the present scales.

They want that freezing to be for at least five years, contending that in that time the pic trade should straighten itself out. Unionists always demand and always win a goodly pay hike whenever their collective work contracts are revised, a biannual event in Mexico.

The new wage scale demands are due in June. Headed by the studios technical and manual workers, the unions are campaigning for a 50% pay tilt. Studios claim conditions would be better if they could pare pay by half. Studio operators and producers assert that the way conditions are in the trade, it is impossible to pay even an additional centavo to their workers.

Producers working on the legislative committees say film laborites are the highest paid unionists in Mexico. This along with new high paid stars (top stars such as Maria Felix commands $52,000 per pic) plus the $11.56 daily paid extras, the trade faces collapse unless some life belt is tossed it pronto. The 20-35% admission price cut also means less from exhibition.

Stereo Sound May Be Rented British Exhibs

London, April 28.

Stereophonic sound may be made available to British exhibitors on a rental basis, according to Eugene S. Gregg, president of Westrex, in a statement made on his arrival in London last week. He warned, however, that equipment companies hardly could be expected to carry what was likely to be a colossal burden, although they would readily help to the best of their ability.

Although firm details of costs are not available, Gregg reckoned that a multi-channel sound installation might run from $8,000 to $15,000. For a proper installation, however, there would have to be a complete survey of each theatre.

Bright Future Seen for Nip TV

Tokyo, April 21.

Benjamin Shackleford, director of the license department of the RCA International Division, here with the company's special rep Alexander Straus for huddles with local electronics officials, claims there is a bright future for TV in Japan.

"The Japanese go for TV in a big way," Shackleford told VARIETY. "They are used to thinking via pictures because of the picturographs of their written language with which they become familiar at an early age."

Shackleford's huddles with the Japanese will be on possible manufacturing investments and expanded technical aid to local electrical industries. At present, Shackleford said, most Japanese firms are importing television transmitters and complex electronics equipment from the U. S. TV receivers manufactured in America are preferred by the Japanese public at present, he noted, but that further technical aid will soon make locally-manufactured sets "best sellers."

Bulk of RCA technical aid will go to the 17 Japanese firms with which RCA has license agreements, but he added that aid would be extended to other firms who requested it.

Ireland Preems New Pix To Bolster Sagging B.O.

Dublin, April 28.

With biz very dull exhibitors here have been trying to boost trade with preems of new pix, four being staged in the past month. Start was with Irish President Sean T. O'Kelly attending "The Miracle of Fatima," (WB) preem in Europe at the Metropole. Last week the Capital opened "Anna" (Lux Films) with a charity preem attended by Lord Mayor of Dublin.

The following night Metro launched "Quo Vadis" with the president of Ireland again guest of honour at the Adelphi.

Fourth preem was at Savoy with "Limelight" (UA) as a charity show sponsored by Variety Club Tent 41. A fifth preem on May 22 will be "Because You're Mine" (M-G) under Actors' Church Union sponsorship.

'Madam' Legiter Out Of West End Ahead of Film

London, April 28.

Although there had been thoughts of transferring "Call Me Madam" to another theatre here after it finishes its run at the Coliseum May 16, this has been abandoned to avoid a clash with the "Madam" film, which preems in the West End the following week.

Musical on May 18 moves to the neighborhood Streatham Hill Theatre for four weeks. Original West End cast, headed by Anton Walbrook, Billie Worth, Donald Burr and Jeff Warren, will be retained. Presented locally by Jack Hylton, "Madam" first opened at the Coliseum in March, 1952.

Tokyo Kay Rates Yank Army Brass

Tokyo, April 21.

Kay Tajima, one of the 50 hostesses at the Bacchus Club, Tokyo's top dance hall-nitery for officers and civilians (only), should know the score on the Army. After three years of steady nightly association with the breed, she has this to say:

"The colonels and the majors are grandpas; the captain has a wife; the first-lieutenant's boundless energy makes a woman cry; the second-lieutenant's cute, but too poor."

Miss Tajima, who, like her sister dance partners, is a free agent, getting no salary from the club but depending on tips from the patrons, calls second-looeys "botchans," high school boys, "shy."

"The first-lieutenants and captains, I like best," she says. "They treat us like sweethearts. They know how to handle women. The majors are the hardest to handle; they always want to pull their rank. The colonels are settled."

Atkinson Finds British Actors Ahead of Yanks

London, April 28.

Brooks Atkinson, New York Times drama critic, who leaves London this week after a stay of nearly a month, taking a peek at most of the West End successes, has changed his mind about one aspect of Broadway productions. He is unqualified in his praise of British actors and British directors. On the whole, he thinks they are way ahead of their opposite numbers in America. He felt, however, that with a few exceptions, the general British standard of designing was cheap and shabby.

In America he had often felt that too much emphasis was placed on the quality of the settings and too much money was invested in them. After his four weeks in London, Atkinson avers: "I may have to reverse my opinion when I get back to America."

Prior to his return, the Times columnist spent a few days at Stratford-on-Avon, where he saw three of the plays in this year's repertoire.

IFE Shorts Boss to Rome

Ralph Serpe, director of TV and shorts division of Italian Films Export, leaves for Rome today (Wed.) on a one-month junket. He will check progress on TV films now before the cameras in Italy.

While in Italy, Serpe will survey new Italian shorts with a view to getting some for U. S. release.

British Papers Still Back Up Crix Against 'Touchy U.S. Film Magnates'

London, April 21.

Although it was reported several months ago that an agreement had been reached between American film distribs and the Beaverbrook Press, and that the advertising boycott was at an end, the return to London last week of Lord Beaverbrook has sparked a new campaign in defense of their film critics.

In the Sunday Express, a leading article referred to the boycott when criticizing another Sunday newspaper which had accused the Beaverbrook sheet of suppression. The Express charged that the other journal remained silent when American film companies sought to influence the editorial columns of British newspapers. The object of the virtual advertising boycott, said the article, was "to muzzle Logan Gourlay in this newspaper and obtain the dismissal of Milton Shulman from the Evening Standard. The comments of these two critics were too realistic for the film companies to accept. The Express group paid no attention to the boycott; the critics continued to write with the fullest freedom, and the position remains virtually unchanged today."

In the companion Beaverbrook journal, the Evening Standard, the comment is hinged to a reference to J. J. Shubert, who is reported battling with all the Chicago drama critics. This led the Standard diarist to note that "touchy American show magnates" were in conflict with critics on both sides of the Atlantic. Here, it is reported, the target of their wrath is filmwriter Shulman. "Some American film bosses," it stated, "objected to Shulman's notices and asked for his dismissal. The Evening Standard refused. The London Americans retaliated by withdrawing their advertising. The clash has caused lively interest. Various accounts have been given in the newspapers. And Shulman's notices continue as before, helpful rather than harmful to the industry."

Panned by Aussie Crix, 'Devil' Still Sock With Patrons; 'Wax' in Next

Sydney, April 21.

Artistically 3-D, via "Bwana Devil" (U-A) is rated a flopperoo from the crix viewpoint. But from a boxoffice viewpoint "Devil" has had the patrons lined up on a five-session daily span at Hoyts' Plaza here for opening week. How long the pic can maintain this biz pace after savage attack by the key reviewers remains to be seen. (Pic was panned in the U. S., but did smash biz almost everywhere.)

General industry reaction to 3-D here is that it would have been better to have delayed the debut until a stronger film than "Devil" was available. Belief is held that third-dimensional product will not hit favor Down Under via the current setup. "House of Wax" (WB) follows "Devil." Understood that Greater Union Theatres, opposition to Hoyts, will enter the 3-D field here soon with "Man in the Dark" (Col).

Polaroid's Aussie setup is supplying viewers for Natural Vision. The Aussie Department of Public Health has decreed that the viewers must be sterilized after each show. For the "Devil" run, Hoyts' has increased admissions to take in the added cost to it for viewers plus sterilization cost. Currently there is a shortage of viewers for Natural Vision, but Polaroid executives say that within five or six weeks ample supplies will be available.

Col's 'Man in Dark' Does Capacity in N. Zealand

Auckland, April 21.

Leroy Brauer, Columbia's Aussie topper, and Mike Moodabe, chief of the big Moodabe Amalgamated pic loop, pacted a deal for the early release of Col's 3-D "Man in the Dark" in four keys here to beat in "Bwana Devil" (UA). "Man" is currently playing six shows daily in Auckland, Wellington, Christchurch and Dunedin in New Zealand to capactly biz.

10 Prods. on Mex 3-D Sked; See Col as Distrib

Mexico City, April 21.

First Mexican production of 3-D films are being readied here on a big scale, with 10 productions planned by Santiago and Manuel Reachi and Jacques Gelman. Santiago and Gelman head Posa Films, producer of films by Cantinflas (Mario Moreno). The Reachis and Gelman have inked with Columbia for use of their system. Manuel is to make three of the pix on his own.

Cantinflas is to star in at least one of the 3-D films Gelman and Santiago will make. Start of these pix is expected before midsummer.

Austrian 'Oscar' To 'April, 2000'

Vienna, April 28.

The Austrian "Oscar," the Graf Sascha Kolowrat Cup (named for a local film pioneer), to the surprise of nobody, went to the government-produced "April, 2000" as being the best locally-produced film of 1952. Pic was made by Wien Film on the Austrian Republic's orders with a budget of some 14,000,000 schillings ($700,000) or about four to five times more than the customary "A" film costs here. Writer and producer was Dr. Ernst Marboe, a distant relative of the then Chancellor Figl. Pic was directed by Wolfgang Liebenenner, German megger who was formerly a top Nazi director. It starred his wife, Hilde Krahl.

During the award ceremonies, Education Minister Kolb revealed that the film has played to only 600,000 schillings ($30,000) in Austria, but "hoped its cost would be covered in two or three years." "April" had only lukewarm critical reception here and has played to very mild returns elsewhere.

Despite simultaneous preparation of an "English version," in which the German-speaking cast mouthed an English dialogue script for later dubbing, U. S. and English distributors have evinced no interest in the pic. Minister Kolb said the government plans no further film production projects at present. He revealed that his ministry would offer some prizes for screenplays to be used in eventual private production in hopes of "raising the quality of Austrian films."

The Education Ministry simultaneously awarded a 10,000 schilling prize to Dr. Albert Quendler for his short documentary on Vienna attractions, called "Vienna Symphony" and one of 3,000 schillings to Theo Hormann of Innsbruck for his travel short, "Happy End on the Lake."

MENOTTI'S 'AMAHL' SET FOR FLORENCE FETE

Rome, April 21.

Luigi Cherubini's "Medea" has been selected to open this year's 26th Florence Music Festival. Fete runs from May 5 to June 29, and will also feature Gian-Carlo Menotti's "Amahl," Giuseppe Verdi's "Aroldo," Sergei Prokofieff's "War and Peace," Jean Philipe Rameau's "Les Indes Galantes." Prokofieff opera will have its western world premiere in Florence.

Among other festival features will be appearances and concerts by Victoria DeLos Angeles, pianist Arturo Benedetti Michelangeli, chamber music groups, and ballets staged by Marcel Marceau's mime group.

Col's Aussie Chief in N.Y.

Colin Jones, Columbia's general sales manager for Australia and New Zealand, arrived in New York last week for a several weeks' stay.

Jones' trip, his first to the U. S., was awarded him by the company as a prize in its recent "round-the-world" sales drive.

Locarno Film Fete in July

Zurich, April 21.

The seventh annual Locarno Film Festival will be held this year July 2-12. Showings will be held as usual in an open-air theatre and, for matinees or in case of bad weather in the newly-built Kasino-Kursaal cinema. The Locarno Festival has been officially recognized by the International Assn. of Film Producers.

For the first time, the festival will include an international exhib of films for tourism.

BOT to Tighten Quota Pix Rules On Labor Costs

London, April 21.

In an attempt to clarify the confusion that has developed in Anglo-American production circles following a recent high court decision that "Monsoon" was not eligible for a quota ticket, the Board of Trade has issued a prepared statement which indicates there will be a tightening of regulations plus the introduction of changes in the registration procedure shortly.

The court verdict in the "Monsoon" case upheld the BOT's assertion that a company formed in London by Forrest Judd with only a nominal capital and not employing any staff, could not be regarded as the maker of the film within the meaning of the law. Since the Films Act demands that a quota film must have been made by a British company, the result led to uncertainty among the British subsidiary companies of Hollywood majors.

In its explanatory statement, the BOT points out that the claim of a British company to be the maker of a particular film, would not be defeated by the fact that the finance, or a substantial part of it, was provided by foreign interests; that the company was wholly or partly controlled by a foreign outfit; or that it had conceded right in the ownership of the film to foreign interests in return for finance or services. The qualifying clause in this interpretation is that the British company must be able to furnish proof that it undertook the arrangements for production.

SEE BALLET IN PARIS SHAPING BIG THIS YR.

Paris, April 21.

Ballet will make up an important part of the show biz scene here this spring and summer. Recent successes of ballet troupes and the international appeal of the dance should make these dance specs important tourist draws. Cultural Bureau here has made official the fact that the Moscow Opera Ballet will play here in June and July at the Opera. The Roland Petit Ballet De Paris gets an extended-run at the Empire Theatre. It will be replaced by the return of the Marquis De Cuevas Ballet.

Opera Ballet is having good houses with its two new ballets executed by Serge Lifar, "Cinema" and "Etudes." Ballet Theatre, from the U.S., will play the Palais De Chaillot May 12-31. Agnes de Mille will be part of the Lucia Chase group. This ballet scored a big initial success on its last trip here two years ago. The Theatre Des Champs-Elysees will house the Jeannine Charrat Ballet, with Jean Babilee.

'Devil' Set for Denmark

Copenhagen, April 21.

Two biggest independent film distributors here, Henning Karmark and Preben Philipsen, bought the Danish rights for "Bwana Devil" from United Artists. Copenhagen has seen 3-D shorts from Metro and Sol Lesser, but "Devil" will be the first feature pic shown in Denmark.

The Kino-Palaet and Rialto will be used to preem the film late in May.

Other Foreign News on Page 12

Brit. Film Industry Still Fighting For Admish Tax Relief Despite Turndown

London, April 21.

The refusal of the Chancellor of the Exchequer to give any relief to the film industry by way of the admission tax is not to go unchallenged. A new trade offensive is being launched with the object of securing an amendment to the Finance Bill, the measure under which budget proposals are legislatively implemented, during committee hearings in the House of Commons.

Since the Chancellor of the Exchequer snubbed the industry by making no reference to the trade representations for tax relief, there has been an all party reaction in favor of some concession to picture theatres. The trade had asked for a tax cut of some $10,500,000. Although the economic state of the nation made that a forlorn hope, there was a confident feeling that the Chancellor would meet the demand at least half way.

That the Chancellor recognizes that he has tried to extract too much from the industry is indicated by the financial statement which accompanied the budget. In the 1952-53 tax year he reckoned on an admission tax yield of $131,600,000, but this fell short by $7,952,000. For the current year (1953-54) the estimated admission tax revenue has been sliced to $121,624,000. In other words, the Chancellor has budgeted for a continued fall in theatre receipts.

With the prospect of having to continue paying the Eady levy for three more years after the current agreement expires next year, and with the likelihood of expensive conversions to meet the advent of 3-D, there is genuine concern among smaller exhibitors. They had hoped the Chancellor would have widened the margin between revenue and overheads, thus relieving them of continued financial anxiety. In the recent weeks, exhibs have agreed to a new wages pact and this will add several million dollars a year to annual payrolls. They had hoped that some of that money would have come from a reduction in taxation. All they have to look forward to now is the remote possibility that the slight saving on income tax and the compensations on sales tax will leave a little extra to be spent at the boxoffice.

The industry, meantime, has found a new ally in its tax campaign in Lord Beaverbrook's Daily Express.

"The people are getting so tired of paying the tax," says a recent Express story, "that they are staying away from the cinema, with the result that the British film industry is in difficulties."

Mex Producers Squawk On 46c Admission Tap

Mexico City, April 21.

Cut of 20%-35% in cinema admission prices put into effect here last December has hit Mexican producers so hard that an emergency meeting of their Association unanimously voted to urge Mayor Ernesto P. Uruchurtu to repeal the cut price decree. The city amusements supervision department issued the decree, and it will be asked to restore the 57c top for front line first-runs. Present maximum for these houses is 46c.

The producers here claim that with present scales so low it is impossible for any pic, native or imported, to become a boxoffice champ here.

W. Germany's Film Prod. at Capacity

Berlin, April 21.

After some rather quiet winter months, local film production now has started on a brisk upbeat. Studios currently are running at full capacity, forcing a couple of producers to hold back their projects for several months. So H. D. Film, for example, will probably use Munich studios for its forthcoming film about Linke, Berlin's most popular composer before World War I. Same applies to Magna Film and its latest production.

At the Tempelhof studios, Capitol, new film producing outfit, teed off with "The Stronger One" while Ito began shooting "Such a Nonsense." Berolina intends to produce at least five pix this year, possibly one in 3-D. At Spandau's CCC studios, Algefa completed "The Innocent Joseph" while Arena-Mundus started with "Knall and Fall as Detectives." Knall & Fall is Germany's latest comedy team, Rudolf Carl & Hans Richter.

Local exhibs still are not much worried about forthcoming 3-D films. Last week, Metro distributed "Plastic Parade," a 21-minute short subject, to 50 West German cinemas along with the regular feature. Metro distributed U. S. imported polaroid glasses which are sold to customers. Originally it was intended to lend out these glasses to patrons, but the Health Department of the Federal Government prohibited it. West German polaroid companies are working at full speed. The Gloria Palast and Marmorhaus, both located on Kurfuerstendamm, have been chosen as cinemas for the forthcoming International Berlin Film Festival in June. Each film is shown once at Gloria and twice at Marmorhaus daily. In addition, two or three other cinemas, located in other districts of West Berlin, will show festival pix at special performances. The German Traffic Office in Frankfurt and Trade Unions will arrange inexpensive trips to West Berlin for visitors to attend the festival.

AUMONT TO LEAD LEGIT TOUR OF SOUTH AMERICA

Hollywood, April 28.

Jean Pierre Aumont has completed arrangements for the French government to finance a second overseas legit trek, this time to South America. Two years ago, France bankrolled an Aumont troupe which toured the Near East.

Aumont will direct and star in five of the seven plays which his repertory company of 15 thesps will present in principal South American cities next autumn. Two of the seven will be his own plays, "Emperor of China," which was done on Broadway, and "Sunday is Beautiful," which has been running in Paris for eight months.

Others will be Moliere's "Le Misanthrope," Sascha Guitry's "Night Watchman," Cocteau's "Infernal Machine," Anouilh's "Traveler Without Luggage" and "Amphitrion 38."

Danish Product Grabs Bigger Share of Dates At Home; U.S. Holds Own

Copenhagen, April 21.

The last three months have seen more preems of local pix than at any time before. Seven Danish films have dominated the cinemas here and in the provinces. The folk comedies like "Det Store," "The Big Race" (Asa) and "The Old Mill" (Saga) have drawn the big crowds.

Despite this heavy local competition, U. S. product has fared well, with less competition than usual from British and European pix. Among the biggest hits are "Ivanhoe" (M-G) at World Cinema, "Sudden Fear" (RKO) at Palads, which followed the winter's long run of "The Quiet Man" (Rep) and "Kilimanjaro" (20th) at Palladium.

Dagmar Bio, which had a record run for the European film, "Don Camillo's Small World" (FCP), closed its film season after Easter. As usual, this deluxe will have a summer revue, this year commemorating Danish comic Osvald Helmuth's 25 years in show biz.

Dubens Into London TV

London, April 21.

Latest to join the band of TV film producers is A. A. Dubens. Dubens was responsible during the last war for the biggest revue hits here. He started at the Ambassadors' with "Sweet and Low," starring Hermione Gingold.

Dubens will be associated with Stephen Fry and Mildred Helms.

New Govt. Moves Tip That British Will Get Commercial TV in '54

London, April 28.

A series of government pronouncements in the past week have strengthened the view that commercial television will come to Britain next year. Technical data will be available within the next week or two to enable manufacturers to design receivers capable of receiving more than one program, in preparation for the day when the British viewer will be given a choice of entertainment.

This greenlight for the manufacturers will come when the government announces the frequencies to be allotted for commercial wavelengths. It will also enable first steps to be taken for locating of commercial stations. Norman Collins, a director of High Definition films and the Associated Broadcasting Development Corp., now in America, announced prior to his departure that his outfit would conduct a countrywide survey as soon as the government announcement was made. He revealed the intention of ABDC having a network of 50 stations, with 20 to 30 covering principal cities.

Speaking at the annual dinner of the Newspaper Society, L. D. Gammans, assistant postmaster-general, defined the government policy by asserting that no state organization, however good, should have the monopoly of the air. Every argument put forward to decide what shall be screened on TV could be used with equal force in favor of one state newspaper. "I would sooner risk the occasional lapse from good taste in our press than accept the proposition that 'Whitehall Knows Best'," he stated.

The society's prexy, Kenneth Brown, said newspaper owners would deprecate sponsored TV programs along worst American lines. When sponsored TV comes, he wanted it to be on the best U. S. standards or on those observed by the British Broadcasting Corp.

Mex City Exhibs Donate May 1 Gross to Charity

Mexico City, April 28.

Because local exhibitors are to contribute their total receipts May 1 to the government's fund for the aid of undernourished children, they have been assured an unusual cash cooperation by their unionized help, members of the National Cinematographic Industry Workers Union. Workers are to serve May 1 for a single day's pay instead of the triple time. This is expected to aid the fund by $57,800.

May 1 is Mexican Labor Day and this land's most rigidly observed holiday. Only the most vital services are allowed by powerful labor that day. The labor laws permit all unionists to collect triple pay for working May 1.

Nip Gross of U.S. Films $1,380,000 in March

Tokyo, April 21.

With a total of 15 feature films released during March, the 10 U.S. major film companies distributing their product in Japan grossed a total of $1,380,000. Metro led the list with $247,700 grossed by "Mutiny on Bounty," "That Forsyth Woman" and "Father's Little Dividend."

Other earnings were Paramount, $188,800; RKO, $176,000; WB, $175,000; Republic, $134,000; Universal, $132,000; 20th-Fox, $131,000; United Artists, $90,000; Columbia, $63,000; and Allied Artists, $17,600.

Japs to Bally Own Films

Tofiyo, April 21.

Encouraged by last year's take of $800,000 from about 1,000 Japanese-made films that were exported, the Ministry of International Trade and Industry has decided to encourage earning of foreign currency by the local film industry. First step will be subsidization of a publicity documentary, "Japan's Film Industry, 1953." About 2,000 prints will be sent overseas.

Step No. 2 will be the entry of six top films at the Cannes Film Festival. In addition, Japanese film agencies will be opened this fall in Paris and in New York.

Japs Plan Overseas Films

Tokyo, April 21.

Spurred by the success of "Hawaiian Nights," made last year on location in Hawaii by Daiei Studios, other Japanese producers are planning overseas junkets. Toho Studios will make "Captain of Coffin Boat" in Tahiti; Shin Toho goes to Hawaii for "Mother of Hawaii," and Toei will shoot "3,000-Mile Sneak Journey" in Burma.

Shanghai, Hong Kong and the island of Formosa also figure in future location plans.

'Airs,' New London Revue, Rated Seasonal Effort

London, April 28.

Reopening of the Royal Court Theatre to the public after 12 years brought in "Airs on a Shoestring" last Wednesday (22). This is an unpretentious revue presented by Laurier Lister, who staged the previous hits, "Penny Plain" and "Tuppence Colored."

Show is witty and tuneful with cast headed by Max Adrian, Moyra Fraser, Sally Rogers, Betty Marsden. Brisk and topical like the other two, it should make good seasonal offering, being the sole representative of this type of show. It is briskly directed by Alfred Rodrigues.

Showdown on New Eady Plan Looms in Commons

London, April 28.

Since the government issued its ultimatum on the Eady Fund two months ago, warning the industry that legislation would be introduced if the trade failed to reach a voluntary agreement, there has been no visible progress towards a settlement, although industry associations have been talking about the problem.

The question of how long the government is prepared to wait for the industry to make up its mind will be put directly to the Board of Trade prexy in the House of Commons next week.

Labor M.P. Stephen Swingler has given notice of the question, asking Peter Thorneycroft how long he is prepared to wait for the results of discussions. Also if, in the event of failure to produce a voluntary agreement, legislation will be introduced this session.

Sinatra, Laine to Scotland

Glasgow, April 21.

Frank Sinatra is slated to play the Empire here the week of July 6, topping the vaude bill there. Original plan had been for singer to play one-night stands in Scotland.

Frankie Laine, big click on his trip to Scotland last year, will return as vaude bill-topper for week of Aug. 24 also at the Glasgow Empire.

3-D Patented

Continued from page 2

tute bad three-dimensional films for good two-dimensional ones.

Defending the union's policy of opposition to commercial TV, the ACT prexy argued there was no real future in any medium, whether films or video, if the quality were debased. If the American experience is a portent of what was to happen here, he personally felt the ACT must continue to resist the introduction of sponsored TV.

After making his annual beef at the continued closing of studios and mass quota defaults by exhibitors, Asquith elaborated on the part ACT has played in meeting the crisis by the formation of its own production company. In three years it has given employment to 297 technicians. The last film made by the co-operative unit, "The Final Test," was directed by Asquith and is being distributed by J. Arthur Rank's General Film Distributors. Of the technical crew engaged for that production were some who had been classified as virtually unemployable by other producers and had scarcely seen the inside of a studio for two years.

Chinese 'Art Troupes' For Commies in Korea

Washington, April 28.

Chinese Communist government reports shipping six "art troupes," containing nearly 1,000 entertainers, to the Korean front where they will perform for Red soldiers. Broadcast from Peking, beamed to the U. S. last week, said in part:

"Their programs include 274 items of plays, operas, puppet shows, acrobats, music, choruses and dancers. In addition, they are equipped with projectors for showing full-length feature and documentary films."

Another Mex-U.S. Film Prod. Hassle

Mexico City, April 28.

Another Mexico-U. S. pic incident looms with a demand made on the Mexico government and the Mexican Film Producers Assn. for retaliation against American companies making films down here. Adolfo Fernandez Bustamante and Alejandro Galindo, producers of "Wet Backs," are asking such action. Now in production, this story is about Mexicans who sneak into the U. S. or attempt to do so, by fording the Rio Grande to get jobs as farm laborers.

Bustamante and Galindo claim that their attempt to make some sequences for their pic in the El Paso sector was thwarted by the officials of that Texas city. These officials demanded that all participating in the scenes, including the lenser, be Americans.

The producers said that meeting such demand would hike their costs $2,000 daily and that they were obliged to fall back on Ciudad Juarez, Mexican city opposite El Paso, to do the sequences. Other parts of the film are being made at the Tepeyac studios here.

Claiming that all Americans are granted the fullest facilities to produce pix in Mexico, Galindo and Bustamante demand that the government and the Assn. make identical demands upon U. S. outfits (wishing to do work in this country) as they claim they encountered in El Paso. The government and Assn. continues mum about these demands.

Aussie 'Dial' to Make Bow in Melbourne

Melbourne, April 21.

Frederick Knott's "Dial M for Murder" will open at the Comedy Theatre, Melbourne, April 29, under banner of J. C. Williamson Theatres. Show was cast in London by Williamson's British rep, Nevin Tait.

Leads will be taken by Britishers Hector Ross and Pamela Page. Australians Ellis Irving, Alan White and Grant Taylor will be in support.

Franco London Making Boyer Starrer in Paris

Paris, April 21.

With one co-production before the cameras here and another rolling in Rome, Franco London Film has stepped up its shooting schedule. "Madame De . . ." which the company is making in association with Indusfilms-Rizzoli Editore, moved into its fourth week of lensing this week. Charles Boyer has the top role in this film version of the Louise de Vilmorin novel, Max Ophuls is directing from a script by himself and Marcel Achard.

The Franco London venture in Rome represents the second episode of "Destiny." Project is being made jointly with Continental Produzione. It is tagged "Two Women." Title roles are being done by Claudette Colbert and Eleonora Rossi Drago, with Marcel Pagliero directing. First episode is already completed. It stars Michele Morgan, and was filmed in Paris.

'Quiet' 14 Wks. in Newcastle

Newcastle, April 21.

John Ford's Academy Award winner, "The Quiet Man" (Rep), is breaking records here. Pic moves into 14th week at the Grainger Cinema and is approaching its 320th performance.

It has grossed more than any other film in history of this house.

BBC Beefs (Again) to Get More Pix; Industry 'A Little Mean' on Supply

London, April 21.

The consistent refusal of the motion picture industry to trade with British Broadcasting Corp.-TV on the supply of films for television was criticized at an industry meeting by Farquharson Small. He produced the Current Release feature for 14 months until its termination a fortnight ago. The BBC feels that the industry had been "a little mean" in its supply of product and hence was not so sympathetic to any policy designed to help the boxoffice.

The comment was made at a meeting to discuss future trade cooperation with BBV-TV, either by renewing Current Release at a later date or switching to an alternative film program. The idea of a scrapbook series, based mainly on clips from film classics, had previously been turned down by sections of the pix industry.

Arising from the discussion, the BBC producer asked the industry to reconsider the supply of features for TV, and suggested an allocation of 12 oldies a year, possibly on the basis of one from each of 12 companies. Time and date of telecasts would be agreed on with the industry to insure the least possible adverse effect on cinema biz. Payments would need to be agreed on mutually between the distribs and the corporation. To reinforce his arguments, producer Small suggested that introduction of 3-D and widescreen might affect the reissue value of some of the older films.

Red-Tainted Film

Continued from page 2

charged with being a Red, an accusation which he denied.

Japanese film, "Children of Hiroshima," based on the aftermath of the atomic bomb on Hiroshima, received a mixed welcome here. Though film is handled with tact its constant probing of the wounds of victims soon slips this into the self-pity groove, and, as such, loses some of poignancy inherent in the film.

"Lili" (M-G) was nicely received here as a change of pace after the grim mayhem, brutality and oppressiveness of many of the preceeding pix. Though story was found melodramatic, the work of Leslie Caron was lauded and it was a personal triumph for her.

In keeping with lighthearted change of pace France presented Jacques Tati's charming comedy, "Les Vacances De Monsieur Hulot." This chronicles the vacation of an inarticulate, timid clerk whose every attempt at socializing leads to disaster and comic happenings.

The much-publicized Spanish pic, "Bienvenida Mr. Marshall," from which Edward G. Robinson demanded a cut of the American flag being dragged in the mud, was finally shown, and the publicity got this a big house. Pic shapes as a tenuous satire on a small peasant town that is alerted to a visit of the Marshall Plan reps and gird itself for the expected bounties. Pic gives a facile satire on supposed American traits gleaned from pix, such as there being only Indians there, wild west antics, big crime centre, etc. Though well-paced and tongue-in-cheek, this ordinary pic could have well been left out of the fest.

U. S. personality turnout has been big this year. Kirk Douglas, growing a beard for his forthcoming Italy 3-D color pic, "Ulysses," has been constantly on hand. He conducted a press confab entirely in French. Lana Turner and Lex Barker came in from Spain, but had no comment on any forthcoming marital plans. Robinson is a favorite here as a jury member, and his cigar and handwave are now familiar sights. Anne Baxter made a hit with her fine French and knowledge of old Gallic folk.

Mel Ferrer and Leslie Caron were here for the showing of "Lili" (M-G), while Walt Disney scored a triumph with the biggest audience applause for his "Water Birds." He received the Legion of Honor from Information Minister Emile Hugues. Olivia De Havilland has been rushed by autograph hounds, as have Zsa Zsa Gabor and George Sanders. Also here are Sam Spiegel, William Wyler, Anatole Litvak and writers Ed Trzcinski and Harry Kurnitz. Coming in for the last days of the festival are Clark Gable and Bing Crosby.

Besides "Peur," another favored pic is the primitive, violent Brazilian film, "O Cangaceiros" about the pattern and life of the bandits in north Brazil. Swedish film, "Ardent Loves of My Youth," is a wellmade but thematic study of young love and its fight against convention. No nude Svenska brightened the screen this year. The Japanese-made "Legend of Buddha" is a long, simple pic about building a giant Buddha statue in the Eighth Century. It is too slow and naive for much U.S.-interest.

'Peter Pan' Well Received

Audience reaction to Alfred Hitchcock's "I Confess" (WB) was lukewarm, with a general disappointment over the talkiness of the film. "Peter Pan" (RKO) was well received and Disney looks headed for a special prize. The Finnish pic, "The White Reindeer," another grapevine fave, is an interesting supernatural production about a woman who transforms herself into a white reindeer and preys on men. Interesting lensing, simple poetic quality and good acting may make this a contender for a secondary prize. The French film, "Horizons Sans Fin," evokes the life of French femme aviation heroine Helene Boucher, but uses an oft-told tale of air heroism. Although it may do commercially, this hews to one dramatic level.

All-Time Low

Continued from page 7

systems in addition to at least a limited amount of production in 2-D.

In terms of processes to be used, only Republic reported that it was sticking to "flat" pix, at least for the time being. Studio said its present plans do not call for utilizing any of the new projection techniques. U-I reported it would make most of its pix in flat or for widescreen projection.

Production Breakdown

Studio production plans, as reported to Breen for his survey, break down as follows:

Columbia: 35 to 40 films for the year.

Metro: At least 25, perhaps more.

Paramount: Do not know. Probably 15-25.

Republic: Between 20 and 30 films. All high budget. Studio reported it was abandoning the low budget western series.

RKO: "Very hard to answer."

20th-Fox: Between 20 and 25.

U-I: Plan 12 pix between June and October with another 20 scheduled by October, 1954.

Warners: Will announce program shortly. Studio now shut down.

Despite the obvious slowdown, Hollywood feels it is in a good position to meet any exhibitor demands until the production picture is in better focus. Majors currently have a backlog of approximately 200 films ready for release, and production slowdown has cued a new study of this inventory to determine which films should be released in the ensuing months.

Complicating Hollywood's assessment of its future is the fact that the public has yet to see the highly-touted widescreen processes. "Shane," lensed in flat, is being projected widescreen during its current Radio City Music Hall engagement. It will be several months before "The Robe," first CinemaScope feature, is available to theatres. By that time, of course, several more 3-D films will have made their appearance.

On the basis of present conditions, industry veterans believe it may be a matter of six months before the majors blueprint any concrete production plans. As a result, it appears that there is little prospect of avolding the new low-water mark for production this year.

Present survey, of course, does not take into consideration any joint production deals between Hollywood and foreign studios. Even if these reach record proportions, however, it's doubtful that the 1953 total will come close to the previous low of 404 films turned out in 1947.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (28)

1953 High	1953 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
15⅞	13⅝	Am Br-Par Th	105	14⅞	14⅛	14⅜	— ¼
43½	38¼	CBS, "A" ...	78	43½	42½	43¼	+ ¼
43⅜	38½	CBS, "B" ...	32	43	41⅞	43	+ ¾
14⅜	11⅝	Col. Pic.	47	14⅜	13¼	14	+ ⅛
11¾	9¼	Decca	254	11⅜	10⅞	11⅜	+ ⅛
47	43¼	Eastman Kdk.	218	46⅝	43¼	43½	—3¼
14⅜	11¼	Loew's	219	13¼	12⅝	13	— ¼
7¾	4⅛	Nat. Thea. ..	281	7	6⅞	7	— ⅛
30⅜	26⅛	Paramount ..	90	27⅜	26⅝	27⅛	— ⅜
36½	31	Philco	75	32¾	31¼	32¾	+ ⅞
29⅜	25¼	RCA	515	26½	25¼	26¼	+ ¼
4⅜	3½	RKO Picts. ..	163	3½	3⅜	3½	— ⅛
4¾	3⅝	RKO Thea ..	110	4¼	3⅞	4	— ¼
4⅛	3½	Republic	42	3⅞	3⅝	3⅞	+ ⅛
11½	10½	Rep., pfd. ...	6	11⅜	11⅛	11⅛	— ⅜
11⅛	9⅞	Stanley War..	68	10¼	10	10¼	—
19¼	13½	20th-Fox	303	17	16⅛	16¾	—
16⅜	14	Univ. Pix. ...	101	16⅜	15½	16⅜	+ ⅜
65	61	Univ., pfd. ..	*20	63¼	63¼	63¼	— ⅝
17⅛	15	Warner Bros.	63	16¾	15⅞	16¼	— ½
84	68	Zenith	42	71½	68	71½	+ ¼
American Stock Exchange							
17¾	14⅝	Du Mont	123	15½	14¾	14⅞	— ½
4	2⅞	Monogram ..	34	3⅜	3⅛	3¼	—
31¾	25⅜	Technicolor..	58	31⅛	30¼	30¾	— ¼
3¼	2⅞	Trans-Lux ...	9	3	2⅞	3	+ ⅛

Over-the-Counter Securities	Bid	Ask	
Cinecolor	1¼	1¾	+ ⅛
Cinerama	3⅛	3⅝	— ⅛
Chesapeake Industries (Pathe)	3⅜	3⅞	— ¼
U. A. Theatres	9¾	11	— ¼
Walt Disney	8½	9½	—

*Actual Sales

(Quotations furnished by Dreyfus & Co.)

Inside Stuff—Pictures

Causing comment in Washington is the gloves-off reply by counsel for the majors to a petition filed with the Supreme Court by Abram F. Myers, general counsel for the Allied States Assn. Allied sought permission to file an amicus curiae brief supporting the suit of the indie Milwaukee Towne Theatre, opposing competitive bidding. Brief for the majors, opposing this action, let fly with the following:

"For a number of years, so-called independent exhibitors, such as comprise the membership of Allied, have been loud champions of competition for forensic purposes, because that pose has unlocked the door to a golden treasure of treble damage claims against distributors and the theatre companies with them. Outside the courtroom, however, these same exhibitors consistently have displayed marked coolness toward the idea of competition when it directly involves them.

"In some other case, the members of Allied may be given an opportunity to advocate their apparent belief that under the anti-trust laws they should be protected against competition—that the Federal courts should use the Sherman Act as a means of imposing quasi-public utility status upon motion picture distributors. This case, however, is not an appropriate forum for such an argument."

Radio City Music Hall, N. Y., preemed Paramount's "Shane" on its new, flat 50x30 screen last week (23) and came up with what's regarded as a definitely improved pic, particularly in the scenic shots in which the George Stevens production abounds.

Screen's 1.66 to 1 aspect ratio occasionally clipped images top and bottom and a certain amount of light loss was noticeable, particularly in low-key scenes, but these are figured minor blemishes. Size of the Hall makes the larger surface so acceptable that it's difficult to imagine a smaller screen ever having been in use there.

Paramount players who toured Korea recently are given a special accolade in the recent issue of a G.I. newspaper there, because they put on their scheduled shows for troops despite unusually tough conditions. Audrey Dalton, Joan Elan and Kathryn Grandstaff won particular favor with the Tropic Lightning News for doing a bathing-suit routine, although temperature was at the freezing level. "Performance was above and beyond the call of duty," commented the paper, which is printed by the 25th Infantry Division.

Museum of Modern Art film library in N. Y. doesn't own any of the Charlie Chaplin pix, other than several of his old shorts, to which the actor doesn't have the rights. Sometime back, a Museum exec picked up a "hot" print of "The Kid" in Italy and brought it back to N. Y. Museum, then wrote to Chaplin, asking whether it couldn't keep the pic. Chaplin replied in the affirmative but with one stipulation: The Museum could only show "The Kid" as it found it—with Italian subtitles.

Council of Motion Picture Organizations, while having conducted the fight against the 20% Federal admission tax, is not taking any bows for the press support given the industry. Numerous papers, particularly in N. Y., published editorials pitching for Congressional axing of the tax. These were either spontaneous, or inspired by individuals such as Mort Sunshine, exec director of the Independent Theatre Owners Assn. COMPO, all through the tax campaign, nixed any maneuvering for public support, via the press or otherwise.

Carrying coals to Newcastle has its counterpart in Hollywood, where Columbia is shipping five cocoanut palm trees to Honolulu for use in "Miss Sadie Thompson." While the Islands have plenty of trees, the Columbia trees are made of plastic and are so light that two men can move them around. They can be shifted easily to locations where they are needed.

Paramount is following through on its plan to introduce new stars, via specially-made trailers, as first done with Rosemary Clooney in "Stars Are Singing." Briefie pic has been made now presenting Pat Crowley, who appears in the upcoming "Forever Female."

Films' new era is having its influences on matters outside the pic business, including terminology for transvestites. Group of Baltimore men, arrested last week in connection with automobile theft, also were questioned on their wearing of femme apparel. They explained they're members of the "third sex." Police court magistrate commented, "Now we've gone into the third dimension."

One of the advantages of having Arlene Dahl assigned to a film is tiein possibilities with the lingerie outfit headed by the actress. Arlene Dahl Lingerie Co. is now introducing a pajama set, which the star-designer adapted from one of her costumes in "Desert Legion," Universal pic in which she co-stars with Alan Ladd.

'SUCKER' TO SELL PIX TO TELE: OHIO EXHIB

Columbus, April 28.

Robert A. Wile, exec secretary of the Independent Theatre Owners of Ohio, lashed out in his bulletin to exhibs last week at both the Spyros Skouras and Herbert J. Yates announcements on selling of films to TV.

Calling the Skouras statement that 20th Century-Fox will sell its 900 picture backlog to TV "premature," Wile asks, "What exhibitor would be foolish enough to buy Fox's current product and charge people for it, when the same company's pictures, with the same stars, can be seen on TV for nothing?"

He wrote that Yates, Republic's prez, "is not merely as bashful as Skouras. He has come right out and said that the future of his company lies with TV. That being the case, any exhibitor who buys Republic pictures is nothing more or less than a sucker."

Wile says a stockholder asked Yates if any exhibitors had complained about the sale of pictures to TV and quotes him as saying, "Oh, we had one or two, but we didn't pay any attention to them." Wile asked theatre owners to write to Yates, so that at the next stockholders' meeting "he'll have 101 or 102 complaints."

Legion Lauds

Continued from page 5

view." Since "Cohn, a hater of Communism, deserved as much as any man a chance to explain to his employers in a private conference that Communists had affiliated him with them by stealing his name and his works," then Legion Commander Donald R. Wilson was tempted to call off the cooperation campaign, but Metro apologized. The checking was turned over to "L. K. Sidney, a man of considerable tact, adroitness, competence and sympathy."

Better conditions today are due to the 1947 N.Y. Waldorf-Astoria declaration in which the "studios moved against some identified Communists," and the "project of 1952" (Legion cooperation) which offered the "presumed innocent a platform to state their case."

Pitkin says public resentment is growing against "those who cannot be trusted not to feed Russia's kitty." He lauds United Artists for taking a strong future position against the releasing of pix lensed overseas by persons connected with the Red probe. He mentions John Huston's stand against using Communists in "Beat the Devil," lensed in Italy.

Public Resentment

"Part of the public resentment that has ruined Charles Chaplin's 'Limelight' as a U.S. boxoffice attraction is the utter lack of any assurance that the receipts would not find their way into Communist tills." He says the industry's "trouble at the boxoffice" began when George Sokolsky and such organizations as the Legion "began to acquaint the public" with the hearing testimony.

He reveals that before Legion submitted its compilation, Spyros Skouras huddled with Sokolsky, had begun to collect all available information, and "was inviting (his employees) to arm him with a written, signed explanation or a denial." Columbia's Nate Spingold, Pitkin adds, said, "his studio had been doing just that for a year. Every studio welcomed Commander Wilson's invitation to compare notes in hopes of confining the Legion's criticism to personnel whose studios could find no factual defense for them."

Article emphasizes the Legion has no nationwide policy on picketing and "has never once suggested to any post to picket any picture. On other hand, it does not ask posts not to picket. National organization has no authority over such local decisions." Legion will supply information to Posts requesting it, and "what happens is a reflection of how the record sits with the folks on Main Street."

He lauds Roy Brewer's battle against the Communists, saying that 11 weeks after the International Alliance of Theatrical Stage Employees assigned him to Hollywood he had "perceived what the industry had not seen clearly in 11 years." Article says that of 400 persons in the Los Angeles area identified as party members "288 were in the movies."

Cinerama Brass Huddling on Ways To Get Production Sked Rolling

Important policy confabs, involving Cinerama's future, are currently taking place in New York. Sessions mainly pertain to the company's production plans which have had considerable difficulty in getting off the ground. Taking part in the meetings are production chief Merion Cooper, prexy Dudley Roberts, Jr., and exec veepee Frank Smith.

Although Cinerama continues to equip and open theatres for the presentation of tthe medium, its production schedule has lagged far behind. There have been unofficial reports of proposed production, but the company has yet to make an announcement that it is working on a picture. As far as could be determined, there is absolutely no filming activity at its Coast headquarters. Some location footage has been shot for a proposed picture, but it hasn't gone beyond that stage. There's been talk of a Cinerama version of the recent Broadway musical, "Paint Your Wagon," but there's been no indication of any actual work.

Company reportedly has been talking a deal with Warner Bros., whereby the latter would shoot a film in the Cinerama process. Although a WB homeoffice spokesman denied that Warners had any such plans, he indicated that there was a close tie between Cinerama execs and the Warner top echelon. Under terms of its pact with Cinerama, Inc., the manufacturing outfit, Cinerama Productions has the right to enter deals for pictures with outside companies.

Although Cinerama has been accepted by most crix as superior to CinemaScope, it's no secret that the 20th-Fox-developed medium is causing some concern among the Cinerama brass. There's realization that the processes are similar and that there will soon be a competitive market. While it's initial entry, "This Is Cinerama," is playing to smash business in New York and Detroit and has a hefty advance for today's (Wed.) opening in Los Angeles, it's understood that the company feels it will have to get going on a followup film pronto to maintain its position.

Company is gearing itself for long runs in all situations. While it may be able to run in New York for two years, other cities may require a quicker changeover of attractions. The equipping of theatres still takes a hefty chunk of coin. The equipment alone runs to about $100,000 a theatre, with installation charges amounting to about $40,000.

Need Quick Decisions

One of the problems reportedly faced by the company is getting quick top echelon decisions. When Louis B. Mayer was named board chairman, it was expected that the company would receive impetus through the guidance of an experienced film man. However, Mayer has been ailing and hasn't been playing as active a part in Cinerama's management as had been expected. There have been reports, vehemently denied, that Mayer may soon exit the company.

Meanwhile, company is proceeding with its exhibition plans which call for the opening of about 20 theatres by the end of the year. With its L. A. opening set for today (Wed.) and Chicago slated for July, it's expected that Cinerama will shortly close a deal for Stanley Warner's Boyd Theatre in Philadelphia. Latter will mark acquisition of the company's fifth showcase.

Joseph Kaufman, company's exhibition topper, left for the Coast Friday (24) to attend the Coast opening and is expected back in New York on Monday (4). Originally, production chief Cooper as well as home office toppers Roberts and Smith were expected to be on hand for the Coast preem, but were apparently delayed by the important New York talks.

No Hookey Here

Hollywood, April 28.

Something new in the educational world is reported at the U. of Southern California—collegiate credits for looking at a film.

Prof. Herbert Farmer, acting head of the Dept. of Cinema, said the advanced techniques of 3-D and WarnerPhonic sound are considered valuable film studies. So he advised his students to see "House of Wax."

'Dolts, Drunks & Doxies' Inhabit 'Rouge,' Cabaret Squawks in Moulin Suit

Hollywood, April 28.

Battle of the Moulin Rouge is on again, with an amended complaint filed in Federal Court by attorneys for the Paris nitery against United Artists, Jose Ferrer, John Huston and others.

New complaint abandoned its "invasion of privacy" charge and substituted a claim of libel. It declares the film, "Moulin Rouge," pictures the cabaret as a "rendezvous for lewd, lascivious dolts, prostitutes, drunks and libertines."

3-D Equipment

Continued from page 5

shortage is frustrating exhibs who'd like to cash in on the stereo boom. It's so severe that conversion of screening room equipment at one of the major companies in N. Y. has been held up for weeks pending delivery of magazines.

Manufacturer reps contend that a break in the availability of that equipment should come soon, since RCA and others now have completed their retooling job and the product should come off the line in short order.

Because of the novelty of stereophonic sound, which goes with both 3-D and widescreen systems, magnetic reproducers, of which a theatre must have a couple, are also hard to get. What eases this situation is the fact that the majority of exhibs are hesitant to order them because of the general impression that it won't be long before the added soundtrack will be transferred from a separate track to the regular film. Soundhead orders going through regular channels would not be filled until August, according to the dealers.

Drought Of Wideangle Lenses

Similar squeeze exists for the regular wideangle lenses, which a theatre must have to project standard pix on large screens. Delivery on these lenses can't be made in any quantity until mid-summer. This, together with unavailability of all-purpose screens, precludes any chance of theatres going in for wholesale widescreen projection of standard product in immediate future.

Situation is different for the CinemaScope prisms. With Bausch & Lomb turning them out in this country, these lenses should be in plentiful supply by fall.

Only major 3-D item on which there is no shortage are selsyn motors, which keep the two projectors running in synchronization. General Electric last week (23) announced it was increasing selsyn production 300% to fill the more than 2,000 orders received from theatres. Motors cost about $100 a piece, and two are needed in the projection booth.

Print Cost

Continued from page 3

dling and special departments for the shipping of the polaroid glasses.

Special preparations also have to be made for theatres running one, two, or three intermission shows, a factor that contributes to added distribution charges. According to present setup for 3-D films, intermission shows are necessary except in large theatres equipped with four projectors. This, however, is a rarity, since barely a handful of houses have four projectors.

M. S. DAVIS TO DENMARK

Martin S. Davis, assistant ad-pub director for Samuel Goldwyn Productions, will leave N. Y. for Denmark May 5, accompanying 25 winners of a "Hans Christian Andersen" essay contest conducted by various newspapers, department stores and theatres. Davis will visit Rome and Paris before returning to the homeoffice.

'Variety's' Quarterly Film Reviews Index

(Jan. 7, 1953—March 25, 1953)

Miniature Film Reviews and credits on all English-speaking pictures reviewed in VARIETY during the first three-month period of 1953. Date indicates that issue of VARIETY in which each review appeared. Indexes of Film Reviews are published quarterly.

A. & C. Go to Mars

Abbott & Costello try space travel for amusement of their fans and okay b.o. outlook.

Hollywood, March 18.

Universal release of Howard Christie production. Stars Bud Abbott, Lou Costello; features Mari Blanchard, Robert Paige, Horace McMahon, Martha Hyer, Jack Kruschen, Joe Kirk, Jean Willes, Anita Ekberg, James Flavin. Directed by Charles Lamont. Screenplay, D. D. Beauchamp, John Grant, from story by Christie and Beauchamp; camera, Clifford Stine; editor, Russell Schoengarth; special photography, David S. Horsley. Previewed March 17, '53. Running time, 76 Mins.

(Reviewed March 25, 1953.)

All Ashore

(COLOR—MUSICAL)

Dick Haymes, Mickey Rooney, Peggy Ryan, in slapstick musical about three gobs; okay grosser for many situations.

Columbia release of Jonie Taps production. Stars Mickey Rooney, Dick Haymes, Peggy Ryan, Ray McDonald. Directed by Richard Quine. Screenplay, Blake Edwards, Quine from story by Edwards, Robert Wells; camera (Technicolor), Charles Lawton, Jr.; lyrics and music, Robert Wells, Fred Karger; choreographer, Lee Scott; musical director, Morris Stoloff. Tradeshown in N. Y., Feb. 6, '53. Running time, 80 MINS.

(Reviewed Feb. 11, 1953.)

Appointment in London

(BRITISH)

War story of British bombers; good results loom for U. S. market.

London, Feb. 17.

A British Lion release of a British Lion-Mayflower production. Stars Dirk Bogarde and Ian Hunter. Directed by Philip Leacock. Screenplay, John Wooldridge and Robert Westerby; camera, Stephen Dade; editor, V. Sagovsky; music, John Wooldridge. At Leicester Square Theatre, London. Running time, 96 MINS.

(Reviewed Feb. 25, 1953.)

The Bandits of Corsica

Okay followup to Edward Small's "The Corsican Brothers." Headed for satisfactory returns.

Hollywood, March 10.

United Artists release of Global Production. Stars Richard Greene and Paula Raymond; features Raymond Burr, Lon Drake, Raymond Greenleaf, Lee Van Cleef. Directed by Ray Nazarro. Screenplay, Richard Schayer; story, Frank Burt; camera, George E. Diskant; editor, Grant Whytock; music, Irving Gertz. Previewed March 10, '53. Running time, 81 MINS.

(Reviewed March 18, 1953.)

Battle Circus

Surgery and romance under fire at Korean front, with Bogart, June Allyson helping routine but commercial feature.

Hollywood, Jan. 26.

MGM release of Pandro S. Berman production. Stars Humphrey Bogart, June Allyson; features Keenan Wynn, Robert Keith. Direction and screenplay by Richard Brooks; based on story by Allen Rivkin and Laura Kerr; camera, John Alton; editor, George Boemler; music, Lennie Hayton. Previewed Jan. 21, '53. Running time, 89 MINS.

(Reviewed Jan. 28, 1953.)

The Big Frame

Routine melodrama programmer, filmed in Britain, with Mark Stevens only familiar cast name.

Hollywood, March 17.

RKO release of Robert S. Baker-Monty Berman production, presented by Julian Lesser. Stars Mark Stevens, Jean Kent; features Garry Marsh, John Bentley, Dianne Foster, Bryan Coleman, John Harvey, Duncan Lamont, John Horsley. Directed by David MacDonald. Screenplay, Steve Fisher, John Gilling; original story, Robert S. Baker, Carl Nystrom; camera, Monty Berman; editor, Reginald Beck; music, William Hill-Bowen. Previewed March 12, '53. Running time, 66 MINS.

(Reviewed March 18, 1953.)

Blood Brothers

(DOCUMENTARY)

Timely reminder of the dangers of totalitarianism, using newsreel clips to study the rise to power of Hitler and Stalin. Could latch on to headlines for good b.o.

Parliament Pictures presentation released by Classic Pictures, Inc. Written and narrated by Quentin Reynolds; director, Robert Snyder; assistant director, Stefan Bodnariuk; art editor, Kenneth Snelson; assistant editor, Ronald Saland; musical director, Gene Forrell; sound technician, Robert Vincent; musical score, Arthur Honneger. A. Horee and Robert Hasanyi. At Embassy Newsreel Theatre, N. Y., Feb. 21, '53. Running time, 63 MINS.

(Reviewed Feb. 25, 1953.)

The Blue Gardenia

(SONG)

Regulation mystery melodrama with fair marquee names and similar b.o. prospects.

Hollywood, March 12.

Warner Bros. release of Alex Gottlieb production. Stars Anne Baxter, Richard Conte, Ann Sothern; features Raymond Burr, Jeff Donnell, Richard Erdman, George Reeves, Ruth Storey, Ray Walker, Nat "King" Cole. Directed by Fritz Lang. Screenplay, Charles Hoffman; story, Vera Caspary; camera, Nicholas Musuraca; editor, Edward Mann; music score, Raoul Kraushaar; song, Bob Russell, Lester Lee. Previewed Feb. 24, '53. Running time, 90 MINS.

(Reviewed March 18, 1953.)

By the Light of the Silvery Moon

(SONGS-COLOR)

Successful followup to Warners' 1951 "On Moonlight Bay," with same cast and good grossing possibilities.

Hollywood, March 24.

Warners release of William Jacobs production. Stars Doris Day, Gordon MacRae; features Leon Ames, Rosemary DeCamp, Billy Gray. Directed by David Butler. Screenplay by Robert O'Brien, Irving Elinson, suggested by Booth Tarkington's Penrod stories; camera (Technicolor), Wilfrid M. Cline; editor, Irene Morra; music adapted by Max Steiner; musical director, Ray Heindorf; musical numbers staged by Donald Saddler. Previewed March 18, '53. Running time, 101 Mins.

(Reviewed March 25, 1953.)

Call Me Madam

(MUSICAL—COLOR)

Much moola with Merman.

20th-Fox release of Sol C. Siegel production. Stars Ethel Merman, Donald O'Connor, Vera-Ellen, George Sanders; features Billy De Wolfe, Helmut Dantine, Steven Geray, Ludwig Stossel, Lilia Skala, Charles Dingle, Emory Parnell, Percy Helton. Directed by Walter Lang. Dances and musical numbers staged by Robert Alton. Screenplay, Arthur Sheekman; adapted from the Leland Hayward legit production, book by Howard Lindsay and Russel Crouse; music and lyrics, Irving Berlin; camera (Technicolor), Leon Shamroy; musical direction, Alfred Newman; editor, Robert Simpson. Previewed Feb. 25, '53. Running time, 114 MINS.

(Reviewed March 4, 1953.)

City Beneath the Sea

(COLOR-SONG)

Rough-and-tumble deep-sea diver action-adventure, with good prospects on general release.

Hollywood, Feb. 3.

Universal release of Albert J. Cohen production. Stars Robert Ryan, Mala Powers, Anthony Quinn, Suzan Ball; features George Mathews, Karel Stepanek, Lalo Rios, Hilo Hattie. Directed by Budd Boetticher. Written by Jack Harvey and Ramon Romero, based on "Port Royal-Ghost City Beneath the Sea," by Harry E. Rieseberg; camera (Tecbnicolor), Charles P. Boyle; special photography, David S. Horsley; editor, Edward Curtiss; song, Frederick Herbert and Arnold Hughes. Previewed Jan. 27, '53. Running time, 87 MINS.

(Reviewed Feb. 4, 1953.)

Confidentially Connie

Entertaining domestic comedy for companion bookings in regular program market.

Hollywood, Jan. 16.

MGM release of Stephen Ames production. Stars Van Johnson, Janet Leigh, Louis Calhern; features Walter Slezak, Gene Lockhart, Hayden Rorke, Robert Burton, Marilyn Erskine. Directed by Edward Buzzell. Screenplay, Max Shulman, from story by Shulman and Herman Wouk; camera, Harold Lipstein; editor, Fredrick Y. Smith; music, David Rose. Previewed Jan. 14, '53. Running time, 71 MINS.

(Reviewed Jan. 21, 1953.)

Count the Hours

Trite meller for the duals.

RKO release of Benedict Bogeaus production. Stars Teresa Wright, Macdonald Carey; features Dolores Moran, Adele Mara, Edgar Barrier, John Craven, Jack Elam, Ralph Sanford. Directed by Don Siegel. Screenplay, Doane R. Hoag and Karen DeWolf, from story by Hoag; camera, John Alton; editor, James Leicester; music, Louis Forbes. Tradeshown, N. Y., Feb. 13, '52. Running time, 74 MINS.

(Reviewed Feb. 18, 1953.)

Cosh Boy

(BRITISH)

Controversial and modest London legit success needs new title and dubbing for U.S. Market.

London, Feb. 10.

IFD (in association with British Lion) release of a Romulus-Daniel Angel British production. Stars James Kenney and Joan Collins. Features Hermione Baddeley and Hermione Gingold. Directed by Lewis Gilbert. Screenplay, Lewis Gilbert and Vernon Harris from play by Bruce Walker; camera, Jack Asher; editor, Charles Hasse; music, Lambert Williamson. At London Pavilion, Feb. 2, '53. Running time, 75 MINS.

(Reviewed March 11, 1953.)

Cry of the Hunted

Good supporting meller, topLining Vittorio Gassman.

Hollywood, March 6.

Metro release of William Grady, Jr., production. Stars Vittorio Gassman, Barry Sullivan, Polly Bergen; features William Conrad, Mary Zavian. Directed by Joseph H. Lewis. Screenplay by Jack Leonard; story, Leonard and Marion Wolfe; camera, Harold Lipstein; editor, Conrad A. Nervig; music, Rudolph G. Kopp. Previewed March 6, '53. Running time, 78 MINS.

(Reviewed March 11, 1953.)

Decameron Nights

(BRITISH)
(Color)

Joan Fontaine, Louis Jourdan starred in British version of typical Boccaccio tales; shapes as standout U.S. hit.

London, Jan. 13.

Eros Films release of a Film Locations-Mike Frankovich production. Stars Joan Fontaine and Louis Jourdan; features Godfrey Tearle, Joan Collins, Binnie Barnes and Marjorie Rhodes. Directed by Hugo Fregonese. Screenplay, George Oppenheimer; editor, Russell Lloyd; camera, Guy Green; color by Technicolor. At Odeon, Marble Arch, London, Jan. 13, '53. Running time, 93 MINS.

(Reviewed Jan. 21, 1953.)

Desert Legion

(COLOR)

Typical Alan Ladd swashbuckler with Foreign Legion background; profitable b.o.

Hollywood, March 12.

Universal release of Ted Richmond production. Stars Alan Ladd, Richard Conte, Arlene Dahl; features Akim Tamiroff, Oscar Beregi, Jay Novello, Anthony Caruso, George J. Lewis, Sujata and Asoka. Directed by Joseph Pevney. Screenplay, Irving Wallace, Lewis Meltzer; based on novel "The Demon Caravan," by Georges Arthur Surdez; camera (Technicolor), John Seitz; editor, Frank Gross; music, Frank Skinner. Previewed March 10, '53. Running time, 85 MINS.

(Reviewed March 18, 1953.)

Desperate Moment

(BRITISH)

London, March 17.

GED release of Fanfare production. Stars Dirk Bogarde, Mai Zetterling, Philip Friend; features Albert Lieven. Directed by Compton Bennett; screenplay, Patrick Kirwan and George H. Brown, based on novel by Martin Albrand; camera, C. Pennington Richards; editor, John Guthridge; music, Ronald Binge. At Odeon, Leicester Square, London, March 17, '53. Running time, 88 MINS.

(Reviewed March 25, 1953.)

Dream Wife

(SONGS)

Mild battle-of-the-sexes romantic farce, with Cary Grant, Deborah Kerr for marquee strength.

Hollywood, March 9.

MGM release of Dore Schary production. Stars Cary Grant, Deborah Kerr, Walter Pidgeon; features Betta St. John, Buddy Baer, Eduard Franz. Directed by Sidney Sheldon. Screenplay, Sheldon, Herbert Baker, Alfred Lewis Levitt; camera, Milton Krasner; editor, George White; music, Conrad Salinger; songs, Charles Wolcott, Jamshid Sheibani. Previewed March 4, '53. Running time, 99 MINS.

(Reviewed March 11, 1953.)

The Elstree Story

(BRITISH)

Semi-documentary traces British production back to silent films; has appeal for older generation.

London, Feb. 10.

Associated British-Pathe release of Associated British production. Introduced by Richard Todd with commentaries by Norman Shelley, Georgie Henschel, Kenneth Connor, Leonard Sachs, Peter du Roch, Peter Jones and Warwick Ward. Directed by Gilbert Gunn. Camera, Stanley Grant; music, Philip Green; editor, Richard Best. Tradeshown in London. Running time, 63 MINS.

(Reviewed Feb. 25, 1953.)

Girls in the Night

Trite, dullish dualer on juvenile delinquency. Modest b.o.

Universal-International release of Albert J. Cohen production. Features Joyce Holden, Harvey Lembeck, Glenda Farrell, Glen Roberts and Patricia Hardy. Directed by Jack Arnold. Story and screenplay, Ray Buffum; camera, Carl Guthrie; editor Paul Weatherwax; music, Joseph Gershenson. Previewed, N. Y., Jan. 8, '53. Running time, 83 MINS.

(Reviewed, Jan. 14, 1953.)

Girls of Pleasure Island

(COLOR)

Pleasant program comedy about three innocent maids and 1,500 Marines on a tropical island.

Hollywood, Feb. 19.

Paramount release of Paul Jones production. Stars Leo Genn, Don Taylor; features Gene Barry, Elsa Lanchester, Dorothy Bromiley, Audrey Dalton, Joan Elan. Directed by F. Hugh Herbert and Alvin Ganzer. Written for the screen by Herbert; based on the novel by William Maier; camera (Technicolor), Daniel Fapp, W. Howard Greene; editor, Ellsworth Hoagland; music, Lyn Murray. Previewed Feb. 16, '53. Running time, 95 MINS.

(Reviewed Feb. 25, 1953.)

Girl Who Had Everything

Fair program drama, despite some name importance; talky and implausible.

Hollywood, March 2.

Metro release of Armand Deutsch production. Stars Elizabeth Taylor, Fernando Lamas, William Powell; features Gig Young, James Whitmore, Robert Burton, William Walker. Directed by Richard Thorpe. Screenplay, Art Cohn, based on novel by Adela Rogers St. Johns; camera, Paul Vogel; editor, Ben Lewis; music Andre Previn. Previewed Feb. 25, '53. Running time, 69 MINS.

(Reviewed March 4, 1953.)

The Glass Wall

Italian star Vittorio Gassman, Gloria Grahame in DP drama filmed in N. Y. Some exploitation values, but medium b.o.

Hollywood, March 3.

Columbia release of Ivan Tors (Shane-Tors) production. Stars Vittorio Gassman, Gloria Grahame; features Ann Robinson, Douglas Spencer, Robin Raymond, Jerry Paris, Jack Teagarden. Shorty Rogers and his band. Directed by Maxwell Shane. Screenplay, Tors and Shane; camera, Joseph F. Biroc; editor, Herbert L. Strock; music, Leith Stevens. Previewed Feb. 27, '53. Running time, 78 MINS.

(Reviewed March 4, 1953.)

Gunsmoke

(COLOR-SONG)

Tinted western feature for action market; generally average overall b.o. prospects.

Hollywood, Feb. 6.

Universal release of Aaron Rosenberg production. Stars Audie Murphy, Susan Cabot, Paul Kelly, Mary Castle; features Charles Drake, Jack Kelly, Jesse White, Donald Randolph, William Reynolds, Chubby Johnson. Directed by Nathan Juran. Screenplay, D. D. Beauchamp; from the novel "Roughshod" by Norman A. Fox; camera (Technicolor), Charles P. Boyle ;editor, Ted Kent; song, Frederick Herbert, Arnold Hughes. Previewed Feb. 2, '53. Running time, 78 MINS.

(Reviewed Feb. 11, 1953.)

The Hitch-Hiker

Grim melodrama on perils of aiding ride-thumbers; excellently done but downbeat.

Hollywood, Jan. 14.

RKO release of Collier Young (Filmakers) production. Stars Edmond O'Brien, Frank Lovejoy, William Talman; features Jose Torvay, Sam Hayes, Wendel Niles, Jean Del Val. Clark Howat, Natividad Vacio. Directed by Ida Lupino. Screenplay, Collier Young and Ida Lupino; adaptation, Robert Joseph; camera, Nicholas Musuraca; editor, Douglas Stewart; music, Leith Stevens. Previewed Jan. 12, '53. Running time, 71 MINS.

(Reviewed Jan. 21, 1953.)

The Homesteaders

Wild Bill Elliott in slow-paced program oater.

Hollywood, March 23.

Allied Artists release of Vincent M. Fennelly production. Stars Wild Bill Elliott; features Robert Lowery, Emmett Lynn, George Wallace. Directed by Lewis D. Collins. Screenplay, Sid Thell, Milton Raison; camera, Ernest Miller; editor, Sam Felds; music, Raoul Graushaar. Previewed March 20, '53. Running time, 62 Mins.

(Reviewed March 25, 1953.)

I Confess

Alfred Hitchcock murder melodrama with interesting plot idea; short on suspense, long on talk; spotty b.o. outlook.

Hollywood, Feb. 6.

Warners release of Alfred Hitchcock production. Stars Montgomery Clift, Anne Baxter; features Karl Malden, Brian Aherne, with O. E. Hasse, Roger Dann, Dolly Haas, Charles Andre. Directed by Alfred Hitchcock. Screenplay, George Tabori, William Archibald; from a play by Paul Anthelme; camera, Robert Burks; editor, Rudi Fehr; music composed and conducted by Dimitri Tiomkin. Previewed Feb. 3, '53. Running time, 95 MINS.

(Reviewed Feb. 11, 1953.)

I Love Melvin

(MUSICAL-COLOR)

Lively, youthful musical comedy in color, with Donald O'Connor, Debbie Reynolds. Generally good prospects.

Hollywood, Feb. 3.

MGM release of George Wells production. Stars Donald O'Connor, Debbie Reynolds; features Una Merkel, Richard Anderson, Allyn Joslyn. Directed by Don Weis. Screenplay, George Wells; added dialog, Ruth Brooks Flippen; story, Laslo Vadnay; camera (Technicolor), Harold Rosson; editor, Adrienne Fazan; musical direction, Georgie Stoll; dances staged and directed by Robert Alton; songs, Mack Gordon, Josef Myrow. Previewed Jan. 30, '53. Running time, 76 MINS.

(Reviewed Feb. 4, 1953.)

I'll Get You

(BRITISH)

Routine cloak-and-dagger meller with George Raft; for lowercase program bookings.

Hollywood, Jan. 28.

Lippert Pictures release of Bernard Luber (Eros Films) production. Stars George Raft, Sally Gray; features Clifford Evans, Reginald Tate, Patricia Laffan, Frederick Piper. Directed by Seymour Friedman. Screenplay, John V. Baines; added scenes and dialog, Nichols Phipps; camera, Eric Cross; editor, Tom Simpson; music, Hans May. Previewed Jan. 27, '53. Running time, 76 MINS.

(Reviewed Feb. 4, 1953.)

Intimate Relations

(BRITISH)

London, March 10.

Adelphi Film release of Advance Film production. Stars Harold Warrender, Marian Spencer. Directed by Charles Frank; screenplay and adaptation, Charles Frank, from Jean Cocteau's play; camera, Wilkie Cooper; editor, Peter Bezencenet; music, Rene Cloerec. At Granada Theatre, March 9, '53. Running time, 86 MINS.

(Reviewed March 25, 1953.)

Jack McCall, Desperado

(COLOR)

Contains ingredients to register with outdoor fans.

Columbia release of Sam Katzman production. Stars George Montgomery; features Angela Stevens, Douglas Kennedy, James Seay, Eugene Iglesias, William Tannen, Jay Silverheels, John Hamilton, Selmer Jackson. Directed by Sidney Salkow. Screenplay, John O'Dea, based on story by David Chandler; editor, Aaron Stell; camera, (Technicolor), Henry Freulich; musical director, Mischa Bakaleinikoff. Previewed in N. Y., March 16, '53. Running time, 76 MINS.

(Reviewed March 25, 1953.)

Jalopy

Good Bowery Boys comedy for the program market.

Hollywood, March 20.

Allied Artists release of Ben Schwalb production. Stars Leo Gorcey; features Huntz Hall, Bernard Gorcey, Bob Lowry. Directed by William Beaudine. Screenplay, Tim Ryan and Jack Crutcher, with additional dialogue by Bert Lawrence; camera, Harry Neumann; editor, William Austin; music, Marlin Skiles. Reviewed March 20, '53. Running time: 62 Mins.

(Reviewed March 25, 1953.)

Jeopardy

Tightly-drawn suspense melodrama located in Mexico. Good general market entry.

Hollywood, Jan. 19.

MGM release of Sol Baer Fielding production. Stars Barbara Stanwyck, Barry Sullivan, Ralph Meeker; features Lee Aaker. Directed by John Sturges. Screenplay, Mel Dinelli, based on story by Maurice Zimm; camera, Victor Milner; editor, Newell P. Kimlin; music, Dimitri Tiomkin. Previewed Jan. 16, '53. Running time, 68 MINS.

(Reviewed Jan. 21, 1953.)

Kansas Pacific
(COLOR)

Sterling Hayden toplines okay western; word-of-mouth will boost to good b.o.

Hollywood, March 17.

Allied Artists release of Walter Wanger production. Stars Sterling Hayden, Eve Miller; features Barton MacLane. Directed by Ray Nazarro. Screenplay, Dan Ullman; camera, Harry Neumann; editors, William Austin, Walter Hannemann; music, Albert Sendrey. Previewed March 17, '53. Running time, 73 MINS.

(Reviewed March 25, 1953.)

The Lady Wants Mink
(COLOR)

Mild domestic comedy dealing with the femme yen for a mink coat. Passable for routine bookings.

Hollywood, March 20.

Republic release. Associate producer-director, William A. Seiter. Stars Dennis O'Keefe, Ruth Hussey, Eve Arden, William Demarest; features Gene Lockhart, Hope Emerson, Hillary Brooke, Tommy Rettig, Earl Robie. Screenplay, Dane Lussier, Richard Alan Simmons; story, Leonard Neubauer, Lou Schor; camera (Trucolor), Reggie Lanning; editor, Fred Allen; music, Stanley Wilson. Previewed March 19, '53. Running time, 92 Mins.

(Reviewed March 25, 1953.)

Lili
(SONG-COLOR)

Charmingly sentimental romantic drama with a French carnival background; best for companion feature bookings.

Hollywood, March 10.

MGM release of Edwin H. Knopf production. Stars Leslie Caron, Mel Ferrer, Jean Pierre Aumont; features Zsa Zsa Gabor, Kurt Kasznar. Directed by Charles Walters. Screenplay, Helen Deutsch; based on story by Paul Gallico; camera (Technicolor), Robert Planck; editor, Ferris Webster; music, Bronislau Kaper; song, Miss Deutsch and Kaper. Previewed March 5, '53. Running time, 81 MINS.

(Reviewed March 11, 1953.)

The Long Memory
(BRITISH)

Taut British suspense thriller, with John Mills; looks like average U. S. grosser.

London, Jan. 27.

GFD release of a Europa British production. Stars John Mills, John McCallum, Elizabeth Sellars and Eva Bergh. Directed by Robert Hamer. Screenplay, Robert Hamer and Frank Harvey from novel by Howard Clewes; camera, Harry Waxman; editor, Gordon Hales; music, William Alwyn. At Leicester Square Theatre, London. Running time, 96 MINS.

(Reviewed Feb. 4, 1953.)

Ma & Pa Kettle On Vacation

Latest entry in "Kettle" series up to standard. Okay b.o.

Hollywood, March 2.

Universal release of Leonard Goldstein production. Stars Marjorie Main, Percy Kilbride; features Ray Collins, Bodil Miller, Sig Ruman, Barbara Brown. Directed by Charles Lamont; screenplay, Jack Henley; camera, George Robinson; editor, Leonard Weiner. Previewed Feb. 25, '53. Running time, 75 MINS.

(Reviewed March 4, 1953.)

The Magnetic Monster

Routine science programmer with exploitation values.

United Artists release of Ivan Tors (George Van Marter) production. Stars Richard Carlson; features King Donovan, Jean Byron, Harry Ellerbe, Jarma Lewis, Leo Britt, Leonard Mudie, Byron Foulger. Directed by Curt Siodmak. Screenplay, Siodmak and Tors; camera, Charles Van Enger; editor, Herbert L. Strock; music, Blaine Sanford. Tradeshown, N. Y., Feb. 6, '53. Running time, 76 MINS.

(Reviewed Feb. 11, 1953.)

Marshal of Cedar Rock

Allan "Rocky" Lane western up to series standards; okay program oater.

Hollywood, Feb. 17.

Republic release of Rudy Ralston production. Stars Allan "Rocky" Lane; features Eddy Waller, Phyllis Coates, Roy Barcroft, Bill Henry, Robert Shayne. Directed by Harry Keller. Screenplay, Albert DeMond; story, M. Coates Webster; camera, John MacBurnie; editor, Tony Martinelli. Previewed Feb. 16, '53. Running time, 53 MINS.

(Reviewed Feb. 25, 1953.)

The Mississippi Gambler
(COLOR)

Tyrone Power heading romantic costumer, Big boxoffice potential.

Hollywood, Jan. 10.

Universal release of Ted Richmond production. Stars Tyrone Power, Piper Laurie, Julia Adams; features John McIntire, Paul Cavanagh, John Baer, Ron Randell, Ralph Dumke. Directed by Rudolph Mate. Story and screenplay, Seton I. Miller; camera (Technicolor), Irving Glassberg; editor, Edward Curtiss; choreographer, Gwyneth Verdon; music, Frank Skinner. Previewed Jan. 10, '53. Running time, 99 MINS.

(Reviewed Jan. 14, 1953.)

Monsoon
(COLOR)
(India-Made)

Sultry love drama with India background; okay b.o.

United Artists release of Film Group-Forrest Judd production. Features Ursula Thiess. Directed by Rodney Amateau. Screenplay, Judd, David Robinson and Leonardo Dercoli, based on play by Jean Anouilh; camera, Ernest Haller; editor, George Gale; music, Vasant Desai. Previewed, N. Y., Jan. 28, '53. Running time, 79 MINS.

(Reviewed Feb. 4, 1953.)

The Naked Spur
(COLOR)

Rough, tough outdoor melodrama with James Stewart heading five-member cast. For action fans, good b.o.

Hollywood, Jan. 9.

MGM release of William H. Wright production. Stars James Stewart, Janet Leigh, Robert Ryan, Ralph Meeker, Millard Mitchell. Directed by Anthony Mann. Written by Sam Rolfe and Harold Jack Bloom; camera (Technicolor), William Mellor; editor, George White; music, Bronislau Kaper. Previewed Jan. 7, '53. Running time, 91 MINS.

(Reviewed Jan. 14, 1953.)

The Net
(BRITISH)

British scientific meller patterned somewhat like "Sound Barrier"; looks good for U. S.

London, Feb. 10.

GFD release of a Two Cities production. Stars Phyllis Calvert, James Donald, Robert Beatty and Herbert Lom. Directed by Anthony Asquith. Screenplay, William Fairchild; camera, Desmond Dickinson; editor, Frederick Wilson; music, Benjamin Frankel. At Odeon, Leicester Square, London. Running time, 86 MINS.

(Reviewed Feb. 18, 1953.)

Never Let Me Go
(ANGLO-U. S.)

Gable-Tierney made-in-Britain starrer surefire b.o.

London, March 18.

M-G release of Metro-British production. Stars Clark Gable, Gene Tierney. Directed by Delmer Daves. Screenplay, Ronald Millar, George Froeschel; adapted from novel, "Came the Dawn," by Roger Bax; camera, Robert Krasker; editor, Frank Clarke; music, Hans May. At Empire, London, March 18, '53. Running time, 94 MINS.

(Reviewed March 25, 1953.)

Niagara
(COLOR-SONG)

Marilyn Monroe pushes this morbid meller into stout b.o.

20th-Fox release of Charles Brackett production. Stars Marilyn Monroe, Joseph Cotten, Jean Peters; features Casey Adams, Denis O'Dea, Richard Allan, Don Wilson, Lurene Tuttle, Russell Collins, Will Wright. Directed by Henry Hathaway. Screenplay, Charles Brackett, Walter Reisch, Richard Breen; camera (Technicolor), Joe MacDonald; editor, Barbara McLean; music, Sol Kaplan. Tradeshown, N. Y., Jan. 15, '53. Running time, 89 MINS.

(Reviewed Jan. 21, 1953.)

Off Limits
(SONGS)

Bob Hope, Mickey Rooney in entertaining, nonsensical service comedy. Plenty of laugh appeal for regular dating.

Hollywood, Feb. 3.

Paramount release of Harry Tugend production. Stars Bob Hope, Mickey Rooney, Marilyn Maxwell, Eddie Mayehoff; features Stanley Clements, Jack Dempsey; Marvin Miller. Directed by George Marshall. Story and screenplay, Hal Kanter, Jack Sher; camera, J. Peverell Marley; editor, Arthur Schmidt; music score, Van Cleave; new songs, Jay Livingston, Ray Evans. Previewed Jan. 28, '53. Running time, 87 MINS.

(Reviewed Feb. 4, 1953.)

Old Overland Trail
(SONGS)

Acceptable western programmer starring Rex Allen.

Hollywood, Feb. 20.

Republic release of Edward J. White production. Stars Rex Allen; features Slim Pickens, Roy Barcroft, Virginia Hall, Gil Herman. Directed by William Witney. Written by Milton Raison; camera, John MacBurnie; editor, Harold Minter; music, R. Dale Butts; song, Jack Elliott. Previewed Feb. 19, '53. Running time, 60 MINS.

(Reviewed Feb. 25, 1953.)

On Top of Old Smoky
(SONGS)

Fair Gene Autry oatuner for secondary bookings.

Columbia release of Armand Schaefer production. Stars Gene Autry; features Smiley Burnette, Gail Davis, Grandon Rhodes, Sheila Ryan, Kenne Duncan, Cass County Boys. Directed by George Archainbaud. Story and screenplay, Gerald Geraghty; camera, William Bradford; editor, James Sweeney; musical director, Mischa Bakaleinikoff. Tradeshown, N.Y., Feb. 27, '53. Running time, 59 MINS.

(Reviewed March 4, 1953.)

One Girl's Confession

Plodding programmer for fill-in bookings.

Hollywood, March 3.

Columbia release of a Hugo Haas production. Stars Cleo Moore, Hugo Haas, Glenn Langan; features Ellen Stansbury. Written, produced and directed by Haas; camera, Paul Ivano; editor, Merrill G. White; music, Vaclav Divina. Previewed March 4, '53. Running time, 73 MINS.

(Reviewed March 11, 1953.)

Peter Pan
(SONGS-COLOR)

Topflight Disney interpretation of the James M. Barrie childhood fantasy; excellent b.o.

Hollywood, Jan. 13.

RKO release of Walt Disney production. Features the voices of Bobby Driscoll, Kathryn Beaumont, Hans Conried, Bill Thompson, Heather Angel, Paul Collins, Tommy Luske, Candy Candido, Tom Conway. Directed by Hamilton Luske, Clyde Geronimi, Wilfred Jackson. Adapted from play by Sir James M. Barrie; directing animators, Milt Kahl, Frank Thomas, Wolfgang Reitherman, Ward Kimball, Eric Larson, Ollie Johnston, Marc Davis, John Lounsbery, Les Clark, Norm Ferguson; story, Ted Sears, Bill Peet, Joe Rinaldi, Erdman Penner, Winston Hibler, Milt Banta, Ralph Wright; color and styling, Mart Blair, Claude Coats, John Hench, Don Da Gradi; layout, Mac Stewart, Tom Codrick, A. Kendall O'Connor, Charles Philippi, Hugh Hennesy, Ken Anderson, Al Zinnen, Lance Nolley, Thor Putnam, Don Griffith; backgrounds, Ray Huffine, Art Riley, Al Dempster, Eyvind Earle, Ralph Hulett, Thelma Witmer, Dick Anthony, Brice Mack; character animators, Hal King, Cliff Nordberg, Hal Ambro, Don Lusk, Ken O'Brien, Marvin Woodward, Art Stevens, Eric Cleworth, Fred Moore, Bob Carlson, Harvey Toombs, Judge Whitaker, Bill Justice, Hugh Fraser, Jerry Hathcock, Clair Weeks; effects animators, George Rowley, Blaine Gibson, Josh Meador, Dan MacManus; musical score, Oliver Wallace; songs, Sammy Fain, Sammy Cahn, Oliver Wallace, Frank Churchill, Erdman Penner, Winston Hibler, Ted Sears; orchestration, Edward Plumb; vocal arrangements, Jud Conlon. Previewed Jan. 9, '53. Running time, 76 MINS.

(Reviewed Jan. 14, 1953.)

Pony Express
(COLOR)

Outdoor actioner in color depicting founding of the Pony Express. Average b.o.

Hollywood, March 3.

Paramount release of Nat Holt production. Stars Charlton Heston, Rhonda Fleming, Jan Sterling, Forrest Tucker; features Michael Moore, Porter Hall, Richard Shannon, Henry Brandon, Stuart Randall, Lewis Martin, Pat Hogan. Directed by Jerry Hooper. Screenplay, Charles Marquis Warren, based on a story by Frank Gruber; camera (Technicolor) Ray Rennehan; editor, Eda Warren; music score, Paul Sawtell. Previewed Feb. 26, '53. Running time, 101 MINS.

(Reviewed March 4, 1953.)

Port Sinister

Mediocre meller for fill-in bookings.

Hollywood, Feb. 16.

RKO release of Aubrey Wisberg—Jack Pollexfen production. Stars James Warren, Lynne Roberts, Paul Cavanagh; features William Schallert, Marjorie Stapp, House Peters, Jr., Helen Winston, Eric Colmar, Norman Budd, Anne Kimball, Robert Bice, Merritt Stone, Ken Terrell. Directed, by Harold Daniels. Written by Wisberg and Pollexfen; camera, William Bradford; editor, Fred R. Feitshans, Jr.; music, Albert Glasser. Previewed Feb. 13, '53. Running time, 65 MINS.

(Reviewed Feb. 18, 1953.)

Prince of Pirates
(COLOR)

Handsomely-mounted, Technicolored swashbuckler toplining John Derek. Okay b.o.

Hollywood, Jan. 15.

Columbia release of Sam Katzman production. Stars John Derek, Barbara Rush. Directed by Sidney Salkow. Written by John O'Dea and Samuel Newman, from story by William Copeland and Herbert Kline; camera, Henry Freulich; editor, Jerome Thoms; music, Mischa Bakaleinikoff. Previewed Jan. 15, '53. Running time, 76 MINS.

(Reviewed Jan. 21, 1953.)

The President's Lady

Susan Hayward-Charlton Heston in smash b.o. drama about Andrew Jackson and his lady.

20th-Fox release of Sol C. Siegel production. Stars Susan Hayward and Charlton Heston; features John McIntire, Fay Bainter, Whitfield Connor, Carl Betz, Gladys Hurlbut, Ruth Attaway, Charles Dingle. Directed by Henry Levin. Screenplay, John Patrick, based on novel by Irving Stone; editor, William B. Murphy; camera, Leo Tover; music, Alfred Newman; assistant director, Joseph E. Rickards. Previewed in N.Y., Feb. 26, '53. Running time, 96 MINS.

(Reviewed March 11, 1953.)

Problem Girls

Routine melodrama for duals.

Columbia release of Aubrey Wisberg-Jack Pollexfen production. Stars Helen Walker, Rose Elliott, Susan Morrow; features Anthony Jochim, James Seay, Marjorie Stapp, Roy Regnier, Elleene Stevens, Tom Charlesworth, Beverly Garland, Joyce Jameson. Directed by E. A. Dupont. Screenplay, Wisberg and Pollexfen; camera, John L. Russell, Jr.; editor, Fred Feitshans, Jr.; music, Albert Glasser. Tradeshown, N.Y., March 6, '53. Running time, 70 MINS.

(Reviewed March 11, 1953.)

Rough Shoot
(BRITISH)

Joel McCrea, Evelyn Keyes in confused British spy meller; spotty results indicated.

London, Feb. 17.

United Artists release of a Raymond Stross production. Stars Joel McCrea, Evelyn Keyes; features Herbert Lom, Marius Goring, Roland Culver. Directed by Robert Parrish. Screenplay by Eric Ambler from Geoffrey Household novel; camera, Stanley Pavey; editor, Russell Lloyd; music, Hans May. At Odeon, Leicester Square, London, Feb. 17, '53. Running time, 80 MINS.

(Reviewed Feb. 25, 1953.)

Salome
(COLOR)

Rita Hayworth, Stewart Granger in combo of sex and religion that promises more than it delivers, but grossing prospects hearty.

Hollywood, March 13.

Columbia release of Buddy Adler (Beckworth Corp.) production. Stars Rita Hayworth, Stewart Granger, Charles Laughton; features Judith Anderson, Sir Cedric Hardwicke, Basil Sydney, Maurice Schwartz, Arnold Moss, Alan Badel. Directed by William Dieterle. Screenplay, Harry Kleiner; story, Jesse L. Lasky, Jr.; camera (Technicolor), Charles Lang; editor, Viola Lawrence; musical score, George Duning; music for dances, Daniele Amfitheatrof; dance for Miss Hayworth created by Valarie Bettis. Previewed March 6, '53. Running time, 102 MINS.

(Reviewed March 18, 1953.)

San Antone
(SONGS)

So-so outdoor actioner.

Hollywood, Feb. 25.

Republic release of Joseph Kane production. Stars Rod Cameron, Arleen Whelan, Forrest Tucker, Katy Jurado; features Rodolfo Acosta, Roy Roberts, Bob Steele, Harry Carey, Jr., James Lilburn. Directed by Kane. Screenplay, Steve Fisher, based on novel, "The Golden Herd," by Curt Carroll; camera, Bud Thackery; editor, Tony Martinelli; music, R. Dale Butts. Previewed Feb. 24, '53. Running time, 90 MINS.

(Reviewed March 4, 1953.)

The Savage
(COLOR)

Okay Technicolor actioner with fair b.o. potential.

Paramount release of Mel Epstein production. Features Charlton Heston, Susan Morrow. Directed by George Marshall. Screenplay, Sydney Boehm, from novel by L. L. Foreman; camera, John F. Seitz; music, Paul Sawtell; editor, Arthur Schmidt. At Palace, N. Y., Jan. 1, '52. Running time, 95 MINS.

(Reviewed Jan. 14, 1953.)

Savage Mutiny

Below-level entry in "Jungle Jim" series for program market.

Hollywood, Jan. 20.

Columbia release of Sam Katzman production. Stars Johnny Weissmuller; features Angela Stevens, Lester Matthews, Nelson Leigh, Charles Stevens, Paul Marion, Gregory Gay, Tamba. Directed by Spencer G. Bennet. Screenplay, Sol Shor; camera, William Whitley; editor, Henry Batista; musical director, Mischa Bakaleinikoff. Previewed Jan. 7, '53. Running time, 72 MINS.

(Reviewed Jan. 21, 1953.)

The Sea Around Us
(DOCUMENTARY—COLOR)

Interesting documentary based on the best-selling book; for special or supporting bookings.

Hollywood, Jan. 27.

RKO release of Irwin Allen production. Based on book by Rachel L. Carson; continuity and commentary written by Allen; music, Paul Sawtell; musical director, C. Bakaleinikoff; supervising editor, Frederic Knudtson; editor, Dean Harrison; photographic effects (Technicolor), Linwood Dunn; commentary spoken by Don Forbes, Theodor Van Elt. Running time, 61 MINS.

(Reviewed Feb. 11, 1953.)

Seminole
(COLOR)

Regulation outdoor actioner dealing with ousting of Seminoles in Florida; for general situations.

Hollywood, Feb. 19.

Universal release of Howard Christie production. Stars Rock Hudson, Barbara Hale, Anthony Quinn, Richard Carlson; features Hugh O'Brien, Russell Johnson, Lee Marvin. Directed by Budd Boetticher. Story and screenplay, Charles K. Peck, Jr.; camera (Technicolor), Russell Metty; editor, Virgil Vogel. Previewed Feb. 10, '53. Running time, 87 MINS.

(Reviewed Feb. 25, 1953.)

She's Back on Broadway
(MUSICAL—COLOR)

Virginia Mayo and color to help backstage musical drama to okay prospects.

Hollywood, Jan. 22.

Warners release of Henry Blanke production. Stars Virginia Mayo, Gene Nelson, Frank Lovejoy, Steve Cochran, Patrice Wymore; features Virginia Gibson, Larry Keating, Paul Picerni, Ned Young, Jacqueline de Wit, Condos & Brandow. Directed by Gordon Douglas. Written by Orin Jannings; camera (WarnerColor), Edwin DuPar; editor, Folmar Blangsted; musical numbers staged and directed by LeRoy Prinz; songs, Bob Hilliard, Carl Sigman. Previewed Jan. 19, '53. Running time, 95 MINS.

(Reviewed Jan. 28, 1953.)

The Silver Whip

Okay western, showcasing Dale Robertson, Rory Calhoun, Robert Wagner. For general dual bills.

Hollywood, Feb. 3.

20th-Fox release of Robert Bassler-Michael Abel production. Stars Dale Robertson, Rory Calhoun, Robert Wagner; features Kathleen Crowley, James Millican, Lola Albright, J. M. Kerrigan, John Kellogg, Ian MacDonald. Directed by Harmon Jones. Screenplay, Jesse L. Lasky, Jr., from novel by Jack Schaefer; camera, Lloyd Ahern; editor, George A. Gittens. Previewed Jan. 29, '53. Running time, 73 MINS.

(Reviewed Feb. 4, 1953.)

Small Town Girl
(MUSICAL-COLOR)

Entertaining musical comedy; good b.o.

Hollywood, Feb. 24.

Metro release of Joe Pasternak production. Stars Jane Powell, Farley Granger; features Ann Miller, S. Z. Sakall, Robert Keith, Nat King Cole, Billie Burke, Bobby Van, Chill Wills. Directed by Leslie Kardos. Screenplay, Dorothy Cooper, Dorothy Kingsley; story, Dorothy Cooper; camera (Technicolor), Joseph Ruttenberg; editor, Albert Akst; musical direction, Andre Previn; musical numbers staged by Busby Berkeley; songs, Nicholas Brodszky, Leo Robin. Previewed Feb. 17, '53. Running time, 93 MINS.

(Reviewed Feb. 25, 1953.)

Sombrero
(SONGS—COLOR)

So-so entertainment. Haplessly mixes humor, drama, tragedy with songs, dances. Doubtful possibilities.

Hollywood, Feb. 24.

MGM release of Jack Cummings production. Stars Ricardo Montalban, Pier Angeli, Vittorio Gassman, Cyd Charisse, Yvonne De Carlo; features Rick Jason, Nina Foch, Kurt Kasznar, Walter Hampden, Thomas Gomez, Jose Greco. Directed by Norman Foster. Screenplay, Josefina Niggli and Foster; based on novel, "A Mexican Village," by Josefina Niggli; camera (Technicolor), Ray June; editor, Cotton Warburton; musical direction, Leo Arnaud; choreography for Miss Charisse by Hermes Pan; songs, Saul Chaplin, Leo Arnaud, Geronimo Villavino, Ruben Fuentes, Rafael Mendez. Previewed Feb. 18, '53. Running time, 103 MINS.

(Reviewed Feb. 25, 1953.)

Son of the Renegade

Strictly minor oater.

United Artists release of Jack Schwarz production. Produced, written by and starring John Carpenter; features Lori Irving, Joan McKellen, Valley Keene, Jack Ingram, Bill Goonz, Ted Smile, Bill Ward, Roy Canada, Whitey Hughes. Directed by Reg Brown. Camera, William Thomson; music, Darrel Calker; narrator, Pat McGeehan. Previewed in N.Y., March 11, '53. Running time, 57 MINS.

(Reviewed March 25, 1953.)

South of Algiers
(BRITISH-COLOR)

London, March 17.

AB-Pathe release of Associated British Mayflower production. Stars Van Heflin, Wanda Hendrix, Eric Portman; features Charles Goldner, Jacques Francois. Directed by Jack Lee; screenplay, Robert Westerby; camera, Oswald Morris; editor, V. Sagovsky; music, Robert Gill. At Studio One, London, March 17, '53. Running time, 94 MINS.

(Reviewed March 25, 1953.)

Split Second

Strong suspense feature for action-melodrama bookings.

Hollywood, March 17.

RKO release of Edmund Grainger production. Stars Stephen McNally, Alexis Smith, Jan Sterling, Keith Andes, Arthur Hunnicutt; features Paul Kelly, Robert Paige, Richard Egan, Frank de Kova. Directed by Dick Powell. Screenplay, William Bowers, Irving Wallace; story, Chester Erskine, Irving Wallace; camera, Nicholas Musuraca; photographic effects, Harold E. Wellman; editor, Robert Ford; music, Roy Webb. Previewed March 12, '53. Running time, 85 MINS.

(Reviewed March 18, 1953.)

The Stars Are Singing
(COLOR-SONGS)

Salable elements stack up nicely in hoked-up entry spotlighting Rosemary Clooney and Anna Maria Alberghetti.

Paramount release of Irving Asher production. Stars Rosemary Clooney, Anna Maria Alberghetti, Lauritz Melchior; features Bob Williams, Tom Morton, Fred Clark, John Archer, Mikhail Rasumny, Lloyd Corrigan, Don Wilson. Directed by Norman Taurog. Screenplay, Liam O'Brien; camera (Technicolor), Lionel Lindon; editor, Arthur Schmidt; music, Victor Young; songs, Jay Livingston and Ray Evans, Ross Bagdasarian and William Saroyan. Previewed at Loew's Lexington, N. Y., Jan. 5, '53. Running time, 99 MINS.

(Reviewed Jan. 28, 1953.)

Star of Texas

Wayne Morris in western programmer, acceptable for the market.

Hollywood, Jan. 12.

Allied Artists release of Vincent M. Fennelly (Westwood) production. Stars Wayne Morris; features Paul Fix, Frank Ferguson, Rick Vallin, Jack Larson.

(Continued on page 22)

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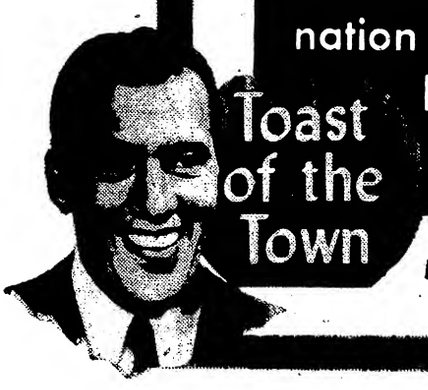

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Film Reviews

Continued from page 6

Guerrilla Girl

recognizable among the cast, is seen as a Greek officer who flees occupied Athens and his fiancee, Irene Champlin, with the aid of gypsies and a gypsy girl, Marianna. During flight he falls in love with Marianna and the story hints at a warm affair. After the Nazis are defeated he returns to Athens as a Greek official and becomes a target of revolutionary forces attempting to secure Greece for Communism. By now, Marianna is a member of the revolutionaries, but when she learns Dantine is on the purge list, she tries to warn him against an ambush. Both are shot down and die in each other's arms to bring the film to an end.

Trouping is either wooden or completely uninhibited, and the production-direction by Christian extremely poor. A noisy music score, bad photography and choppy editing, the letter by Christian, make up the technical credits. John Byrne and Ben Parker are credited with the screenplay, and added dialog is contributed by William Koch and William Kyriskys.

Brog.

Le Salaire de la Peur
(The Wages of Fear)
(FRENCH)

Paris, April 21.

Filmsonor-CICC release of Vera Film-Fono Roma production. Stars Yves Montand, Charles Vanel, Vera Clouzot; features Peter Van Eyck, William Tubbs, Dadio Moreno, Jo Dest. Directed by H. G. Clouzot; screenplay, Clouzot from novel by Georges Arnaud; camera, Armand Thirard; editor, Madeleine Gug, H. Rust. At Cannes Film Fest, April 15, '53. Running time, 155 MINS.

Mario	Yves Montand
Jo	Charles Vanel
Linda	Vera Clouzot
Bimba	Peter Van Eyck
O'Brien	William Tubbs
Hernandez	Dario Moreno
Smerloff	Jo Best
Luigi	Falco Lulli

A harrowing odyssey of four derelicts inching two trucks loaded with nitro-glycerine over a torturous terrain puts this in the strong meat department with a downbeat theme of fear and its manifestations. Not for general runs in its unrelenting portrait of men in crisis, this unusual offering could do for U.S. arty houses on theme and treatment. Trimming is needed to get this down to a more digestible size.

This picture looks set to cop top honors at the Cannes Festival with its intense filmic form and tour-de-force technical achievement. Cast presence of Yves Montand, and publicity anent his Commie leanings presents a problem for its possible U. S. market. Director Clougot is also reportedly far on the left side.

Early portion showing a group of outcasts in a torrid Central American outpost could be tightened a bit and some of the truck scenes could be trimmed since heaping too much suspense on an already taut situation. Word-of-mouth and crix should favor this although uncompromising aspects of film showing people as they really are lead to a treatment that may be found objectional by censors and other groups.

Story shows a group of foreign tramps huddled in a small tropical village suffering from heat and boredom, and plotting some means of getting out. Into this comes an ex-gangster who is immediately lackeyed by Mario, a young Frenchman. He negiects his halfbreed mistress and moves out on his Italian friend. A chance to get away offers itself because an American oil company wants two trucks loaded with explosives driven to a well fire. Two teams are chosen and then pic depicts the dangerous trip and delineates the character reactions of each to fear. The trip becomes an epic struggle as barriers are overcome, men fight and find friendship and finally meet an inevitable doom.

Director H. G. Clouzot has given this rhythm and pacing that makes it seems shorter than it is. He catches the feeling of a dank tropic town and the attitude of the men in crisis. Yves Montand is good as the young Frenchman who sees his idol's clay feet while Charles Vanel etches an excellent portrait of an aging man feeling fear and resignation. Falco Lulli adds an expressive Italo humanity to the film. Peter Van Eyck is precise and dignified in a cold Germanic manner.

Music is sparse but telling. The lensing and editing are of top order in getting the stark compositions of the country and trip with a mounting tension and suspense brought to a breaking point. Vera Clouzot is fine as a lovesick half-breed with the many-languaged actors adequate. William Tubbs is fine as the steely oil boss who is fair but firm with the desperate derelicts.

Mosk.

Grand National Night
(BRITISH)

Legit, radio meller makes okay British entry; may do for some U.S. spots.

London, April 21.

Renown Pictures Corp. production and release. Stars Nigel Patrick, Moira Lister, Beatrice Campbell, Betty Ann Davies. Directed by Bob McNaught. Camera, Jack Asher; music, John Greenwood. At Odeon, Leicester Square, London, April 15, '53. Running time, 81 MINS.

Gerald Coates	Nigel Patrick
Babs Coates	Moira Lister
Joyce Fenrose	Beatrice Campbell
Pinkie Collins	Betty Ann Davies
Inspector Ayling	Michael Hordern
Philip Balfour	Noel Purcell
Jack Donovan	Leslie Mitchell
Sergeant Gibson	Barry MacKay
Buns Darling	Colin Gordon
Morton	Gibb McLaughlin
Chandler	Richard Grayden
Hoskyns	May Hallett
George	George Sequira

Having started life as a legit hit and later being adapted as a radio play, "Grand National Night" has now gone full circle and emerged as a solid, satisfying British picture. In its new form the story retains its earlier dramatic strength with a wide canvas permitting inclusion of action sequences. Can be regarded as dependable attraction for British theatres and should get some showings overseas.

Production has a cast of valuable local marquee names. It has been staged in good taste and has been tautly directed to keep the suspense at a peak. The north country locales, with some interesting horse racing shots on the famous Grand National course, have been effectively lensed.

Plot focuses on a young racehorse owner who accidentally kills his dipsomaniac wife and, in a moment of panic, hides the corpse in another man's car. Although he persistently denies all knowledge of the incident, police suspicion is adroitly built up and when his arrest for murder appears imminent, he is saved by a neat theatrical devise.

Thesping is on an allround quality standard with Nigel Patrick giving a sincere, studied portrayal as the racehourse owner. Moira Lister does a sterling job as the dipso and Beatrice Campbell is properly restrained as the other girl in the piece. Betty Ann Davies gives a breezy performance as Miss Lister's sister. Other prominent roles are well played by Michael Hordern, Noel Purcell, and Leslie Mitchell.

Myro.

O Cangaceiros
(BRAZILIAN)

Cannes, April 21.

Vera Cruz production and release. Stars Milton Ribeiro. Written and directed by Lima Barreto. Camera, H. E. Fowley; editor, Oswald Hofenrichter; music, Gabriel Migliori. At Cannes Film Fest, April 16, '53. Running time, 105 MINS.

Teodoro	Alberto Ruschel
Olivia	Marisa Prado
Ferreisa	Milton Ribeiro
Maria	Vanja Orico

This is an eyefilling saga from Brazil of the northern bandits who pillage the countryside and live in their own primitive, brutal code of the jungle. Pic has some authentic feeling for countryside and ritual, but is offset by a contrived love story and revenge pattern that puts this in the oater class. This might do for language spots and in special situations because of its gory action spots and meaty theme.

The Cangaceiros are bandits living off the land who kidnap a schoolteacher one day. One of the men falls in love with her and escapes with her. The vengeful, brutal chieftain tracks them down. Here the epic becomes a conventional meller. However, early scenes of pillage, the gathering of the band, their dancing and singing are filled with fine camera, editing and compositional work.

Milton Ribeiro is fine as the adamant leader, while Alberto Ruschel and Marisa Prado are adequate as the lovers. Lensing by H. E. Fowley is tops and rich in contrasts. There is a fine musical score embroidered with old folk melodies. The Cangaceiro theme should make fine material for a pop song.

Mosk.

La Provinciale
(ITALIAN)

Genoa, April 7.

Warner release of Electra production. Stars Gina Lollobrigida; features Gabriele Ferzetti, Franco Interlenghi, Renato Baldini, Aida Mangini, Marylin Buferd, Barbara Berg. Directed by Mario Soldati. Screenplay, Giorgio Bassani, Sandro De Feo, Jean Ferry, Mario Soldati, from novel by Alberto Moravia. Camera, G. R. Aldo, Domenico Scala; music, Franco Mannino; editor, Leo Catozzo; sets, Flavio Mogherini. At Cinema Lux, Genoa. Running time, 118 MINS.

Gemma Foresi	Gina Lollobrigida
Franco Vagnuzzi	Gabriele Ferzetti
Paolo Sertori	Franco Interlinghi
Luciano Vittoni	Renato Baldini
Elvira Coceanu	Aida Mangini
Signora Foresi	Manda Primavera
Letizia Sertori	Marylin Buferd

Star name and Alberto Moravia story should help this item to comfortable local grosses. Stateside, it's an exploitable entry for the newly-breached dubbed market, with ultimate success in general runs dependent on suitable sendoff and proper trimming of excessive footage.

Deprived of Moravia's skillful prose cover, story reveals a pulpy and often familiar outline. Flashback format has also been added for dramatic emphasis, and helps. Basically, tale tells of a provincial girl who, after a childhood romance with a boy who turns out to be her half-brother, is truncated by her mother, marries a respectable but seemingly dull science professor. Only after a brief adulterous affair with a childhood friend, arranged by a scheming Rumanian countess, does she realize the value of her marriage.

Story's sudsy quality should discourage art patrons while encouraging general audience reaction. Pace is a bit slow at times, but tale is skillfully told, and acting unusually good. Gina Lollobrigida, besides appearing to advantage in innumerable slips and low-cut gowns, makes the best of her weightiest part to date, and Gabriele Ferzetti, a legit recruit, is a sure comer in the difficult role of the professor. Others, including Alda Mangini as the Countess, work over their parts skillfully. G. R. Aldo and Domenico Scala's camerawork is excellent, with other credits, including music by Franco Mannino, also rating highly. Censor squawks are possible.

Hawk.

Les Vacances De Monsieur Hulot
(Mr. Hulot's Vacation)
(FRENCH)

Paris, April 21.

Discl release of Cady Film-Fred Orain production. Written, directed by and starring Jacques Tati. Additional scripting by Henri Marquet; camera, Jacques Mercanton; editor, Jacques Grassi; music, Alain Romanaca. At Balzac, Paris. Running time, 90 MINS.

Hulot	Jacques Tati
Boss	Louis Perrault
Girl	Nathalie Pascaud
Mother	Michele Rolla
Husband	Andre Dubois
Wife	Valentine Camax

Jacques Tati, whose comic talents were revealed in "Jour De Fete," confirms them in his second pic. Though not as funny as "Fete," due to a lesser story peg, this one generates a load of yocks, and its underlining fine observation of types at a vacation resort makes this one of the more original pix of the season here. It will do well here, and bodes to repeat stateside with hypo precedent of "Fete" and word-of-mouth and crix sure to be a plus factor. It is a fine comedy and will pay off resultingly.

There is no story in this, but a looksee at little people and their try at play at a quiet little seaside resort. All the types are there, from the robust English spinster to the beach strong-boy, henpecked husband, frustrated, martyred waiter, ingenue, and a host of other characters that give this a rounded, comic feel. Tati builds his gags with sureness, and clever timing and pantomime bring most of them off.

Tati is the semi-articulate, blundering but well-meaning clown, reminiscent of the early Mack Sennett types. Whether he is being chased by dogs, setting off a cabin full of fireworks, or blundering into a staid funeral, he is a very funny man. He has a weird, broken-down car that is also a good source of gags.

Lensing is good, capturing the feeling of a small resort with its tranquility, boredom and repose. Tati has surrounded himself with little-known actors who, however, are fine in their type roles. Though he tries to please, Tati ends up alone at the end of his hectic vacation. Music is fine in its mood content.

Mosk.

ACT's Stand

Continued from page 3

his equipment who should be supplementary to the normal crew."

ACT announcement is seen here as being behind the unexplained recent switches in production plans on at least three big American films, Metro's "Knights of The Round Table," Paramount's "Knock on Wood" and Warners' "Dial M for Murder." These were originally listed for production in England. "Knock" now is scheduled for 3-D in Hollywood, while "Dial" will probably follow suit. It's figured that majors' reluctance to shoot in 3-D abroad without a full technical crew and ACT's stand against regulation change cued switch in plans. No process is now definite for "table."

Distribs Tell Senate Group

Continued from page 3

shares, and has 22,313 with fewer than 100 shares. Reagan added, "Just as the interests of the small exhibitors, as small businessmen, should be considered, so should the interests of these small investors be considered."

No 'Calculated' Prod Holdup

Contrary to testimony by exhibitors, there is "no calculated plan to restrict production so as to create a scarcity of products," so far as Loew's is concerned. It has increased its output of films since the war, and expects an output of 42 pix this year, which would be a postwar peak.

Charges by exhibs that the distributors "force" features on them is in direct conflict with their other charges that there is a scarcity of product.

Exhibitors' request for a "set, uniform, fixed system of runs and clearances" cannot be given, since it is prohibited by the big anti-trust decree.

There is no excessive amount of competitive bidding, and it is not being used to extract higher rentals from the indies. "So far as Loew's is concerned, there are at the present time only 546 situations where competitive bidding is used. It is a method of licensing pictures which Loew's does not seek. The licensing of our pictures in any situation through competitive bidding has been instituted solely by reason of a specific request of one or more competing exhibitors for competitive bidding; or of the request of an exhibitor that he be licensed a picture on a run which had been formerly licensed by his competitor.

"Whenever we can eliminate competitive bidding by licensing our pictures on a split basis, we will do so. We have, in the past few years, eliminated 140 competitive bidding situations by splitting our product among the competing exhibitors at their request and with their consent."

"Many independent exhibitors, who have asked for competitive bidding, have for many years continued to use that method of licensing pictures. This is contrary to the purport of previous testimony that independents cannot survive competitive bidding."

'Loew's Will Disclose Bids'

Loew's is willing to disclose bids, if both bidders are agreeable and make the request in advance. Company would also be glad to include this disclosure provision in any arbitration system.

Loew's favors arbitration but not for film rental prices.

"Our production and distribution business based solely upon domestic rentals—income from theatres in the U. S. and Canada—represents losses from 1947 to date, the loss in the last year being one of the heaviest. With the inclusion of foreign income, the business for the year 1952 showed a profit of $584,000, on gross rentals of $109,026,000 for that year, a return of ¼ of 1% . . . From the viewpoint of profit and loss, our position is as precarious as that stated by the independent exhibitors who have appeared before your committee."

From 1939 to the present, Loew's has not released any picture "in a manner which could be called pre-release," except for "Quo Vadis" and "Ivanhoe." There was no attempt to dictate minimum b.o. prices.

"Quo Vadis" cost $9,875,000 for production, printing and advertising. "Ivanhoe" cost $5,317,000.

Feldman Outlines Views

Feldman made the following points in his appearance:

"The business of selling motion pictures is almost entirely an intangible business. No two pictures are alike in value in any two given cities or villages, or in any two theatres within those localities. Generally speaking, value of a picture is based on its acceptability in a given theatre, at a given time in a locality."

In the period roughly from 1947 through 1949, U embarked on a program of turning out expensive pix averaging $1,250,000 for the negative cost alone. In that period, company lost from $10,000,000 to $12,000,000. When it switched back to film of the "Ma And Pa Kettle" and "Francis The Talking Mule" type, it came out of the red with a "reasonably happy result today."

"Our trade disagreements with customers involve mainly the pictures that do the most business. When we have a shaky picture, we are unable to sell it, or must sell it at greatly reduced prices in order to market it at all. When we have a picture of wide acceptability, the exhibitor does his best to buy it for as little as he can, in accordance with his trading position in his theatre, and we try to get as near as possible to what we consider a fair price."

U has fewer than 400 bidding situations. It employs them only when a competing exhibitor requests it, or when somebody wants to move up on his run.

Claims 'Collusion' by Exhibs

There is collusion by exhibitors. "We often find ourselves assigned to a second or third-class theatre, which we do not like at all. In most of these cases, there is little we can do, except to deal with the account to whom we are assigned, or to forego the revenue from the situation.

"Such agreements are made between circuits and independents, between competing circuits and between competing independents. Another method employed, in carving us up, is to allow us to continue sending bidding letter to competing parties, and the pattern of response clearly indicates agreement or collusion between the exhibitors."

U does not want to drive the small indies out of business, because, "nothing could be worse for a distributing company than to find itself completely in the hands of the independent circuit operators, the large independent buying combines, and the large national circuits."

U has increased number of pix it distributes, rather than cutting down the number, since the end of the war.

U has no national pre-release pattern. It had used the system once or twice on a local basis "to establish acceptability" of a pic.

Company wants an arbitration system, and is willing to accept "in principle" a method of arbitrating rebates, where a pic does poorly.

Theatre closing is not limited to small indies; includes large chain houses, and there are many causes, such as changing neighborhoods, drive-ins and TV, which play a part. The drive-ins, which have been built since the war, probably have more seating capacity than the houses which have folded.

Flow of Specs

Continued from page 4

He said that, besides Metro, no other studio had reached an agreement with 20th for use of the CinemaScope lens, but that there are plenty of applicants. "We want to make sure the right kind of films are made in the process," Skouras said.

Majority of 20th CinemaScope productions already skedded gives an indication of the studio's awareness of the need for visual scope with CinemaScope. Pix to be lensed and in production include several stories taken from the Bible, like "The Robe," "The Story of Demetrius," "The Queen of Sheba" and "The Story of Jezebel." Among the other big-scopers: "Prince Valiant," "Sir Walter Raleigh," "King of the Khyber Rifles," "The Egyptian" and "There's No Business Like Show Business."

Metro also is shooting for panoramic effects in the two CinemaScope pix it has reportedly scheduled, "Kiss Me Kate" and "Knights of the Round Table."

No 'Dictator'

Continued from page 7

clarify the statement which made Interstate of Texas an out-and-out dictator of admission prices and exercising monopolistic practices.

"Never did I mean to question the integrity of O'Donnell and his established operating policy of the Interstate Circuit," he said. "It is Interstate's constitutional right to exercise their prerogative in paying higher film rentals and charging higher admission prices demanded by the distributors. But it is unfortunate that this affects other theatre operators, who are forced by theatre distributing companies to pay increased film rentals and charge higher admission prices, according to terms imposed on the Interstate circuit. Other exhibitors are not in that unique position."

SPLASH! GO THE RECORDS!

Because that million dollar mermaid Esther Williams is coming in her BIGGEST, GAYEST TECHNICOLOR M-G-MUSICAL!

M-G-M presents "DANGEROUS WHEN WET"

Starring ESTHER WILLIAMS • FERNANDO LAMAS • JACK CARSON

with CHARLOTTE GREENWOOD • DENISE DARCEL • DONNA CORCORAN • WILLIAM DEMAREST

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Biggest Eyeful at Trade Shows May 11th!

Holdover, Pre-Release Pix Scare Up Scarcity for 2d-Run Mpls. Nabes

Minneapolis, April 28.

With so many pre-release and holdover pictures here during recent weeks, subsequent-run exhibitors are worried over product prospects a month and later hence. Independent exhib leaders anticipate one of the most critical situations for the local neighborhood and suburban houses, as far as available pix are concerned.

North Central Allied has started a fight here to force distrib to release pix to the subsequent-runs, according to present clearance schedules based on the initial pre-release advanced admission downtown first-run. This would ease the situation somewhat for the nabes and suburbans, it's pointed out.

However, if distribs refuse to count pre-release loop runs—and insist on holding back such pix from various slots until specified periods after their downtown return engagements at regular admissions—NCA promises to carry the matter to court. It has been announced that "Peter Pan" would be the first test case.

Although NCA sent its demand several weeks ago to RKO that the Disney boxoffice smash be made available on regular clearance to the subsequent runs, after its just concluded prerelease advanced admission engagement downtown here, there hasn't been any compliance yet. That's according to S. D. Kane, NCA executive counsel, who says, "We'll wait a short while longer before filing our suit."

As things shape up now, there's great danger that, for a number of weeks, starting in mid-May, local neighborhood and suburban exhibs will find themselves up against their worst product shortage, asserts Bennie Berger, NCA president. It looks as if they'll have few pictures from which to choose for their attractions, and those pictures will be lacking in boxoffice value or will be poor in quality, he says.

3-D Brownie Click

Washington, April 28.

One indirect result of 3-D pictures has been a sharp boost in the sale of stereoscopic still cameras to amateur photographers.

Some D. C. photographic supply stores report themselves unable to keep up with demand for the cameras, which are being advertised in some places with the slogan, "Make your own 3-D pictures." Some stores advertise on the amusement pages to cash in on the 3-D ads.

Nathan D. Golden, director of the motion pictures and photographic products division of the Commerce Dept., says he has similar reports from all sections of the country.

DeMille's D. C. Rewards: DAR Award for 'Show,' Adviser To State Dept.

Washington, April 28.

Cecil B. DeMille came to Washington last week to receive a Daughters of American Revolution award for "Greatest Show on Earth," and to become chief motion picture consultant to the State Dept.'s International Information Service.

"Greatest Show" was chosen by the DAR the best film of 1952 for children; DeMille personally received the award and addressed the DAR convention.

The Paramount director conferred for three days with Robert L. Johnson, new IIS Administrator, on how to improve the motion picture end of the information program, with most of the emphasis on how Hollywood could help. Johnson said in a statement that he "naturally looks to the American motion picture industry, which has developed the science and art of the films into one of the most effective media of information."

Much of the study between De Mille and Johnson was concentrated upon a plan which COMPO and the Motion Picture Industry Council drew up in 1950. Johnson drew a program for the film industry's cooperation with the U. S. government in producing informational pix. Johnson asked DeMille to serve as liaison with the industry in effectuating the 1950 plan which, Johnson said, represents "a generous and patriotic offer from the motion picture industry" which he accepted in principle.

Par, RKO Pledge Enuff 2-D Films For Small Indies

Chicago, April 28.

With the exception of Universal, all major studios have promised small indie exhibs enough 2-D product, or 3-D which can be played as 2-D. Two weeks ago, five film companies, in response to an open letter from Jack Kirsch, head of Illinois Allied, gave assurances of an adequate supply of conventional product. RKO and Paramount now have made similar pledges.

James R. Grainger, RKO prexy, said he could see no cause for alarm, in that 3-D pix could also be played as flat product. He also stated that RKO did not know at this time how many pix would be produced this year.

Al Schwalberg, Paramount sales head, also declared his company would have an adequate supply of film for small exhibs.

ATPAM Pickets Cinerama To Force Union Hiring

Cinerama is being picketed in New York by the Assn. of Theatrical Press Agents and Managers following a hassle over the signing of a contract. Picketing started Saturday (25) at the Broadway Theatre, where Cinerama is currently on display, and at the Warner Theatre where the new film medium moves on June 5. According to Cinerama, the picketing was called off late yesterday (Tues.). However, no details of a settlement were given. ATPAM officials could not be reached for comment.

According to Wolfe Kaufman, ATPAM prexy, Cinerama has refused to ink a pact covering ATPAM members when it shifts to the Warner Theatre. Union currently has a pact with Cinerama covering managers Bob Ward and Edward Scanlon. Kaufman stressed that the hassle had nothing to do with wages, hours or working conditions, but involved the employment of ATPAM members. He said Cinerama notified the union that it would not use ATPAM members when it made the move.

FAMOUS PLAYERS (CAN.) HOUSES UP DIVVY 40C

Toronto, April 28.

Attributing higher grosses to improved quality of films, J. J. Fitzgibbons, president of Famous Players (Canadian), with some 450 houses across the Dominion, reported the company has jumped its fiscal dividend to $1.60 over last year's $1.20, with a 15% net increase of $3,480,126 for year's operations ending Jan. 3 this year. This is equal to $2 a share, according to Fitzgibbons, as compared with net profit of $3,032,018 for a $1.75 a share in previous year. Working capital increased by $1,022,000 to bring this to $8,195,095, with operating profit amounting to $6,860,728, as against last year's $6,475,167.

With the past year's immigration to Canada of some 185,000 persons from Britain and Western Europe, this continuing, the business outlook for '53 is optimistic, said Fitzgibbons.

Famous Players has just opened three new theatres in Toronto, Edmonton and Montreal; has acquired sites across Canada for prospective houses; and, in addition to its 450 theatres, has 27 drive-ins and plans for more.

Key city houses are in immediate preparation for 3-D, with Shea's Hippodrome, Toronto (2,386-seater), kicking off next week with "House of Wax."

Kalmenson on Coast For WB 3-D Prod. Plans

Warner Bros. distrib chief Ben Kalmenson is on the Coast to confer with Harry and Jack Warner about the company's future production plans.

Studio has halted production pending a study on the reaction to "Wax." Although Jack Warner has been one of the staunchest drumbeaters of 3-D with polaroid specs, there have been reports that WB is also working on a widescreen process. Kalmenson's report on business and exhib reaction will play a large part in determining future company policy. Veepee Sam Schneider, company's chief financial exec, is also on the Coast and also will take part in the talks.

Green-Skouras

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ton, Del. He also disclosed plans for a $15,000,000 reduction in both 20th's production budget for the year starting May 4, and in inventory over the next two years, as result of the studio's switch to CinemaScope.

He maintained that, when he told Green of aims to reduce inventory from $35,000,000 to $20,000,000 and the budget from $45,000,000 to $30,000,000, latter merely replied that 20th should sell to TV. "This step, I believe, would make our large inventory evaporate overnight," Skouras commented.

Claim No Stock Shrink

Latest statement from 20th, released yesterday (Tues.), contradicted Green's contention that the market price of the corporation's common stock had shrunk over the past three years. It further pointed out that United Cigar-Whelan Corp., of which Green is exec committee chairman, has no cumulative voting and that Green has never moved to institute it. Green's criticisms of high salaries at 20th is countered with the argument that the company has instituted a drastic salary cutting scheme.

Green's letter attacked studio employment, in 1952, of producers Robert L. Jacks and Otto Lang. Former, he said, is 23, and Darryl F. Zanuck's son-in-law, while latter was Zanuck's ski instructor.

"I believe these two individuals do not belong on our payroll, and that the only reason they were on the payroll was their personal relationship to Mr. Zanuck," Green wrote.

He also emphasized delay in Eidophor development, and questioned 20th's wisdom in "putting all its eggs in one basket" by switching completely to CinemaScope.

Green further alleged that deduction of two non-recurrent items, totaling $2,569,470, from 1952 earnings, would result in lower dividend payments. One of these items covers net earnings from National Theatres for the 39 weeks prior to divorcement.

Meanwhile, 20th has retained Milton Pollack as special trial counsel in the Green derivative stockholder's suit against 20th, in which he seeks to void certain portions of the Skouras and Zanuck employment contracts.

Gov't Toppers

Continued from page 5

tures for the various Federal departments. A highly-placed N. Y. film-TV exec already has been approached by an administration official to serve on a committee, which would study the Government's film-making program.

It's estimated that Government expenditures for films are about $1,500,000 yearly, with some quarters charging that as much as $1,000,000 is wasted because of duplication and lack of coordination.

Eleven different U. S. departments have been making films for instructional or informational purposes. At least 75% of the work is contracted out to indie producers and to commercial filmmakers. The Army, to some extent, produces its own films, maintaining a studio in Astoria, N. Y., for the purpose. On occasion, the Army has produced films for other departments.

Key Exhibs Vs. Green

Continued from page 3

involved, the move is one of the most spectacular developments in the 20th-Fox hassle with Green. Latter got fully underway with his attempt to unseat management last week, following Securities & Exchange Commission clearance of his proxy solicitation.

Joining Schaefer and Brandt at N. Y. meetings on the fight last week were S. H. Fabian, head of Fabian Enterprises and Stanley Warner; Sol A. Schwartz, president of RKO Theatres; Fred J. Schwartz, head of Century Theatres; Jay Rabinowitz, as representative of Leonard Goldenson, president of American Broadcasting-Paramount Theatres; Wilbur Snaper, president of Allied States Assn.; and other circuit operators, including Spyros Skouras, Jr.; Sam and Harold Rinzler, Joseph Seider, Jack Hattem, Walter Reade, Jr., and Irving Dollinger.

Also instrumental in bringing together the exhibition execs has been Matty Fox, TV film distributor and partner in the ownership of United Artists.

Motivating the group is the fear that 20th might be impaired, if a new management steps in. Film outfit, of course, is one of the chief sources of supply for exhibs. Conversely, the theatremen stated they have complete confidence in the competence of the Skouras-Darryl F. Zanuck combination now at the helm.

Fear TV Pix Sale

There's additional fear that Green, if successful in the proxy battle, would insist upon an early sale of the 20th library to telecasters, to the detriment of theatre owners.

Schaefer, a veteran film exec, stated: "Past experience shows what can happen when any new group takes over a company. Paramount had to settle John Otterson's contract after one year, although the contract was to run for five years. (Otterson was Par president from 1938 to 1939.) Also, the stockholders have never benefitted from that stock situation at RKO."

Brandt revealed that support is being asked of, and given by, other theatre owners in upstate N. Y., throughout New Jersey, and in Boston, Philadelphia, Washington and Miami. Brandt, who disclosed he's acting in behalf of himself and the Independent Theatre Owners Assn., of which he is president, said he feels the "entire industry would be dealt a terrible blow" if Green were to take over 20th.

'Doorbell-Ringing Tactics'

Brandt owns 2,500 20th shares and his associates own an additional 2,500, the circuit op stated. As for the proxy fight, he said his group is engaging in "doorbell-ringing" tactics, that is, calling upon other stockholders personally to "enlighten" them on the issues involved in the Green-Skouras controversy.

Brandt commended Skouras for his "daring" effort to end cumulative voting at 20th, which is designed to prevent any Green representation on the 20th board. "Only one Green director would be a disruptive influence," commented Brandt.

Fred Schwartz was equally enthusiastic in stating his position on the side of 20th's management. "I plan to do anything I can," he declared.

Chi Buttonholing Stockholders

Chicago, April 28.

Fight for 20th-Fox stock proxies has reached such a pitch here that many of the exchange office staff are devoting full time contacting stockholders on proxies for Spyros Skouras' faction.

In addition, CinemaScope preview here Thursday (30) at the Uptown Theatre will have a special stockholders' showing with Skouras skedded to come in and make a pitch.

'Unaware of Fight'

Minneapolis, April 28.

As a result of 20th-Fox salesmen's efforts, a large number of proxies, favoring management, went forward to the homeoffice. It was understood here that the company's other branches throughout the country employed their salesmen similarly.

Interviewing stockholders whose names were furnished by the homeoffice, the local salesmen encountered some surprises. Most of the territory's stockholders were unaware of the present fight for control and expressed themselves as well satisfied with the present management and the company's status and progress, the salesmen reported.

Lollie's 30th Anni

Continued from page 3

included Edgar Bergen, George Burns, Eddie Cantor, David Hearst, Y. Frank Freeman, Art Linkletter, Martin and Lewis, Mervyn LeRoy, Donald O'Connor, Dick Powell, Danny Thomas, Jack L. Warner, Jesse Lasky, Harry Joe Brown, Jean Hersholt and Warden Woolard, managing ed of the Los Angeles Examiner.

Cantor jibed that he was on hand "for the same reason everyone else is; they were afraid not to come." Then he added seriously, "This evening is just a small measure of the affection we show Louella Parsons for the 30 years of affection she has shown the film industry."

Jack Benny was represented via a taped greeting "from the stage of the Curran Theatre." He told Louella he would have come but "If I leave, the theatre will be completely empty."

Although room was crowded with comedians, the humor was about equally mixed with tribute to Miss Parsons years of chronicling Hollywood happenings. George Burns, recalling his long friendship with the scribe, declared that Hedda Hopper had once written a column describing Burns as "the lousiest actor I've ever seen."

'Call Me, George'

"Louella called me immediately," Burns recalled. "She said to me: 'George, you and I have been friends for many years. You know I would do anything for you. When you have an item like this—why don't you call me'?"

Edgar Bergen and Charlie McCarthy lampooned Jack L. Warner more than they did the guest of honor, but Warner got in a few of his own gibes at the current Hollywood situation. When one of his comments drew only one laugh, he looked out at the audience and muttered, "he must be working at the studio—and if he is, he's the only one."

Danny Thomas tickled the crowd with his reminiscences of his youth in Ohio when, as a student at St. Francis, he played center for a Jewish basketball team. "After all," he remarked confidentially, "who's going to look at me and ask questions about my being on a Jewish team?"

Most serious moments were struck by Mervyn LeRoy, Jean Hersholt, Donald O'Connor and Jesse L. Lasky, who commented, "When men who are really show business honor you, you are really honored."

Attached to each program was a lollipop to which had been affixed a picture of the columnist.

Programmed entertainment was in the form of a skit, "The Mountain Came to Mahomet," written and directed by Ralph Murphy, in which the industry's current conversion problems were lampooned via a producer who has discovered the ultimate—a screen that encircles the theatre. The "3-D Four," a quartet consisting of Phil Tully, Roy Roberts, Joseph Vitale and Syd Saylor, echoed Dick Powell's singing of "Louella," and Rhys Williams delivered the Masquers' Creed whose line "our shafts of wit have jest, we laugh to win," set the theme for the evening.

'Lush Pix Era'

Continued from page 3

film industry is headed for a new prosperity era, and Col especially is in a good spot, because of its book value of close to $36 per common share.

Green, at the annual meeting where he appeared with his attorney, expressed dissatisfaction with management, particularly taking issue with its policy of granting stock options to some executives. He indicated he would undertake to enlist the support of other stockholders in opposition to the option program.

IN EVERY ENGAGEMENT THEY'RE DOING 3 WEEKS BUSINESS IN THE FIRST WEEK OF

'HOUSE OF WAX'

3D WB

FROM THE

HOUSE OF WARNERS!

"HOUSE OF WAX" NATURAL VISION 3-DIMENSION · COLOR BY WARNERCOLOR* · WARNERPHONIC SOUND* · STARRING VINCENT PRICE · FRANK LOVEJOY · PHYLLIS KIRK · CAROLYN JONES · PAUL PICERNI

SCREEN PLAY BY CRANE WILBUR · PRODUCED BY BRYAN FOY · DIRECTED BY ANDRE deTOTH

*59 theatres already have installed WarnerPhonic Sound and almost 500 theatres more are now scheduled to follow.

Film Reviews Index

Continued from page 15

James Flavin, William Fawcett. Directed by Thomas Carr. Written by Dan Ullman; camera, Ernest Miller; editor, Sam Fields; music, Raoul Kraushaar. Previewed Jan. 7, '53. Running time, 67 MINS.

(Reviewed Jan. 14, 1953.)

Story of Three Loves
(COLOR)

Top names boost three short stories of varying quality; good b.o.

Metro release of Sidney Franklin production. Stars Pier Angeli, Ethel Barrymore, Leslie Caron, Kirk Douglas, James Mason, Farley Granger, Moira Shearer; features Agnes Moorehead, Ricky Nelson, Zsa Zsa Gabor, Richard Anderson. Editor, Ralph E. Winters; camera (Technicolor), Charles Rosher, Harold Rosson; music, Miklos Rozsa (Jacob Gimpel, pianist); choreography, Frederick Ashton. "The Jealous Lover" directed by Gottfried Reinhardt; screenplay, John Collier. "Mademoiselle" directed by Vincente Minnelli; screenplay, Jan Lustig, George Froeschel, based on Arnold Phillips story. "Equilibrium" directed by Reinhardt; screenplay, Collier, adapted by Lustig and Froeschel, from story by Ladislas Vajda and Jacques Maret. Previewed in N.Y., Feb. 25, '53. Running time, 122 MINS.

(Reviewed March 4, 1953.)

Street Corner
(BRITISH)

British meller about femmes on London's police force; lack of marquee names will hurt in U. S.

London, March 17.

GFD release of London Independent Producers production. Stars Anne Crawford, Peggy Cummins, Rosamund John, Terence Morgan. Directed by Muriel Box. Screenplay, Muriel and Sydney Box; camera, Reginald Wyer; editor, Jean Barker; music, Temple Abady. At Odeon, Leicester Square, London. Running time, 94 MINS.

(Reviewed March 25, 1953.)

Sword of Venus

Heavy-plotted costumer for modest returns in dual situations.

Hollywood, Jan. 16.

RKO release of an Aubrey Wisberg-Jack Pollexfen production. Associate producer, Albert Zugsmith. Stars Robert Clarke, Catherine McLeod, Dan O'Herlihy; features William Schallert, Marjorie Stapp, Merritt Stone, Renee de Marco, Eric Colmar, Stuart Randall. Directed by Harold Daniels. Screenplay, Wisberg-Pollexfen; camera, John L. Russell; editor, W. Donn Hayes; music, Charles Koff. Previewed Jan. 12, '53. Running time, 73 MINS.

(Reviewed Jan. 21, 1953.)

The System

Run-of-mill crime melodrama for general bookings.

Hollywood, March 19.

Warners release of Sam Bischoff production. Stars Frank Lovejoy, Joan Weldon; features Bob Arthur, Paul Picerni, Donald Beddoe, Jerome Cowan, Dan Seymour, Sarah Selby. Directed by Lewis Seiler. Screenplay, Jo Eisinger; based on story by Edith and Samuel Grafton; camera, Edwin DuPar; editor, Clarence Kolster; music, David Buttolph. Previewed March 9, '53. Running time, 90 MINS.

(Reviewed March 25, 1953.)

The Yellow Balloon
(BRITISH)

British version of a modern Fagin; no names, depressing story spell modest U. S. grosses.

London, Feb. 10.

AB-Pathe release of Associated British-Marble Arch production. Stars Andrew Ray, Kathleen Ryan, Kenneth More and William Sylvester. Directed by J. Lee-Thompson. Screenplay, Anne Burnaby and J. Lee-Thompson; camera, Gilbert Taylor; editor, Richard Best; music, Philip Green. At Studio One, London. Running time, 80 MINS.

(Reviewed Feb. 18, 1953.)

The Tall Texan

Fair western programmer although can be hypoed via ballyhoo in some areas.

Hollywood, Feb. 6.

Lippert Pictures release of T. F. Woods-Robert L. Lippert, Jr. production. Directed by Elmo Williams. Stars Lloyd Bridges. Lee J. Cobb, Marie Windsor. Luther Adler; features Syd Saylor, Samuel Herrick, George Steele, Dean Train. Directed by Elmo Williams. Screenplay, Samuel Roecca. Camera, Joseph Biroc; editor, Elmo Williams; music, Bert Shefter. Previewed Feb. 4, '53. Running time, 82 MINS.

(Reviewed Feb. 11, 1953.)

Tangier Incident

Mild espionage melodrama for the programmer market. Routine values as a lowercase filler.

Hollywood, Feb. 4.

Allied Artists release of Lindsley Parsons production. Stars George Brent, Mari Aldon; features Dorothy Patrick, Bert Freed, Dan Seymour, Dayton Lummis, Alix Talton, John Harmon. Directed by Lew Landers. Screenplay, George Bricker; camera, William Sickner; editor, Leonard W. Herman. Previewed Feb. 2, '53. Running time, 77 MINS.

(Reviewed Feb. 11, 1953.)

Taxi

Entertaining comedy-drama covering the 18-hour adventures of an Irish girl and a N. Y. cabbie. Good companion feature for regular bills.

Hollywood, Jan. 13.

20th Fox release of Samuel G. Engel production. Stars Dan Dailey; Constance Smith; features Neva Patterson, Blanche Yurka, Kyle MacDonnell, Walter Woolf King, Anthony Ross, Mark Roberts. Directed by Gregory Ratoff. Screenplay, D. M. Marshman, Jr., and Daniel Fuchs; screen story, Hans Jacoby and Fred Brady, from "Sans Laisser D'Adresse" by Alex Joffe and Jean Paul Le Chanois; camera, Milton Krasner; editor, Hugh S. Fowler; music, Leigh Harline. Previewed Jan. 6, '53. Running time, 76 MINS.

(Reviewed Jan. 14, 1953.)

Titfield Thunderbolt
(BRITISH—COLOR)

Light British comedy, okay for some arty houses.

London, March 10.

GFD release of a Michael Balcon-Ealing Studios production. Stars Stanley Holloway, George Relph, Naunton Wayne and John Gregson. Directed by Charles Crichton. Editor, Seth Holt. Screenplay, T. E. B. Clarke; camera, Douglas Slocombe; music, Georges Auric. At Odeon, Leicester Square, London, March 3, '53. Running time, 84 MINS.

(Reviewed March 25, 1953.)

Time Bomb
(BRITISH)

Glenn Ford in disappointing British sabotage meller; mostly for dualers.

London, Feb. 6.

Metro production and release. Stars Glenn Ford and Anne Vernon. Directed by Ted Tetzlaff. Screenplay, Kem Bennett; editor, Frank Clarke; camera, Tom Howard; music, John Addison. At Empire, Leicester Square, London, Feb. 5, '53. Running time, 73 MINS.

(Reviewed Feb. 18, 1953.)

Tonight We Sing
(MUSICAL DRAMA-COLOR)

Topflight musical drama based on Sol Hurok career, interestingly presenting sock concert talents for both class and pop tastes.

Hollywood, Jan. 26.

20th-Fox release of George Jessel production. Stars David Wayne, Ezio Pinza, Roberta Peters, Tamara Toumanova, Anne Bancroft, Isaac Stern, Byron Palmer, the voice of Jan Peerce; features Oscar Karlweis, Mikhail Rasumny, Steven Geray, Walter Woolf King. Directed by Mitchell Leisen. Screenplay, Harry Kurnitz and George Oppenheimer; based on book by Sol Hurok and Ruth Goode; camera (Technicolor), Leon Shamroy; editor, Dorothy Spencer; musical direction, Alfred Newman; choral direction, Ken Darby; ballet chereography, David Lichine. Previewed Jan. 22, '53.

(Reviewed Jan. 28, 1953.)

Treasure of the Golden Condor
(COLOR)

Moderately entertaining costumed swashbuckler with Cornel Wilde. Fair b.o.

Hollywood, Jan. 16.

20th-Fox release of Jules Buck production. Stars Cornel Wilde, Constance Smith; features Finley Currie, Walter Hampden, Anne Bancroft, George Macready, Fay Wray, Leo G. Carroll, Konstantin Shayne. Direction and screenplay, Delmer Daves; based on novel by Edison Marshall; camera (Technicolor), Edward Cronjager; editor, Robert Simpson; music, Sol Kaplan. Previewed Jan. 13, '53. Running time, 93 MINS.

(Reviewed Jan. 21, 1953.)

Triorama
(3-D—COLOR)

Rialto Films release of four short subjects filmed in Bolex Stereo. Editor, Jean Lenauer; camera (Kodachrome): "Sunday in Stereo," David Mage, Milton Fruchtman; "Indian Summer" and "American Life," Ernest Wild; "This Is Bolex Stereo," Larry Croyllus, Harold Reiff, Ewing Kraining, John F. Storr. Reviewed at Rialto, N.Y., Feb. 12, '53. Running time, 37 MINS.

(Reviewed Feb. 18, 1953.)

Trouble Along the Way

Entertaining comedy-drama. Name of John Wayne and word-of-mouth should help chances.

Hollywood, March 16.

Warner Bros. release of Melville Shavelson production. Stars John Wayne, Donna Reed, Charles Coburn; features Tom Tully, Sherry Jackson, Marie Windsor, Tom Helmore, Dabbs Greer. Directed by Michael Curtiz. Screenplay, Shavelson and Jack Rose; story, Douglas Morrow, Robert Hardy Andrews; camera, Archie Stout; editor, Owen Marks; music, Max Steiner. Previewed March 3, '53. Running time, 109 MINS.

(Reviewed March 18, 1953.)

War of the Worlds
(COLOR)

Socko science-fiction thriller with big b.o. potential.

Hollywood, March 2.

Paramount release of George Pal production. Features Gene Barry, Ann Robinson, Les Tremayne, Bob Cornthwaite, Sandro Giglio, Lewis Martin. Directed by Byron Haskin. Screenplay, Barre Lyndon, based on novel by H. G. Wells; camera (Technicolor), George Barnes; editor, Everett Douglas; music score, Leith Stevens; special photographic effects, Gordon Jennings, Wallace Kelly, Paul Lerpae, Ivyl Burks, Jan Domela, Irwin Roberts; astronomical art, Chesley Bonestell. Previewed Feb. 20, '53. Running time, 85 MINS.

(Reviewed March 4, 1953.)

Wherever She Goes
(AUSTRALIAN)

Arthur Mayer-Edward Kingsley release of Ealing Studios (Sydney, Australia) production. Stars Suzanne Parrett; features Eileen Joyce with London Philharmonic Orchestra, Muriel Steinbeck, Nigel Lovell and John Wiltshire. Directed by Michael Gordon. Screenplay, Gordon; camera, George Heath; musical director, Ernest Irving. At Beekman Theatre, N. Y., Jan. 30, '53. Running time, 80 MINS.

(Reviewed Feb. 4, 1953.)

White Lightning

Okay filler fare with ice hockey for backbone.

Hollywood, Feb. 27.

Allied Artists release of Ben Schwalb production. Stars Stanley Clements, Steve Brodie; features Gloria Blondell, Barbara Bestar, Lyle Talbot. Directed by Edward Bernds. Screenplay, Charles R. Marion; camera, Lester White; editor, Bruce Shoengarth; music, Marlin Skiles. Previewed Feb. 27, '53. Running time, 61 MINS.

(Reviewed March 4, 1953.)

Winning of the West
(SONGS)

Better than average Gene Autry oatumer.

Columbia release of Gene Autry production. Stars Autry; features Smiley Burnette. Directed by George Archainbaud. Camera, William Bradford; editor, James Sweeney. Tradeshown in N. Y., Jan. 9, '53. Running time, 57 MINS.

(Reviewed Jan. 21, 1953.)

Women of Twilight
(BRITISH)

Film version of British stage success, but a Broadway flop, looks doubtful for American market.

London, Jan. 20.

IFD release (in association with British-Lion) of a Romulus production. Stars Freda Jackson, Rene Ray and Lois Maxwell. Directed by Gordon Parry. Screenplay, Anatole de Grunwald; editor, Ralph Kemplen; camera, Jack Asher; music, Alan Gray. At Plaza, London. Running time, 89 MINS.

(Reviewed Jan. 28, 1953.)

DETROIT

(Continued from page 8)

Broadway" (WB) and "Glass Wall" (Col), $16,000.

Palms (UD) (2,961; 70-95)—"Desert Legion" (U) and "Ma, Pa Kettle Vacation" (U) (2d wk). Fine $14,000. Last week, $18,000.

Madison (UD) (1,900; 95-$1.25)—"Salome". (Col) (2d wk). Still hot at $26,000. Last week, $32,000.

United Artists (UA) (1,938; 95-$1.25)—"Call Me Madam" (20th) (4th wk). Oke $7,500. Last week, $10,400.

Adams (Balaban) (1,700; 95-$1.25) — "Hans Christian Andersen" (RKO) (6th wk). Okay $6,000. Last week, $8,000.

Broadway-Capitol (Korman) (3,500; 70-95)—"Law and Order" (U) and "Perilous Journey" (Rep). Slow $12,000. Last week, "Invaders from Mars" (20th) and "White Lightning" (Mono) (2d wk), $8,200.

Music Hall (Cinerama Productions) (1,236; $1.40-$2.80)—"This Is Cinerama" (Indie) (6th wk). Great $31,800. Last week, $31,400.

PORTLAND, ORE.

(Continued from page 9)

"Stand Up, Sing" (Rep) (reissue), $6,000.

Mayfair (Evergreen) (1,500; 90-$1.25)—"Moulin Rouge" (UA) (2d wk). Fast $8,000. Last week, $8,500.

Oriental (Evergreen) (2,000; 65-90)—"Darling Clementine" (20th) and "Call of Wild" (20th) (reissues). Oke $2,500. Last week, "Call Me Madam" (20th) and "Member of Wedding" (Col), $3,200.

Orpheum (Evergreen) (1,750; 65-90)—"Call Me Madam" (20th) and "Member of Wedding" (Col) (2d wk). Fine $7,000. Last week, $9,000.

Paramount (Evergreen) (3,400; 75-$1)—"Man In Dark" (Col) and "Magnetic Monster" (UA) (2d wk), advanced prices. Okay $8,000. Last week, $9,000.

United Artists (Parker) (890; 90-$1.25) — "Hans Christian Andersen" (RKO) (4th wk). Mild $8,000, after grabbing $27,800 in first two frames.

Picture Grosses

MINNEAPOLIS

(Continued from page 9)

from two other big pix. Last week, "Girls of Pleasure Island" (Par), slender $7,500.

RKO-Orpheum (RKO) (2,200; 76-$1)—"Salome" (Col). Right in groove, with terrific outlay on ads a help. Solid $17,000 or near. Last week, "Hans Christian Andersen" (RKO) (2d wk), $12,500.

RKO-Pan (RKO (1,600; 76-$1)—"House of Wax" (WB). Opened bigger than "Salome," but smaller capacity naturally is a detriment over weekend. Huge $20,000, terrific for size of house. Last week, "Peter Pan" (RKO) (4th wk), fine $6,000.

State (Par) (2,200; 65-85) — "Blue Gardenia" (WB). Slow $4,000. Last week, "President's Lady" (20th), $4,800.

World (Mann) (400; 55-$1.20) — "Little Sheba" (Par) (3d wk). Still well up in money at $3,400. Last week, hefty $5,000.

'ROUGE' HUGE $24,500, BALTO; 'WAY' 9G, 2D

Baltimore, April 28.

Big news here this week is "Moulin Rouge" at the Town. Third picture utilizing upped scale currently, "Rouge" is packing them in for a terrific total. Otherwise, local first-run biz tends to be unexciting although "Abbott and Costello Go to Mars" at Mayfair is making some headway.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Battle Circus" (M-G). Moderate $8,500. Last week, "I Love Melvin" (M-G), $8,200.

Hippodrome (Rappaport) (2,100; 50-$1.25)—"Peter Pan" (RKO) (4th wk). Still okay at $15,800 after $20,500 last week.

Keith's (Schanberger) (2,400; 25-90)—"Girls Pleasure Island" (Par). Fair $7,300. Last week, "Off Limits" (Par) (3d wk), $6,000.

Little (Rappaport) (310; 25-90)—"Don Camillo" (IFE) (2d wk). Mild $3,300 after $4,000 opener.

Mayfair (Hicks) (980; 20-70) — "Abbott-Costello To Mars" (U). Good $5,000. Last week, "Treasure Golden Condor" (20th), $4,400.

New (Mechanic) (1,800; 35-90)—"Call Me Madam" (20th) (4th wk). Still nice $10,000 after $13,200 for third.

Playhouse (Schwaber) (420; 50-$1)—"Little Sheba" (Par) (7th wk). Plenty potent at $6,400 after $6,700 for sixth.

Stanley (WB) (3,280; 25-75) — "Trouble Along Way" (WB) (2d wk). Dipped to $9,000 after oke $12,500 opener.

Town (Rappaport) (1,500; 50-$1.25) — "Moulin Rouge" (UA). Terrific $24,500. Last week, "Hitch-Hiker" (RKO), $8,800.

BOSTON

(Continued from page 9)

wk-6 days), at tilted prices, slick $16,000.

Metropolitan (NET) (4,367; 50-90)—"Fair Wind to Java" (Rep) and "Dangerous Assignment" (Indie). Tepid $11,500. Last week, "Off Limits" (Par) and "Stolen Identity" (Indie) (2d wk-4 days), $8,500.

Orpheum (Loew) (2,900; 50-90)—"Trader Horn" (M-G) and "Sequoia" (M-G) (reissues) (2d wk). Off to $11,000 on five days after neat $21,500 for first.

Paramount (NET) (1,700; 50-90)—"Torpedo Alley" (AA) and "Hiawatha" (AA). Good $14,500. Last week, "Back on Broadway" (WB) and "Monsoon" (UA), $14,800.

Pilgrim (ATC) (1,900; 65-$1)—"Man in Dark" (Col) and "49th Man" (Col). Sturdy $16,000. Last week, sub-runs.

State (Loew) (3,500; 50-90)—"Trader Horn" (M-G) and "Sequoia" (M-G) (reissues) (2d wk). Down to $6,500 on five days following strong $12,000 for first.

INDIANAPOLIS

(Continued from page 8)

50-76)—"Call Me Madam" (20th) and "Hobson's Story" (Indie). Mild $10,000. Last week, "Trouble Along Way" (WB) and "Port Sinister" (RKO), very good $13,500.

Loew's (Loew's) (2,427; 50-76)—"Sombrero" (M-G) and "Girl Who Had Everything" (M-G). Moderate $9,000. Last week, "Moulin Rouge" (UA) (2d wk), oke $8,000 after $14,000 opener at 76-$1 scale.

Lyric (C-D) (1,600; 50-90)—"San Antone" (Rep) and "Mug Town" (Indie) with Huntz Hall and Gabe Dell onstage. Tepid $5,000. Last week, "Off Limits" (Par) and "The Marksman" (AA) (m.o.), oke $5,000 at 50-76c scale.

Derby Jams L'ville But Not Cinemas; 'Moon' Hot $7,000, 'Rouge' Good 12G

Louisville, April 28.

Current week is shaping as a big one, with visitors beginning to liven the town as Spring Meet at Churchill Downs opened Saturday (25). But trade at cinemas, as usual, is only nice to fair. The 79th running of Kentucky Derby to be held Saturday (2) naturally has brought thousands of visitors to town. Despite such bills as "Moulin Rouge" at State, "By Light Of Silvery Moon" at Mary Anderson, and "Call Me Madam" at Rialto, biz is disappointing. "Moon," however, is nice. "City Beneath Sea" at the Kentucky shapes okay.

Estimates for This Week

Kentucky (Switow) (1,200; 50-75) — "City Beneath Sea" (U) and "Redhead From Wyoming" (U). Doing okay, $4,000. Last week, "Mississippi Gambler" (U) (3d wk), strong $3,500.

Mary Anderson (People's) (1,200; 50-75)—"By Light of Silvery Moon" (WB). Technicolor film excellent fare for race visitors. Nice $7,000. Last week, "System" (WB), $6,500.

Rialto (Fourth Avenue) (3,000; 50-75)—"Call Me Madam" (20th). Pic rates better trade than it's getting. Likely only okay $11,000. Last week, "Desert Legion" (U) and "I'll Get You" (Lip), $9,000.

State (Loew's) (3,000; 75-99) — "Moulin Rouge" (UA). Much was expected of this and upped scale should help. However, only good $12,000 looms. Last week, "Naked Spur" (M-G) and "High Treason" (M-G), $9,500.

St. Loo Okay; 'Way' Fine 13G, 2d, 'Rouge' 14G, 3d

St. Louis, April 28.

Natives are getting their second peek at 3-D this week with "House of Wax," opening in smash fashion today at the Fox. Intermittent rain and windy weather helped trade Sunday (26). "Moulin Rouge" still is smash in third round at Loew's. "Trouble Along Way" looks nice in second session at the Ambassador.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Trouble Along Way" (WB) (2d wk). Fine $13,000 after $14,000 first frame.

Fox (F&M) (5,000; 60-75)—"House of Wax" (WB). Opened today (Tues.). Last week, "Desert Legion" (U) and "Gunsmoke" (U), fast $14,500.

Loew's (Loew) (3,172; 50-75)—"Moulin Rouge" (UA) (3d wk). Stout $14,000 following solid $18,000 second stanza.

Missouri (F&M) (3,500; 60-75)—"Call Me Madam" (20th) (2d wk). Fairish $10,500 after strong $15,000 initial session.

Pageant (St. L Amus. (1,000; 90-$1.20) — "Hans Christian Andersen" (RKO) (4th wk). Nice $6,000 after $7,000 third frame.

Shady Oak (St. L. Amus.) (800; 90-$1.20)—"Hans Christian Andersen" (RKO) (4th wk). Fine $7,500 following $8,500 third stanza.

DENVER

(Continued from page 9)

Esquire (2d wk). Average $12,000. Last week, big $27,000.

Esquire (Fox) (742; 70-$1)—"Salome" (Col), as Denver (2d wk). Fair $4,500. Last week, big $6,000.

North Drive-In (Wolfberg) (750 cars; 85)—"Law and Order" (U) and "Big Frame" (RKO), day-date with Paramount. Okay $4,500. Last week, "Never Wave at a Wac" (RKO) and "Part Sinister" (RKO), $4,000.

Orpheum (RKO) (2,600; 50-85)—"Girl Who Had Everything" (M-G) and "Code Two" (M-G). So-so $11,000. Last week, "Hitch-Hiker" (RKO) and "Count the Hours" (RKO), $13,500.

Paramount (Wolfberg) (2,200; 50-85)—"Law and Order" (U) and "Big Frame" (RKO), as North drive-in. Fair $10,000. Last week, "Never Wave at a Wac" (RKO) and "Port Sinister" (RKO), $11,500.

Tabor (Fox) (1,967; 50-85)—"Invasion U.S.A." (Col) and "Prince of Pirates" (Col), as Aladdin, Webber. Average $6,000. Last week, "Kansas Pacific" (AA) and "Fort Vengeance" (AA) $5,500.

Webber (Fox) (750; 50-85)—"Invasion U.S.A." (Col) and "Prince of Pirates" (Col), as Aladdin, Tabor. Fair $3,000. Last week, "Kansas Pacific" (AA) and "Fort Vengeance" (AA), $2,750.

BRIGHT SPOT!

The Bureau of Labor Statistics records the sad news of a 90.8% average increase in the cost of your *basic living needs* from 1939 to 1952. The Exhibitors Digest adds to the gloom by reporting an average jump of 98.9% in the cost of *theatre equipment* and *supplies* from 1940 to 1952.

Compare these costs with the negligible increase, IF ANY, you've given NSS during these years of soaring prices and observe the BRIGHT SPOT... put in your price picture by the Prize Baby.

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

U.S. Zone 'Worst' Booking

Continued from page 1

the clubs to which they supply talent. Under each post there are numerous sub-posts and installations which operate clubs. Most clubs have floorshows one, two or three times a month, in some cases weekly. These clubs are either Service Clubs, Officers' Clubs or Enlisted Men's Clubs. Also on special occasions company parties use floorshows. Consequently an act can average from three to 12 shows in a single week on most posts. A post booking consists of from one to six weeks according to the size of the post and the number of clubs it operates. To be booked to play all of the posts throughout the Zone would mean about six months of straight work.

In Wiesbaden there is also a Combined Entertainment Branch which occasionally sends out a package show for from four to 12 weeks on a special tour. It is quite difficult to get on one of the shows sponsored by this higher echelon office. Also from this office, originate most of the regulations and changes that affect the artists.

Vance Henry writes: "For quite some time I have intended writing VARIETY *in connection with show business conditions in Germany . . . I am more than happy to give some facts which I have learned through experience that I hope might be brought to the attention of other artists so that those who contemplate a trip to Europe with the prospects of working in Germany, might be better informed of the situation here. There are several promising aspects for bookings in Germany at the present time which fall into two separate and entirely different categories. One covers work in clubs operated by and for the Armed Forces in the U. S. Zone of Germany. The other covers work in regular German theatres, cabarets and night clubs. They have no connection with each other, but each field offers a great amount of work for acts of every description. I have had more experience in the American military clubs, and it was for this type of booking that I received my first contract in Europe. The information herewith is not a series of complaints on my part but is instead a collection of facts on the existing situation that could be verified by any American artist who has worked in the U. S. Zone of Germany. I have used these dates as a means of thoroughly seeing Europe, and also as a means of preparing myself for engagements in civilian houses which I am now beginning to do on the Continent."*

There are four Allied agents and a number of German agents that supply acts to the various posts. A floorshow usually consists of from two to five acts varying according to the price of the individual acts, because the overall price must come within the limits of the budget. The price of a full show for one performance rarely exceeds $70. Acts are usually paid from $10 to $25 for a performance with a few exceptions that receive up to $40. Any act receiving over $25 or $30 a performance is usually an established Continental act that comes into the Zone for only a few performances, or else an act that does 20 or 30 minutes of time on a show. All shows are required to run 40 and 45 minutes and some clubs expect more. You cannot book yourself directly with a Special Service office.

An act may have a contract with a weekly guarantee or may be on a per-show basis. It is better however to take a chance of getting a reasonable number of performances than to find yourself doing 12 performances for what you might make for eight. On a weekly guarantee the agents sometimes make as much as the act because they sell the act for far more than they pay the act. Plus this, they collect the 10% from each act.

Acts furnish their own transportation to a post but the post provides transportation to and from the clubs. This consists of Army buses and in some cases ambulances or small rented European vehicles. Many of these vehicles are not heated in the winter time. The ride to the clubs varies from 15 minutes up to four hours' traveling time. These long trips may sometimes be taken for a single performance.

Goldbrickers

At each post each show must do an audition performance. This is sometimes done after you have been working the post for a week. In a very few cases the show is given for hospital patients but most of the time the audition show is given as a free show in an Officers' or Enlisted Men's Club. On some posts the audition is given for an officer and maybe a few of the sergeants that operate the clubs. This might be in the middle of the afternoon in an empty club with no audience. One post sometimes filled the empty club with German employees. This was great for the German show but death to the Allied show. Until recently, on one post, the audition was held for the Entertainment Officer and his mother, who was there as a dependent.

Upon arriving at the club the acts usually all dress in one room which is nearly always a small unused room or office, or maybe the basement. In some clubs the artists must dress in the rest rooms.

On all posts the only musical accompaniment for the show is a piano player, always German, and in most cases very bad. Only one post provides a trio for this purpose. This is on an Air Force installation. For some unknown reason the Air Force has more money to spend for entertainment.

Poor Accommodations

Some posts provide billets for the entertainers. These are either separate billets maintained by Special Service strictly for artists or in enlisted men's transient hotels. Prices range from 35c. to $1 per night and in most of these hotels conditions are unbearable.

There are usually from two to five beds in a room in these hotels. This makes sleep almost impossible before the early hours of the morning because people are running in and out of the rooms. Baths are usually shared by an average of 12 people or more and every nationality imaginable. Several posts do not provide any billets.

If you are contracted by an Allied agent you are paid in Military Occupation Currency known as "scrip." Due to recent changes in regulations and rulings from headquarters, there is not one single establishment operated by the U. S. Government where an artist can legally spend this currency. Recent changes in the original setup have deprived all Allied artists of a few privileges they enjoyed a year ago which at that time made their work in military clubs profitable. These consisted of the use of Post Exchanges, snack bars, dry cleaning and laundry establishments, American movie houses and military rates on railway travel.

As the situation now stands, an artist is payed in dollars but cannot spend the money in that form. Without a PX card it is not legal to purchase travelers checks, and there is even difficulty in changing the money into German marks at the American Express. Without a PX card you can enter no military establishment and must live almost entirely on German economy. You receive no rationed items like cigarets or coffee. Cigarets are 50c a pack for German brands or you might purchase the rations of a serviceman for 35c a pack. This blackmarketing is frowned upon by officials but everyone just frowns and sells Coffee is 15c and up per cup in the German restaurants.

Yanks at Disadvantage

Being an American artist is absolutely of no advantage and in some cases a disadvantage. I will not implicate any American artists but could supply a list of approximately 20 that I have met in the Zone, all of whom would back me up on what I am saying in this letter: The American acts that I have seen in the Zone have been very good entertainers but most of them have had some misfortunate experience while working there. I have seen several American acts literally stop a show but this means absolutely nothing to Special Service Officers. After paying their own fare to Europe, some of these acts have returned to the States at a loss due to unbearable conditions or unfair practices of Special Service personnel. Several acts had their contracts cancelled because of disagreements with Special Service. One act was forced to leave because an officer did not like him as a person; not because of the calibre of his work. This situation need not exist, but all entertainers are looked upon as just another act passing through a post. In most cases the officers in charge couldn't care less and look on the situation from a military point of view, having no qualification for their job as entertainment officer other than the brass on their shoulder.

I could not possibly cover all of the points that should be brought to the attention of any American entertainer that may be considering working in the Zone. An act should make sure whatever agent they are dealing with is not making promises that cannot be fulfilled once they are in Europe. They should also remember that it takes quite a lot of work to make up for the cost of ocean travel.

It is a regrettable situation that exists in the Zone entertainment setup and it has given many Allied entertainers a bad impression of Americans. The fault does not lie with the troops stationed there because they want and need good entertainment and the facilities are there for such. There are some Officers' Clubs in the Zone that are up to par with the better night clubs in the States. They are lavishly decorated, employ orchestras of up to 12 pieces (they do not accompany the shows, however) and they serve excellent food and drinks at practically cost. It is cheaper and more convenient for the men to frequent the military clubs because they are usually right in the company area. The floor shows are a big draw for the clubs and are therefore very important. This further illustrates why the entertainment officers are operating a business and should look upon it in a like manner instead of as a military operation.

I made a special visit to a General in Nurnberg to discuss the situation with him. They listened intently at headquarters but the situation remains the same. The result of my visit was that I made myself unpopular on some of the posts when the entertainment officers received word that I had been to see the General. I can only say that until a few changes are made in favor of the artists, the Zone can only be profitable for German and European acts, many of whom rely almost entirely on Special Services for employment. This, however, does not supply the American Servicemen with the Stateside type of entertainment they like and need so much.

Civilian Housing Conditions

Show business conditions in German theatres, nightclubs and cabarets are very good. Throughout Germany there is a number of very good houses located in Bremen, Hamburg, Hanover, Essen, Dusseldorf, Koln (Cologne), Frankfurt, Munich and most of the larger cities. Business is surprisingly good and despite the high prices for admission, food and drinks in the clubs, many people seem to be able to spend a good sum of money on entertainment. I did a two-week stand in the Palladium in Dusseldorf. Conditions in this club were excellent as is the case in most of the better houses in Germany. The people with whom I worked were most congenial and cooperative. Dressing room facilities were convenient and adequate in every respect. The orchestra consisted of 12 pieces and all were very good musicians. Before a new show opens, most of a full day is devoted to rehearsing the acts with the orchestra.

I have visited many other clubs and theatres in Germany and conditions are about the same throughout. The bill includes from three to eight acts in most theatres and clubs. Most houses have two shows daily. These are at 4 and 8:30 p.m. The pay is good considering the cost of living in Germany.

What They Like in U. S. Acts

The audiences are good for American acts if the act is good. The public prefers the simpler acts with a lot of flash and tricks. Jugglers, acrobats and novelty acts are usually very successful as is a fast moving dancer or a team with flashy costumes and tricky lifts and spins.

The German people do not fully understand the modern type of dancing that is so popular in the States. They prefer the more conventional type of dance team.

Taxes are very high in Germany and it is best for an act to state a salary that is clear of taxes. The agent can figure out the amount that the club must pay in order for the act to clear their price. The salary is usually figured on a daily basis—$25 daily is considered very good. Few acts can get over $50 daily.

The legal rate of exchange is 4.20 Deutsche Marks for one American dollar. In Germany the acts are naturally paid in marks. The only way to receive dollars is to have it stated in the contract that a certain amount of the salary is to be banked for the act in the U. S. This can be done by the agent or the club. The German mark is a very stable currency. It is not possible to obtain actual greenbacks in Germany.

All of the better houses are covered by the leading city papers and all bills are highly advertised and publicized. Each house makes up an excellent souvenir program. There is also a very good trade magazine published in Germany each month which reprints house programs and sends a critic to review all shows. The critics have a good knowledge of entertainment value and are very fair in their judgment.

Agents from all over Europe cover the shows in the leading houses and a good act can be picked up by an agent for any country in Europe.

The cost of living in Germany is very reasonable for Americans. Food is excellent and abundant and the prices are very low. The better hotels are expensive but this is the same in any European country. There are, however, a number of so-called pensions and private places which cater mostly to artists. They have almost the same accommodations as hotels and at much lower rates. Rail transportation is a little higher than most other European countries, but distances between major cities are not very far.

I think Germany is a very good place for an act to start on the Continent. It gives them a chance to get accustomed to the ways of Europeans and yet saves the more important countries for a later date. Germany has made an amazing recovery from the ruins of war and conditions are very good here at the present time, and especially in show business.

'Variety's' Own Survey

In line with the comments that have reached this paper in recent months, over employment conditions in the U. S. Zone for American talent, VARIETY dispatched its London bureau chief, Harold Myers (Myro), to Germany for a first-hand appraisal. Such representative U. S. acts as Hildegarde and Archie Robbins, along with the current analysis by Vance Henry, have been sharp in their criticism of U. S. Army personnel in the handling of talent.

VARIETY's Myro has just returned from his survey of talent conditions for Anglo-American acts playing the Allied zones, particularly U. S. and British service men's clubs and recreation centres.

Import Cut

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cans were allocated 100 permits by the Spanish government. Of this total, 60 went to the seven distribs, with their own exchanges in Spain. Rest went to Spanish distribs, with 20 allocated to the Society of Independent Motion Picture Producers, United Artists, Republic and Allied Artists.

It's understood in N. Y. that Arnau will propose a cut in the number of licenses to 75, along with a boost in import duties. Latter comes to 638,000 pesetas per pic, or about $40,000 at the official rate of exchange. As compensation, Madrid would rescind its ban on release of American pix in their original version, and would permit unlimited importation of such films.

Americans are shooting for an increase to 160 dubbed pix annually, of which 100 would go to the seven distribs with exchanges. They also want permits allocated directly to the smaller U. S. companies, which don't have their own branches in Spain. Additionally, MPAA will insist on some sort of official dollar remittances, of which there are none now and wider uses of blocked funds.

Ohio Solons

Continued from page 5

1913 censorship statute in the Toledo newsreel case, which it won, but which the state has refused to appeal, thus stymying efforts of the industry.

He also said television is showing uncensored films every day in Ohio out of reach of the censors. He said 1,836 films have been shown on TV since it started in the state. Of these, 546 either had cuts made in them for theatre showings or were banned, but they were shown on TV without the Ohio censor seal and without cuts. Four had been totally banned: "Juggernaut," "Monster Maker," "On Approval" and "Sea of Gangsters."

Wile also flatly stated the $3 per reel censorship fee is a tax and Sen. Charles A. Mosher, committee chairman and author of the repeal bill, agreed, saying that there was even a question of constitutionality about the fee.

Strongest opponent of repeal is Thomas L. Osborn, of the Cleveland Council 733, Knights of Columbus, who suggested the committee wait for a Supreme Court ruling soon expected on the "M" case. He claimed that the "Miracle" decision did not disapprove film censorship in the states, but only barred the state from banning films on sacrilegious grounds.

Osborne ridiculed the effectiveness of the MPAA code and pointed to 1,503 cuts made in the past 10 years, plus four total bans of pictures made under the code seal. "If the industry were regulating itself properly," he said, there wouldn't have been a film cut or disapproved.

Also speaking in opposition to repeal were John Malloy, state deputy of the K. of C.; Charles E. Brown, who read a statement from the Ohio Council of Churches, and Fred C. Slager, who read a resolution of the Ohio High School Principals Assn., favoring film censorship.

Wolfson Warns

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for drive-ins we get word that drive-ins are actually experimenting with 3-D and having success." Wolfson said exhibs have been urged to call in engineers who "know all about the new processes," and can tell just what's needed. However, he added, engineers "tell us they do not know anything about the new process, and wouldn't know what to survey if they came to our theatres. They ask us to insist on standards. We are urged to sign orders for equipment which others tell us do not exist. Claims made by one group are refuted by another." Wolfson said, however, that the majority of exhibs are in a happy frame of mind since despite the confusion it's a sign the industry is on the move, and not just out to bring lawsuits which seems to have been a favorite pastime of the last decade. He stressed that new techniques are not as immediately important for drive-ins as for hardtops but stressed that ozoners are of tremendous importance. Now numbering more than 3,600 they gross in excess of $200,000,000 annually, he said. TOA official predicted trend probably would be to "twin drive-ins" where patrons can view different pix through use of single projection booth, an economic savings for exhib with better definition for viewers. He also pointed up need for an effective theatre-television system.

Distribs in France

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step and, with about 1,000,000,000 francs withdrawn, are hitting about par for the nine-month course. It's understood that no large deals are in sight to wipe the slate clean in one move.

Under the present one-year deal, which runs to June 30, remittances are pegged at $120,000 a month. Part of the rest goes into a special fund designed as a production incentive in France, but so far not used by the distribs. The rest is capital account coin and eventually remittable, if deals can be made and French authorization is obtained.

Clips From Film Row

NEW YORK

Ed Rosenfeld, formerly manager of the Trans-Lux 85th St. Theatre, named city manager for the chain in Boston.

Bill Bromberg, Warner's field exploitation chief, back at home-office desk following three-week hospital stay due to auto accident.

Loew's New York circuit announced series of managerial promotions this week. Murray Lenekoff, who managed Loew's Victoria, moves to Loew's State, succeeding Sam Pearlman who resigned to join Cinerama; Howard McCoy leaves the National, Bronx and succeeds Lenekoff at Victoria. Seymour Brond, Fairmont, moves to National. Irving Gross, formerly of the Victory, now closed, becomes manager of the Fairmont.

Emery Austin, exploitation aide to Metro publicity manager Dan Terrell, recuperating from arm injury sustained from a fall off a ladder over the weekend.

Lou Weinberg, Columbia's circuit sales manager, vacationing at Roney Plaza, Miami Beach.

Martin Maloney, treasurer and general manager of Louis de Rochemont Associates, planed to Britain last week to set distribution plans for the upcoming de Rochemont release, "Animal Farm," now nearing completion in London.

Lieut. Comdr. James F. Bishop, formerly with the Naval Photographic Center, Anacostia, Md., joined The Princeton Film Center as a producer. Peter Henning, previously a film supervisor with U. S. forces in Austria, named production control manager for the same firm.

Saul Jeffee, prez of Movielab, Inc., planed to Coast last week for an extended stay.

Clifford F. Potts, executive producer of Fordel Films, back from a South American junket.

CHICAGO

Harry Sears joined the Metro press department as field exploitation man.

Metro held midwest exploitation huddle here last week on upcoming releases.

Stanley Levine transferred to National Screen's Chi office after nine years on New York sales force.

Stella Biagone, owner of the Rex, DePue, Ill., who leased the house to M. E. Hedges, took over operation of theatre.

Leonard Grossman lighting the Arena this week.

Palace installing a 26 by 76-foot screen for Cinerama and eliminating 650 seats of the 2,500 to make room for projection booths.

PORTLAND, ORE.

City has had its 6th hiked-price pic for the last month, with more to come.

Mayfair manager Herbert Royster had big campaign on opening of "Moulin Rouge."

United Artists manager Jack Braxton resigned to open a 500-car ozoner at Camas, Wash.

Keith Petzola handling publicity for J. J. Parker houses temporarily.

PITTSBURGH

Al Golin is new Metro exploitation man in this territory, succeeding Herb Reed. Golin will headquarter here and cover Cleveland as well as Pittsburgh.

New F. D. (Dinty) Moore booking-and-buying office added Basle Circuit to its accounts. Moore is the former WB district sales manager.

Byron (Buck) Stoner, former Metro manager here and in recent years 20th-Fox's assistant western division boss, is a heart patient at Desert Hospital, Palm Springs, Calif.

Louis Lutz, who managed the Penn and Victor in New Castle before the Mirisch interests sold them to Norbert Stern, is now managing three theatres in Waukesha, Wis. Sam Gould, with WB for 20 years, replaced Lutz in New Castle.

Dick Cvetic, who recently rejoined WB, named manager of the Strand in the Oakland district.

Nikitas D. Dipson, head of the Dipson circuit, just returned to U.S. after a six-month biz trip to his native country of Greece.

PHILADELPHIA

Reported that Cinerama will lease Stanley-Warner Boyd this fall, after brief summer shutdown for technical changes.

The Yeadon, suburban house, staged vaude experiment with show featuring Bernie Sloan, Paul Rich, Wanda Hilliard (all local AGVA acts) and Deejay Steve Allison.

United Paramount Theatres reported reopening three shuttered houses, the Roosevelt, Nixon and Tower.

ST. LOUIS

First outdoor showing in Missouri of a 3-D film, "Man in Dark" (Col) booked for ozoner operated near Potosi, Mo., by Harry Blunt.

Patrons admitted free at relighting of the Fox in Hutsonville, Ill.

Modern aircondition system installed in the Majestic, Publix Great States unit in East St. Louis, Ill.

Paul Stehman and Thomas Danner lighted their new ozoner near Winchester, Ill. Stehman owns the Lyric in Winchester.

George Faith, owner of the Linn, Linn, Mo., took over management of the 200-seater in Morrison, Mo., formerly managed by M. E. Redeker; house is owned by Modern Woodmen of America.

C. Justus Gerard, owner of theatres in Warsaw, Carthage, Dallas City, all in Illinois, elected mayor of Warsaw by nine votes. Gerard, a Republican, won in a normally Democratic community.

Pirtle Amus. Co., Jerseyville, Ill., lighted its new ozoner near there.

Harold Lawson is new manager of ozoner owned by Mattoon Theatres Co., situated near Mattoon.

Mat Schulter, retired chief booker for Fanchon & Marco-St. Louis Amus. Co., bedded down in a St. Louis hospital.

MINNEAPOLIS

Lyceum, legit roadshow house, offering Swedish film, "Pimpernel Svensson," currently, will have world preem of "Martin Luther" next week.

Here to boost savings bond drive, Mary Pickford participated in parade and was guest of honor at party.

One of largest and most modern theatres here, the 1,700-seat Palace, operating in recent years with dual policy, sold by Bennie Berger; will be torn down for parking lot.

Tossed back in their laps by United Paramount Theatres, which did not renew its lease, the Granada, deluxe nabe house here, will be reopened by owners Rubenstein & Kaplan as "fine arts theatre" after temporary shuttering.

United Paramount Theatres converting Park, St. Paul nabe house, into commercial project.

H. Barnett, associated with Cinerama, to conduct symposium on 3-D and widescreen projection at North Central Allied's annual convention here May 4-5. Speakers at meeting will include Wilbur Snapper and A. F. Myers, national Allied president and executive counsel, respectively.

BOSTON

Russell Ordway, formerly manager of the Web, Weathersfield, Conn., took over as district manager for the Hub based Lockwood & Gordon, replacing Dick Darby, who resigned to become manager of Post Drive-In, East Haven, Conn.

Edward Michaelobe, son of former owner of a chain of New York theatres, assigned to 20th-Fox's Hub branch as apprentice.

Fred Katz, WB shipper for the last six years, upped to booker.

For fourth consecutive year, Hy Fine, New England Theatres exec, appointed chairman for picture theatres in New England for forthcoming Cerebral Palsy drive.

Charles Cifre, vet equipment man, returned to the biz, assembling and distributing 3-D magazines.

Bklyn. Theatre Brings $750,000 Antitrust Suit Vs. 8 Majors, Distribs

Eight majors and several theatre firms are named defendants in a $750,000 antitrust suit brought in N. Y. Federal Court Friday (24) by the Mindell Theatre Corp., operator of the Bell Cinema in Brooklyn from 1949 to date. It's charged that the distributors conspired to exclude Bell from the feature film market by setting up a uniform system of runs and clearances.

This conspiracy, complaint alleges, was designed solely for the purpose of favoring certain local exhibitors, in order that they could monopolize showings of the majors' product to the detriment of the Bell. It's also claimed that the distribs maintained a system of fixed admissions.

Aside from the majors, the Randforce Amus. Corp., Metropolitan Playhouses, Brandt Theatres and a subsidiary of Loew's, Inc., are named defendants, among others. Loew's subsid is the Abingdon Amus. Corp., which operates the Kameo, Brevoort and Bedford Theatres, all in Brooklyn.

COMPO Continues

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tion whether the Administration would give the measure the green light, and the following picture of the situation emerged within the House Ways and Means Committee itself.

If Rep. Daniel Reed (R., N. Y.), committee chairman, takes the bill out of his pocket and lays it before the committee, it will get an overwhelming vote of approval. However, the chances are strong that, before the bill emerges, it will no longer be limited to motion pictures. Several members have amendments to eliminate the 20% admissions levy from other amusements as well.

For example, Rep. Herman Eberharter (D., Pa.) made clear at the hearing that he wants the tax taken over tickets for rides at amusement parks. Other members want it off college sports events, baseball, etc. None of this came out at the hearing last week, because Reed limited the session to motion picture theatres only. Spokesmen for other amusements wrote to the committee, asking an opportunity to be heard in their own behalf, but they have not been permitted to testify yet.

The more comprehensive the tax slash bill turns out to be, the less chance it will have of getting anywhere, in the opinion of experts here, because the amount of revenue lost to the Treasury will be greater.

C'Scope Fee

Continued from page 2

make an undetermined number of films with the process. While similar blanket arrangements with other studios are possible, indications are that 20th may prefer to lease its camera lenses on a picture-by-picture basis.

Fact that M-G has the inside track confirms the industry's impression that the company has a financial stake in CinemaScope. Some months back, an M-G exec stated at the company's stockholders meet in N. Y. that M-G had helped develop the system.

Total of about $250,000 has so far been invested by 20th in the technical and research work for CinemaScope. Figure includes money paid to Prof. Henri Chretien, CinemaScope inventor.

Lichtman said there were many applicants for CinemaScope camera lenses, but that he so far had been "very selective," because "we want to make certain only the right kind of pictures are made with the system."

Only company that approached 20th for CinemaScope lenses, and got into actual negotiations, was Columbia. Latter reportedly nixed the proposition when informed of the price. Exees at 20th point out that its lenses are going cheap in comparison to Natural-Vision and other 3-D cameras, which bring a percentage in the pix which use them.

Robert L. Lippert signed Paulette Goddard to star in "Sins of Jezebel," with Reginald LeBorg directing.

Calvert Preps East Africa 'Strange Horizons' Pic

Production of "Strange Horizons" in Portuguese East Africa is planned by John Calvert Productions during June and July. Indie is said to be dickering with 20th-Fox for CinemaScope lenses and, if it gets them, plans to shoot two versions, according to Howard Cagle, Calvert cameraman who leaves on the Queen Mary for London May 13 where he will join Calvert Productions prexy John Calvert and the cast.

Pic will be lensed in Eastman color, Cagle said. Ann Cornell, Calvert's wife, is set for the lead in the pic which will have a predominantly British cast. Calvert will produce and direct. Film deals with the fabled "Elephants' graveyard" in East Africa.

M'w'kee Theatre Charges UA With Pix 'Conspiracy'

Chicago, April 28.

United Artists allegedly was party to the conspiracy to keep pictures from the Towne Theatre, Milwaukee, a master-in-chancery report filed last week in Judge William Campbell's Chi Federal District Court, by lawyer William Saltiel, charges. Report holds that the distributor refused to sell 30 pictures to the theatre, unless 200 shares of the latter's stock were put in escrow for UA.

Attorney claims that deal was illegal, and said $10,000 worth of stock be returned to the theatre at the original purchase price, plus interest. UA, on the basis of the stock, had been asking for one-third of share of the $1,000,000 antitrust suit that indie theatre won in 1950 from the majors.

Tom McConnell, Towne attorney, claims UA forced stock sale by the house.

Deal was made in September, 1946, to be effective in January, 1947. UA kept the stock certificate, and only last year delivered it to court authorities.

Chancery report allowed for 10 days to file objections, but David Levinson, lawyer for the picture company, has asked for extended time to file a plea.

Spring in N.D.: 18 Inch Snow, Plane For 'Bwana' Print

Minneapolis, April 28.

In this neck of the woods, here's what spring means: On Saturday (25) "Bwana Devil," having concluded its run at the State, Harvey, N. D., the evening before, was due to open at the State, Minot, N. D., 100 miles distant. So the circuited print was to be transported to the latter town.

However, 18 inches of snow fell during the night at Harvey. Trains and buses were snowbound. It therefore became necessary to charter a plane to carry the print to Minot for the opening there. In Minot, incidentally, only seven inches of snow had fallen.

And—believe it or not—many of the territory's drive-in theatres, including those at Minot and Harvey, have been open for more than a fortnight.

Landlords Seek $888,000 For L.A. Theatre Closed

Los Angeles, April 28.

Owners of the Belmont Theatre building filed a precedental suit in Federal Court asking treble damages aggregating $888,083.88 from Fox West Coast, National Theatres and 20th-Fox.

Moises Mareyna and Raquel Marenya, landlords of the theatre, base their action on the loss of rent through shuttering of the house because of the Government's consent decree.

Plaintiffs declared the wrongdoing of the defendants forced the closing of the Belmont at the expense of the innocent landlord. They ask a judgment of $7,148.17 for unpaid rent and damages under the antitrust laws, amounting to three times what they expected under terms of a 17-year lease calling for $2,187 monthly. Defendants, the complaint says, have paid no rent since January.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
ALAN LADD • JEAN ARTHUR • VAN HEFLIN
in GEORGE STEVENS' production of
"SHANE"
color by TECHNICOLOR • A Paramount Picture
plus SPECTACULAR STAGE PRESENTATION

NATURAL VISION 3 DIMENSION
WarnerPhonic Sound
HOUSE OF WAX
VINCENT PRICE
FRANK LOVEJOY • PHYLLIS KIRK
PARAMOUNT
EDDIE FISHER
HUGO WINTERHALTER AND ORCHESTRA
THE BLACKBURNS

She's Lux Lovely

"My Lux Soap care leaves skin so soft, smooth!"
ROSALIND RUSSELL

She's a Star

See Rosalind Russell starring in R.K.O. Radio's
"NEVER WAVE AT A WAC" Now showing locally

Product Dearth During '3-D Jeebies' Conversion a Hypo to Theatre TV?

Theatre television, although sidetracked during the 3-D and widescreen excitement, may receive impetus as a result of the introduction of the new projection methods.

This is the view of several highly-placed exhibition execs charged with the task of getting theatre video operating on a regular and paying basis. Theory is that a shortage of regular film product —which may come about during a wholesale changeover period to 3-D or widescreen — could cause theatre men to actively push closed-circuit business.

Theatre TV advocates frankly admit that a serious lull has set in during the "3-D jeebies" craze. However, they discount reports that the medium will be junked completely. They contend that a thorough study has revealed that the potential of large-screen video is still encouraging, especially its application to theatres during off-hours.

There's no dearth of events, both entertainment and commercial. Basic problem is still weighted on the economic side.

Theatre TV proponents maintain that, if there were a large enough number of tele-equipped theatres, there would be no problem in resolving the cost factors. However, with experience in the presentation of attractions still limited, many exhibs are reluctant to proceed with costly installations, especially at a time when they are faced with converting their theatres to 3-D or widescreen.

While recognizing the importance of entertainment events, the greatest stress is being placed on off-hours use. The recent N. Y. closed-circuit career conference, aimed to encourage students to pursue courses in science and engineering, served as an important hypo. While this was in the nature of a public service, bringing nothing to the b.o., theatre men feel that the experiment was worth while.

This event gave impetus to a study of the medium as a method of conveying career information on a national scale. Three outfits — the National Vocational Guidance Assn., the American Broadcasting-Paramount Theatres and New York U. will explore the possibilities in a series of confabs within the next few weeks. This project is looked upon as a quasi-public service venture, with some coin accruing to the theatres carrying the event.

Coin would come from important industrial firms or educational foundations. It's admitted that events of this sort would not result in a b.o. bonanza, but if staged regularly over a long period, could provide theatres with important sources of income during periods when the houses were not in use any way.

Tests Iron Out Bugs

Another aspect of the recent N. Y. career confab is that it reassured exhibs of the technical quality of theatre TV. Considerable care and preparation was taken to assure good reception, with frequent tests being made prior to the telecast.

It's admitted that high hopes seen for the medium took a temporary dive last fall, because of the poor picture quality of the Lees Carpet and the Metopera's "Carmen" telecasts. The recent educational event helped to iron out many of the bugs, and convince both exhibs and sponsors that closed-circuit medium can properly showcase an attraction.

Introduction of color, of course, is seen as an important plus. If color TV were a reality now, video advocates maintain there would be a rush of immediate commercial biz. RCA is currently working on color theatre TV, but it's introduction is seen as at least a year distant.

'Lazy Eye'

Add another argument in favor of 3-D: it'll improve a customer's "lazy eye." Reasoning, laid to opticians, is that many people have good eyes but bad stereopsis, which means that one eye tends to reject the image. Along comes a 3-D pic, and right away both eyes are harnessed and the viewer feels better. "When people come out of a 3-D film and complain of a headache," says John A. Norling, stereo pioneer, "it may not be the fault of the film at all. It's more likely to be their stereopsis. It is as if one had an arm in the sling for a long time and then used it for the first time. It'd be stiff and it would probably hurt, too."

Norling has a slogan to propose for the beneficial effects of stereo pix: "It'll get you back to two-eyed seeing."

Museum of Modern Art Needs 50G to Preserve 75 Old Pix in Library

Campaign to raise $50,000 to preserve a group of 75 film classics by transferring them from decomposing nitrate to acetate stock is to be proposed to the trustees of the N. Y. Museum of Modern Art. Master list of oldies which are considered landmarks in the development of the screen art and need saving, has been compiled by Richard Griffith, curator of the Museum's film library.

Griffith said the Museum, which since 1951, has been working under a cooperative arrangement with Eastman House in Rochester and at present has about 10,000,000 feet of film in its vaults, is concentrating on building circulation rather than the addition of new pix to its collection.

Company withdrawals of Museum pix when they are reissued to theatres have ceased to be a headache, Griffith held, adding that there would be cause for concern if and when the majors should decide to sell to TV. This would involve renegotiations of all contracts, he thought.

M-G BIGGEST SPENDER AS MAJORS CUT AD COIN

Hollywood, April 28.

Total of $4,374,618 was spent on advertising by eight major film companies in 1952. These figures, compiled by the Publishers Information Bureau, compare with $4,411,926 spent in 1951.

Leading spender was Loew's with $1,280,311. Others were: RKO, $1,242,805; Universal-International, $454,685; 20th-Fox, $398,968; Paramount, $398,906; Columbia, $313,550; Warners $198,883, and United Artists, $86,510.

Dick Powell Becomes RKO Producer-Director

Hollywood, April 28.

Dick Powell, who recently directed his first picture, signed a producer-director contract with RKO. Under the new pact he will have a setup similar to that of Edmund Grainger. He will also direct at least one film to follow "Split Second," his initial directorial effort.

Currently Powell is considering two picture ideas, "The Queen of Sheba" and a western called "The Cowboy."

Disney's 3d Sound Stage

Hollywood, April 28.

Construction starts this week on a new sound stage on the Walt Disney lot, making a total of three. Stage will measure 100 by 200 feet and will be ready for use in Autumn.

First film in the new building will be a live-action version of Jules Verne's "20,000 Leagues Under the Sea." It will also be Disney's first live-action picture in this country. He has made three in England.

Autry Buys Ranch

Hollywood, April 28.

Placeritas Ranch, near Newhall, once the scene of many oaters produced by Monogram, is now the property of Gene Autry.

Cowboy star acquired the property by trading his Melody Ranch, which will be converted into a boys' camp by a church group.

Legion B's 5 Films

Four Hollywood films and one foreign import were rated as Class "B" (morally objectionable in part for all) last week by National Legion of Decency. Most of its objections are confined to "suggestive situations, costuming and sequences' 'allegedly contained in the five pix.

Those classified "B" include "Siren of Bagdad" (Col), "That Man from Tangiers" (UA), "Woman They Almost Lynched" (Rep), "Fear and Desire" (Burstyn), and "Forbidden Games." Latter is a French import distributed by the Times Film Corp.

MPLS. NABE TO PRESS FOR 1ST-RUN PRODUCT

Minneapolis, April 28.

Whether a subsequent-run theatre, that regularly outgrosses all other such houses here, is entitled for that reason to earlier availability is expected to be put up to the law courts. Decision may be sought in consequence of the Volk brothers' demand for such preferred clearance for their suburban Terrace here and distributors' refusal to comply.

The $600,000 Terrace is the newest, classiest local theatre, and its grosses often approximate those at some of the local loop firstruns. However, it's in the 28-day slot, the earliest after the firstrun, but enjoyed by a number of other theatres, too.

From time to time, the Volks have been demanding an earlier, exclusive run, but to no avail. With the competing Paradise, located in the same general area, just granted 28-day availability, the Volks have repeated their demand again. By making these demands, they've indicated, they're laying the foundation for a law suit against the distributors.

CinemaScope Raves

Continued from page 4

loss of intimate qualities. Observers, who had witnessed both the Coast and Roxy showings, agreed the latter was a definite improvement over the former, with stereo sound much more effective in the theatre.

30 Full-Bodied Horns

Point was underscored by footage showing the 20th studio orch in rehearsal under Alfred Newman. Directional sound gave the musical interlude an exciting and full-bodied quality, and showed up to good advantage also in dramatic excerpts. Roxy used 30 horns but carefully avoided blasting spectators out of their seats. It's understood it cost $22,000 to convert the 6,000-seat Roxy to CinemaScope, with directional sound installation the most expensive item.

Show opened with shots of a midget auto race, which impressed on viewers CinemaScope difficulties in quick panning and fast-moving action across widescreen. There followed good sequences, including shots of the New York skyline and streets; a scene from "How to Marry a Millionaire," which is being lensed in CinemaScope and stars Lauren Bacall, Betty Grable and Marilyn Monroe; winter sports at Sun Valley; a Marilyn Monroe musical number from "Gentlemen Prefer Blondes"; shots of planes taking off; unrelated scenes from "The Robe."

100% Plus; No Distortion

Wide range of material demonstrated established that, where CinemaScope may do little for some films, it has the potential for adding a 100% plus value to others. Depth effects were negligible on the Roxy screen, but there was no distortion of any kind, regardless of from what angle the picture was viewed, and also there was no apparent light loss.

During the two breaks in the show, Lichtman spoke from the stage, and was joined by 20th prexy Spyros P. Skouras. Lichtman told exhibs they'd have to make their CinemaScope installation deals with equipment dealers after putting in their applications with 20th. Latter will supply CinemaScope lenses and screens to RCA, Altec, National Theatre Supply and any other smaller firm with which exhibs may want to deal.

Hift.

William Wellman will direct "The High and the Mighty" for Wayne-Fellows Productions.

Zimbalist's 'Get Rid Of 3-D Get-Rich-Quickers,' Cut Stereo Cost by 10G

Hollywood, April 28.

Widest possible development of 3-D production is being hampered by a "shortsighted 'get-rich-quick' attitude," Al Zimbalist charged today in announcing that his Tru-Stereo Corporation is revising its rate structure in making the process available to producers.

Tru-Stereo is cutting its charges, Zimbalist revealed, because improvements in manufacturing processes, and the firm's own experience with its own equipment on the film "Robot Monster," prompts a drastic reduction.

Costs originally were estimated at $15,000. Now, Zimbalist declared, the Tru-Stereo camera equipment will be made available to producers for as little as $5,000 and a small percentage.

Zimbalist attacked high production costs and recent statement by a 3-D licenser that the cost of glasses, pegged at 10 cents, will be maintained despite any production increase.

"This is typical," he asserted, "of the shortsighted 'get rich quick' attitude which is emerging and which should be discouraged. Not only is such an arbitrary announcement contrary to all good business practice—which passes on savings through increased production to the consumer—but it places an unnecessary hurdle in the path of the 3-D process."

Zimbalist also disclosed that Tru-Stereo has developed an automatic control, which virtually insures against unexpected breakdowns and costly delays, occasioned by faulty camera synchronization. It has been installed on all present equipment, and will be integrated into the Tru-Stereo design.

2 L'ville Theatres To Get $20,000 Widescreen

Louisville, April 28.

Two local houses with intent of bidding for "The Robe"—which is being filmed only in CinemaScope for film audience viewing—the Kentucky and Rialto will install equipment for the new process. A. W. Stanisch, manager of the Kentucky, estimates conversion will cost in neighborhood of $20,000. Kentucky is one of the M. Switow & Sons chain.

Johnson Musselman, Rialto manager, reports that Fourth Ave. Amusement Co., operators of the house, have already bought some of their CinemaScope equipment, and it should be installed about September or October. He says his firm is interested in "The Robe," but will play other pics made by the CinemaScope process if they are good enough.

No word has come to George Hunt, Loew's State manager, as to Loew's intentions with regard to CinemaScope, which is not a 3-D process, but rather uses a large screen, a three-way lens in a single projector, and creates the illusion of three dimensions in sound as well as on film. Consensus is that the process will not be in operation in Louisville until next fall.

Walsh Sees IATSE Job Upbeat Due to 3-D & TV

Chicago, April 28.

Here to attend the AFL industries show, Richard F. Walsh, president of IATSE, expressed confidence that the worst of unemployment has been experienced by the film industry unions under his banner, and that in consequence of 3-D and widescreen developments in particular, trend henceforth will be upward.

Walsh also pointed out that TV is providing many jobs for members of some of his unions.

Chicago booth operators' union demands on Cinerama "were, perhaps, a little out of kilter," he said, although "there are two sides to the controversy." Walsh predicted the two sides soon would get together. When his prediction was borne out during his local visit, he said he was extremely gratified.

Walsh made a point of the fact that the booth operators have not demanded an extra man for 3-D in the smaller situations and theatres, but he's absolutely essential for the handling of it.

Foreign Pix May Cover 3-D Void

American distribs of foreign pix, particularly in dubbed versions, are hoping to cash in on what they see as a developing shortage of product during the conversion period from conventional to widescreen and 3-D films.

Reasoning is that, with the major studios cutting down on production schedules or calling a lensing hiatus until the situation has settled, imports from abroad might well fill the hole and establish themselves in situations ordinarily inaccessible to them.

Argument is fortified, further, by fact that it's likely to be the smaller houses that will suffer from a product shortage when one develops, and that it's precisely this type of situation that tends to resist foreign pix.

Indie distribs believe that theatres will begin to feel the pinch later this year or in '54, when the current backlog has been worked off. "There is already a shortage of 'B' and 'C' pictures, and it's going to get worse," one foreign film distrib opined. "The small houses still need that type product and there's no reason why they shouldn't call on us to supply it."

Tendency to long runs, currently manifest and apt to lead to bottlenecks, is further seen encouraging for the indies.

JUDGE DELAYS RULING ON PROBER SUBPOENAS

Hollywood, April 28.

Superior Judge Ellsworth Meyer took under submission a motion to quash subpoenas of members of the House un-American Activities Committee named defendants in a $51,750,000 blacklist suit brought by 23 filmites named as Reds. Attorney Guy Crump, repping the Congressmen, argued they were served March 23 while here on Congressional business and the red hearing, and thus were protected by Congressional immunity.

Attorney Robert W. Kenny, repping the plaintiffs, argued the immunity covers only criminal, not civil litigation. Judge Meyer gave no indication when he would rule.

CinemaScope Previews Slated for Europe Keys

Winding up five days of CinemaScope demonstrations at the Roxy Theatre, N. Y., yesterday (Tues.) morning, 20th-Fox is shifting screenings to other cities. Late in May, the company also expects to unveil its widescreen process in at least six European capitals.

CinemaScope is being shown this morning (Wed.) at the Mastbaum Theatre, Philadelphia. Tomorrow (Thurs.) exhibs see it at the Uptown, Chicago, and Friday (1) demonstrations are set for the Fox, Detroit. Spyros P. Skouras, 20th prexy, and Al Lichtman, director of sales, expect to attend all screenings. Skouras and Murray Silverstone, prexy of 20th International, are planning to be on hand for the CinemaScope unveiling in Europe.

Fear Court Rule

Continued from page 3

by the Senate probers, will seek new court orders specifically stating new "rules" on how and to what extent the distribs may set rental prices for their pix at a level which requires that the theatres raise their admission prices.

Film companies for some time have been forced to submit all their pix to a Federal judge in Chicago when they want to play product for more than two weeks in a Chi first-run house. Jurist views the submitted pic and decides whether it meets the court's "standards" for an extended engagement.

In light of such an unusual instance of court control, industryites say it's conceivable that the N.Y. tribunal, which entered the all-industry antitrust judgment, if prodded by the D. of J., might set up some sort of machinery for determination of the "legal" price of pix.

AM-TV 'CONSCIENCE' WARNED

'TV Doesn't Need Cashbox in Home'

Los Angeles, April 28.

Whatever the shouting about the inevitabiliy of a pix-TV wedding, video can and should solve its economic problem without a cashbox in the home. That's the conclusion of RCA board chairman David Sarnoff, who, in his keynote talk to the NARTB convention here, expressed admiration for what the Hollywood studios have accomplished, but summed up: "Television can learn much from you, but there is a good deal it must learn to forget."

Sarnoff sees TV as one thing, films as another. "Audiences in the home and audiences in the theatre are quite different human entities. They will not long be satisfied with the same fare. They will expect, and rightly so, something in the theatre unlike what they can tap at home—and vice versa. This is all to the good. For it means that there is need for both types of offering. To satisfy this dual need calls for imagination, artistic enterprise and open-minded experimentation in the motion picture theatre and the television home alike.

"I, for one, am not envious of the resources of Hollywood's motion picture studios or the boxoffice. I am convinced that TV, like radio, can solve its economic problems without a cashbox in the home."

NARTB Display Alerts Delegates To Facts of New Electronic Era

Los Angeles, April 28.

Application of the "Strange Things Are Happening" tagline was never more appropriate than in weighing present-day National Assn. of Radio-Television Broadcasters conventions (and particularly so this year 1) with those of the sound-only broadcasting days. This year's industry convention at the Biltmore Hotel, for example, is a case in point. The big attraction, with all the attendant fanfare and circus hoopla, are the exhibits lined up solidly on the gallery and first floor of convention headquarters—representing equipment and assorted paraphernalia worth several million dollars. Any broadcaster worth his engineering salt can walk in and in a jiffy go on the air with an ultra-modern television station, take your choice —UHF or VHF; color or black and white.

There never was a convention like this one, with literally hundreds of "barkers" to pull 'em in for a looksee at the latest fashions in electronics. In fact, the convention committee has been obliged to turn exhibitors away, despite the fancy prices they're willing to pay the association for floor space (not to mention their associate membership fee which has swelled the NARTB ranks to a new high). But all the major components of a new and flourishing industry are here—all the equipment manufacturers with gadgetry that

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Indie Radio Group

In a move to halt the growing practice of selling radio time at rates other than those regularly published, a group of indie broadcasters have formed the American Radio Assn. New group will be headed by Todd Storz, manager of KOWH, Omaha, and will maintain offices in N. Y.

Group will furnish its seal to members. To join the association and get the seal, stations will have to furnish the group with their rate schedule and furnish a copy of every contract for sale of time on the station.

Station Nick For Web Color Pickups Put At Only 10G

Los Angeles, April 28.

With color television looming as a reality in the near future, uppermost in the minds of the majority of TV broadcasters attending the National Assn. of Radio-Television Broadcasters convention is the single question: "What will the advent of color cost our station?"

And the magic number that has already swept the convention headquarters is $10,000.

Authority for the figure are the RCA "consultants," who were specially dispatched to L. A. to enlighten the broadcasters as to the economic ramifications of a compatible system of color TV. Needless to say, the RCA boys have been among the busiest individuals on the convention scene.

Broadcasters envisioning figures in the stratosphere for the privilege of picking up the network color shows off their antennas practically breathed a sigh of relief when assured that the tab would, at best, not exceed $12,000 and come closer to $10,000. Major items of expense, it was explained, would include sharpening up of transmitter, amplifier cost, color monitor and sundry minor items.

However, putting on a local live color show is something else again, the TV broadcasters were told. For that's when they get into the areas of color camera purchases, studio equipment, controls, etc., not to mention cost of scenery, which even the networks haven't been able to figure as yet.

Bavaar, Leeds in 'Times'

Singers Tony Bavaar and Laura Leeds take over "Inside Times Square," late-night five-a-week variety stanza on WOR-TV, N. Y. They'll replace Ray Heatherton, who launched the show couple of weeks ago.

Times Sq. Stores continues to sponsor.

FCC's Hyde May Tip Mitt in L.A.

Los Angeles, April 28.

There's more than a modicum of interest in the scheduled address Thursday (30) before the nation's broadcasters of the new FCC chairman, Rosel H. Hyde. It will mark Hyde's first official public appearance and address since his designation by President Eisenhower to succeed retiring chairman Paul A. Walker. (Walker will also be on hand to introduce Hyde.)

Major interest, of course, centers on whether Hyde, as the FCC's first Republican chairman since the Government agency came into being, will tip his mitt on the anticipated reorganization of the Commission. It's no secret that, during the long Democratic tenure, the feeling has prevailed that the FCC, chiefly through pressure of its law department, has projected itself too prominently into the programming facets of broadcasting. If Hyde reveals to the assembled NARTB delegates that one of his initial major acts will be to reorganize the law division, it wouldn't come as a surprise to many.

FELLOWS SEES GOVT. THREATS

Los Angeles, April 28.

Expressing concern over the Government attitude toward broadcasting, and the "errors in judgment and good taste" prevalent among station operators, Harold E. Fellows, president of the National Assn. of Radio-Television Broadcasters, has sounded a warning that failure to meet the demands placed upon such family media as radio and TV "will visit upon us the righteous wrath of the public, whose support is essential to the continuance of free broadcasting."

In a hard-hitting message to the NARTB's 31st annual convention, Fellows cautions the nation's broadcasters to alert themselves to the fact that "next to Korea, the national debt, political patronage and (Senator)-McCarthy, the most popular subject in the Senate luncheon room in Washington is the broadcasting business."

"There is talk," he says, "of legislation that would fix rates; there are diverse viewpoints on Section 315 of the Communications Act, with all sorts of proposals for modifying or strengthening it; threat of a national policy board on programming lingers in the corridors of Congress as well as elsewhere."

Fellows cites four major influences bearing upon the future of the broadcasting industry—Government, advertising, public, and individual conscience, with the major accent on the Governmental and "conscience" aspects. He calls on the broadcasters to stop deluding themselves that a change of political administration necessarily portends a change in the Government attitude toward broadcasting, and is concerned that "there still permeates the chambers of many a Congressman the conviction that broadcasters are working with picks and shovels in the fields of solid gold."

B'Casters Lauded

Fellows lauds the broadcasters for translating their "conscience" into the television code and the standards of practice for American broadcasters, but adds that TV has been growing so feverishly that the practical problem of programming was accounted for many errors in judgment. And while stations have done much in subscribing to the code, he says, "more is yet to be done."

The NARTB prexy concedes the justification of squawks from national advertisers over the mounting costs of television. But he expresses the belief that as time goes on, there will be a downward curb in the cost due to the development of low cost programming format, to the use of the medium by more and more advertisers which will tend to lower its cost per sponsor,

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Bluff Called on Radio Cassandras; Sarnoff Cites AM-TV Adjustment

Los Angeles, April 28.

RCA-NBC board chairman David Sarnoff threw back in the face of the forecasters of a "Doomed Radio" their gloomy '49 predictions that "within three years sound broadcasting over national networks would be wiped out by TV." Four years have now passed, says Sarnoff, and the '53 realities of radio have tossed the prophets of doom for a loop.

While Sarnoff refrained from mentioning names, it was recalled by National Assn. of Radio-Television Broadcasters convention delegates that, timed with the '49 (then NAB) convention, the late "Deac" Aylesworth, NBC's first prexy, proclaimed aloud the three-years-hence doom of AM.

However, it's Sarnoff's conviction that, while radio is bound to survive because it plays too vital a role in the life of the nation to be cancelled out by another medium, it's unfair that the networks are obliged to take the major rap in the readjustment of radio to the TV era. True, says Sarnoff, "we have a solid basis for continuance of a vigorous national radio service that can co-exist with television. However, to build on that base solidly, stations and networks must work out a balance of interest that will enable each to maintain economic health in the period ahead."

While stations have been able to adjust their own sales patterns, with many prospering in the process, says Sarnoff, unless the networks can work out arrangements with the affiliates permitting similar flexibility in network sales, they will be hamstrung in taking advantage of sales opportunities.

Sarnoff points out that since 1948 time sales on networks have declined 22%, whereas national spot sales by stations have increased 19% and local sales by 35%. Nevertheless, he says, the overall increase, coupled with 45,000,000 radio families, along with 25,000,000 auto sets, testifies to radio's continuing economic opportunities.

It Sticks

Los Angeles, April 28.

The "General Video" accolade bestowed by VARIETY on David Sarnoff in its 20th annual Survey of Showmanagement two weeks ago apparently is sticking, insofar as industry-made recognition is concerned.

Ever since his arrival on the L. A. scene as the National Assn. of Radio-Television Broadcasters' convention keynoter, the RCA-NBC board chairman has invariably been greeted with the "Gen. Video" tag.

As one major broadcaster commented: "It couldn't happen to a more video-conscious man."

NBC Affiliates Sub Bigger Setup For Radio SPAC

Los Angeles, April 28.

This year's National Assn. of Radio - Television Broadcasters convention was used as an occasion for NBC and its affiliates to terminate the existence of the long-standing SPAC (Station Planning Advisory Committee). In its stead, the network's radio affiliates banded together here yesterday (Mon.) to form a new and broader organization that will be more representative of the stations as a whole in future relations with the network.

In the many years that SPAC existed, the sought-for harmony never actually bore fruition, primarily because many stations felt that, as the limited SPAC membership was constituted, the decisions seldom reflected the unanimous feeling of affiliates. As result there were always disgruntled elements.

Last year Walter Damm, sparkplug of WTMJ, Milwaukee, banded the TV affiliates together into a new organization resulting in the disbanding of the SPAC TV committee. Result was that both stations and network over the past year resolved some major issues in greater spirit of harmony.

This, in turn, cued the decision of Paul Morency, WTIC, Hartford, who spearheaded the all-affiliates radio committee a couple seasons back, to bring the NBC affiliates together this week to initiate the new pattern in following the TV committee's lead.

'53 Radio Code Now in Works

Los Angeles, April 28.

For the past several years, during which TV has dominated broadcaster thinking and strategy, the invariable refrain at National Assn. of Radio-Television Broadcasters conventions has been: "What ever happened to the radio code?" Although adopted some seven years ago, it has more or less paled into oblivion, and general industry sentiment has been that any adherence to the standards promulgated by the industry has been purely academic.

However, it's been revealed at this year's L. A. meet of the nation's broadcasters that a new radio code committee has been reactivated, under the chairmanship of John Maegher, of Mankato, Minn., with two meetings already under the belt and a blueprint devised, designed to eradicate the lassitude and invite a new industry respect for a radio code.

With radio in general subjected to the new TV orientation, bringing in its wake new sales patterns and an overall tendency to let down the bars in sponsorship acceptances, it's felt that the time has come to reappraise commercial standards in AM for fear of a "runaway era" in which anything goes, so long as it brings in the loot. Just what effect a 1953 version of a radio code would have on the industry is regarded as problematical. The "policing" in AM has been of a cursory nature since the TV code took the play away in the public prints. What success if any the video broadcasters have had in stemming public criticism of the medium will form the basis of one of the major sessions later this week.

Radio-TV Aide for Ike?

Los Angeles, April 28.

Feeling that the time has come for a fuller understanding and more intelligent use of the television medium by the White House, the National Assn. of Radio-Television Broadcasters in convention here is endorsing a move for the appointment of a radio-TV aide to President Eisenhower who will work side by side with the President's press chief, James C. Hagerty.

The move for a greater D. C. recognition of TV's growing influence and importance in molding public opinion is being sparked by NARTB prexy Harold E. Fellows in his opening address tomorrow (Wed.) to the convention, with the issue projected as one of the highlights of his talk to the broadcasters.

Not since the days when J. Leonard Reinsch (of the Cox Broadcasting chain) served as an unofficial adviser to ex-President Harry Truman, has such a liaison existed between the White House and radio-TV. It's pointed out that, with TV now playing such a dominant role on the political scene, an auxiliary aide to Hagerty, who is basically a press man lacking the awareness of TV techniques, is more vital today than ever.

There's been some resentment (although Fellows won't touch on the matter in his address) over the fact that, while President Eisenhower agreed to make one of his major public addresses before the American Society of News Publishers last week, the White House rejected a bid from the NARTB to transcribe for sound and film a brief message to the broadcasters in connection with the convention. Plan was to have every radio and TV station in the country play the message simultaneously with its delivery at the L. A. meeting. The NARTB feels it rated a better shake.

ABC-TV Now in Race for Baseball 'Game of Week' Sat. Web Telecasts

Network activity in securing a baseball "Game of the Week" for national telecasting on Saturdays is on the upbeat again, with ABC-TV now in the picture. Network has had sponsor interest in such a project, and is actively trying to line up the major league clubs for such a project.

Interested sponsor is believed to be Falstaff Brewing Co., which sponsors "Game of the Day" on Mutual radio and has local sponsorship of major league clubs in the midwest. It was Falstaff which bankrolled the ABC-TV pickup of the opening game between the N. Y. Yankees and the Washington Senators in Washington, and it's currently believed to be willing to meet the bill on a network telecast of a selected game on Saturday.

Number of stumbling blocks exist which ABC-TV is trying to overcome. Chief among these is reluctance on the part of the major league clubowners to sanction network pickups. They have all privately admitted in the past that such a scheme was "inevitable," but none has made the first step. Another factor is price—some clubowners have been demanding more coin that the network is willing to hand out.

Another problem is agreements with local stations and sponsors, some of which call for exclusive coverage rights. While a "Game of the Week" might be set up before the season, it's a difficult prospect during the season, after rights have been assigned. Last; but not least, of the questions facing ABC-TV is sponsorship. For Falstaff sponsorship would be regional, since the brewery has few distributor outlets in the east. Presumably, network would either co-op the games in the rest of the country, as is done on Mutual with "Game of the Day" and was done with the Yanks-Senators battle, or would get a sponsor for the east.

Up to now, DuMont network has been the only teevee net publicly seeking such a "Game of the Week" telecast. DuMont, which for the past two years has been trying to line up the clubowners, met with another rebuff this year, with none of the baseball execs willing to sign with the net until "some other clubowner took the first step."

Repact 'Shows'; Cut Act Costs

Status of "Your Show of Shows," in deep discussion for the last few weeks between producer Max Liebman and Charles C. (Bud) Barry, NBC-TV programming veepee, has been decided this week.

Show, which goes off for the summer May 30, returns in the fall with Sid Caesar and Imogene Coca, who reportedly get the extra coin they've been asking. They also may have fewer exposures on the program.

Format and time will be the same, but it's expected that savings—to equalize the stars' boost—will be effected through the lopoff of many of the secondary big names, among whom are Marguerite Piazza, Judy Johnson, the Hamilton Trio, Mata & Hari, and the Billy Williams Quartet.

Splash of Stars

Los Angeles, April 28.

With NBC-RCA contributing its own Gen. David Sarnoff as "Star Bait" for the NARTB convention, CBS (whose board chairman and president, Bill Paley and Frank Stanton, respectively, are sitting out this one), is throwing in its top talent ammunition as a counter-thrust.

As the "official welcoming committee" on behalf of California, Lucille Ball and Desi Arnez, stars of the CBS-TV toprated "I Love Lucy" team, will be on hand tomorrow (Wed.) to officially open the convention.

In fact, with vidpix now bringing more and more Hollywood personalities into the broadcaster ken, the networks and TV film producers are corralling every star in sight to put in an appearance during the convention.

Hoskins NL&B Copy Chief

Chicago, April 28.

Needham, Louis & Brorby agency last week named Winfield Hoskins to its newly-created post of television copy supervisor. He'll supervise all copy for the agency's TV commercials for network shows like "Robert Montgomery Presents," "Name's the Same" and "Sky King."

NBC Springs Summer Radio Rate Cut Plan

Jumping the gun on its competition, NBC radio is offering its affiliates and advertisers a cutrate Summer Tandem Plan.

Move was dictated by worry that the net's opposition was readying to slash rates. Letter by Harry Bannister, net veepee, two weeks ago confided to affiliates, "We have every reason to believe that our competition is getting ready to spring a series of special summer offers, sewing up advertisers first and announcing the plan later."

Rather than get caught without its own plan, the network disclosed a participation lineup, "at greater economy than ever before," of six evening shows during June, July and August in which an advertiser may buy a single participation (at $3,856, or one-sixth of the hour rate).

The programs, as revealed this week:

"Barrie Craig," mystery starring William Gargan, Sundays at 10 to 10:30 p.m.; Robert Armbuster and his orchestra from Hollywood Mondays at 10:15 to 10:30 p.m.; "First Nighter," Tuehdays, 8:30 to 9 p.m.; "The Scarlet Pimpernel," Wednesdays, 9:30 to 10 p.m.; "Judy Canova," Thursdays, 10 to 10:30 p.m.; "Bob and Ray," Fridays, 9:30 to 10 p.m.

Before the plan was formally out, it already had been attacked. Reg Rollinson, director of advertiser relations for the Station Representatives Associations, claimed that on a spot sales basis (1) NBC stations could get 50 to 300% greater revenue for the time period involved and that (2) advertisers could have greater freedom in choosing the best possible availabilities. Rollinson said that full station revenues from the plan were predicated on the basis that the programs would be sold out.

National Anthem Mss. Put On Display In L. A. As NARTB Meet Highlight

Los Angeles, April 28.

Carl Haverlin, prexy of the industry-sponsored Broadcast Music, Inc., brought to L. A. its major excitment of convention week, but strictly as one of the extra-curricular activities. Under special guard, Haverlin brought with him the original manuscript of Francis Scott Key's "Star Spangled Banner" for exhibition at the L. A. Public Library (which manuscript Haverlin himself "borrowed" from the Library of Congress).

To insure its safety, the L. A. civic fathers gave Haverlin an escort, through the city streets of (1) a battalion of National Guardsmen; (2) a crew of eight manning a tank; (3) a kingsized police escort on foot; (4) two armed jeeps. And a 10-man patrol squad is on steady duty outside the Public Library while the kids parade in for a gander of the manuscript.

Cadillac Audition

CBS Radio, at the request of Cadillac, auditioned last week a new musical show, hosted by Allyn Edwards, with Mimi Benzell, Earl Wrightson and Alfredo Antonini's orchestra.

Program, a 25-minute session, may be a June replacement for the Sunday at 5:30 p. m. "Cadillac Choral Symphony."

JIMMY NELSON
DANNY O'DAY AND HUMPHREY HIGSBYE
Featured—Texaco Star Theatre
NBC-TV with Milton Berle
PERSONAL MANAGEMENT
LOUIS W. COHAN
1776 Broadway, N. Y.

Breaking of Release, Program Snafu, Snarl 1953 Peabody Awards

A general breaking of release date preceded the announcement of the George Foster Peabody Awards last Friday (24) at a Hotel Roosevelt luncheon of the Radio and Television Executives Society in New York.

Time mag, dated April 27, was on the stands Thursday (23), which prompted others, including the New York Times, to release the Peabody winners before the formal luncheon announcement. Incidentally, the Times' radio-TV editor, Jack Gould, gave Peabody selections a critical going-over last Sunday (26).

Presentation itself, telecast over NBC-TV from 1:30 to 2 p. m. Friday, was rushed for time, with Martha Rountree (co-producer with Lawrence Spivak of winner "Meet the Press" in the television news division) hurrying through her speech, and presentation of awards to Dr. Frances Horwich (for NBC-TV's "Ding Dong School" in children's division) and to veepee T. L. Lenzen of Standard Oil Co. of California (for NBC's "The Standard Symphony") were cut off the air. Latter program was a co-winner with CBS' Philharmonic Symphony Orchestra in the radio-music division.

Deepest impressions were made

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SCENIC ARTISTS SLUFF NBC-TV ON WEEKENDS

NBC-TV is doing without the work of scenic artists on Saturdays and Sundays. United Scenic Artists (AFL) Local 829 has instructed its members not to work on those days. Issue, says Rudy Karnolt, local business manager, is one of time and a half for Saturday and Sunday work. Other nets, Karnolt says, are paying for premium time, but not NBC-TV.

Meanwhile, Local 829's contract renewal with the nets, which expired March 31, is still up in the air. Agreement, almost reached last Friday (24), fell through this week. Affected are scenic artists, set designers and costume designers.

'Life in Washington' Rolls on D. C. Screens

Washington, April 28.

As one of three "City Series" being presented by NBC stations in cooperation with Life mag, WNBW (TV) here will report on "Life in Washington" weekly beginning tomorrow (Wed.) at 7 p.m. The premiere telecast of the half-hour documentary will be the occasion for a reception at the Wardman Park Hotel, to be attended by Life publisher Andrew Heiskell.

Series will concentrate on the "big change" that has taken place in the Capital in the last 20 years. Opening program will focus on the "double life" of the city, with pickups from the Pentagon and other key locations.

NBC and Life is also presenting "Life in Cleveland" and "Life in Detroit," and plans similar programs for New York, Chicago, Los Angeles and other cities.

'General Video' Surveys the Future

Los Angeles, April 28.

The following are highlights of the keynote address by RCA board chairman David Sarnoff at the annual NARTB convention here:

(1) A thousand television stations will be in operation within a few years. Television networks will reach into all parts of the country, providing a national program service that will make present schedules seem primitive.

(2) There is no doubt that operations in UHF (ultra high frequencies) will fill a place of growing significance in television.

(3) Hopes the day is not far off when compatible color television will be authorized for commercial broadcasting. This will make television more exciting, more dramatic and more enjoyable.

(4) Television can solve its economic problems without a "cash box" in the home.

(5) Television can learn much from the motion picture world, but there is also a good deal it must learn to forget.

(6) Radio broadcasting, far from being "doomed" within three years, as forecast by prophets of 1949, still renders a vital national service after four years have passed; overall time sales have increased and fundamental changes are under way.

(7) New scientific advances in radio, television and electronics are in the offing. These include:

Transistors, which promise to become the master key to new progress in radio and television as a device making possible instruments of smaller size, greater versatility and longer life.

Electronic tape recorders for television program storage, with greater advantage of economy and convenience.

Closed-circuit TV techniques and devices which will provide visual intercommunications systems for industry, science and education.

An electronic "voting system" using home television receivers with a button which when pushed will register "yes" or "no" at the TV station. This may lead to a national push-button poll of public opinion automatically tabulated by electronic computers.

Welcome Mat at WPIX For Educ'l Show But Few Takers; Imposing Sked Now

Despite claims by educators that commercial stations can't offer enough time and knowhow for educational telecasting, one New York station has more time available to educators than they can use. Station is WPIX, Daily News outlet, which currently has three hours per week of straight educational programming; has made available more time without takers, and plans still more such programming in the fall.

Latest innovation of the station is the enrolled course, "Today's English," produced in cooperation with New York U. Course bowed last week, and total enrollment up to date is over the 1,200 mark. Audience gets textbook, assignment sheets and final exam for a small fee. Show is slotted opposite Red Buttons on CBS-TV and Robert Montgomery on NBC-TV, but nonetheless has created much local interest.

Preceding the NYU course is "News-O-Rama," a news show prepared and presented by students at the Columbia U. Graduate School of Journalism. Despite the fact that it's on at the same time as "I Love Lucy" on CBS-TV, program has attracted sponsor interest, according to WPIX v.p.-general manager J. Bennett Larson.

Another of the educational shows is "The Living Blackboard," on three mornings per week, produced and presented by the N. Y. City Board of Education. Program is designed primarily for school-age shutins. Saturday afternoon, there's another NYU-produced show, "Animals Are Fun." And throughout the schedule are educational films, along with quasi-educational commercial programs on decorating, cooking, sewing, carving, painting, etc.

More Time Offered

Station has offered more of its time to educators, but without any takers. In case of "Blackboard," the Board of Ed was offered the

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WABC-TV's News Strip

WABC-TV, ABC's N. Y. flagship, is planning a 15-minute cross-the-board news strip at 7:15 p. m., and has pacted Levy Bread to sponsor three days. Levy will pick up the Monday, Wednesday and Friday segments, with the other two days carried sustaining.

Previously in the spot were adventure films. Announcer for the news strip, which bows May 11, hasn't been set yet.

CBS-TV Shifts Murrow to Tues., Juggles Sun. Sked

With its Saturday night fall schedule solidified behind the Jackie Gleason Show and a sponsored lineup including Herb Shriner's "Two for the Money," "My Favorite Husband," and the new Tony Miner half-hour dramatic show, CBS-TV has turned its attention to other nights.

"See It Now," backed by Alcoa, will shift from Sundays at 6:30 p.m. to Tuesdays at 10:30 p.m. in the fall. Move was long rumored, with the aluminum firm unhappy about the Sunday rating and feeling that the show would be better off in a late-night exposure.

In programming the 10:30 p.m. Tuesday spot, CBS-TV is reclaiming time it now has on release to local stations. The web is also planning to program the Friday 10:30 p.m. time, now in local hands.

The web also has picked up another sponsor for its "You Are There," now backed on alternate weeks by the Electric Cos. of America. In the fall, the Prudential Co. will pick up the other half of the tab, and program will move from its 6 p.m. spot to 6:30, filling the "See It Now" vacancy. The "You Are There" shift also involves moving "Omnibus" to the later 5 to 6:30 p.m. time.

Gleason Going Dramatic In 'Studio One' Original

Jackie Gleason will make his dramatic debut in A. J. Russell's original tele play, "The Laugh Maker," on CBS-TV's "Studio One," Monday, May 18.

The try as a tele thesp is the second for the comedian. A year ago, he was slated for a "Suspense" show but ducked out at the last minute.

Morency Prez Of Pioneer Club

Los Angeles, April 28.

Paul Morency, prez of WTIC, Hartford, and one of the radio industry kingpins, was elected president of the Radio Pioneers Club at its annual election here yesterday (Mon.), in one of the auxiliary NARTB convention meets. He succeeds Jack Poppele. Other new officers include Arthur B. Church, first veepee; Raymond F. Guy and Victor Diehm, veepees; John Patt, secretary, and Charles A. Wall, treasurer.

Pioneers Club membership is comprised of 20-year broadcasting vets.

SPOT BIZ ZOOMS TO NEW HIGH

Fun On Madison Ave.

This is a story of how CBS-TV grabbed off the Worthington L. (Tony) Miner show from under NBC's television nose; how an agency (BBD&O) was obliged to play footsie with a couple of its own accounts without jeopardizing one for the other; and how one network won back one of its prize possessions (Miner), while its major rival network (NBC) has been picking up his tab during his year of idleness. It is, in short, a story.

Incident, of course, concerns Miner's sale of his own TV property, a half-hour dramatic show, to Chrysler Motors, via BBD&O agency, which, by virtue of acquiring the property, won the billings from McCann-Erickson. Because NBC-TV has had an exclusivity on Miner's services (at a fancy price), the network held a first option on the new Chrysler-Miner show. Chrysler (via BBD&O) asked for the Saturday night 10 o'clock period, preceding the Lucky Strike "Hit Parade" (also BBD&O). That would have entailed cutting "Show of Shows" to an hour, from its present 90-minute format. Max Liebman, "Show of Shows" producer, said "no dice." Lucky Strike said, in effect, "If 10 o'clock opens up, and anybody gets it, it goes to 'Hit Parade'" (resulting in a situation where BBD&O was engaging in a two-way conversation with itself.)

While the exchange was going on, CBS-TV stepped in, and said to Chrysler, "Come on in, we've got Saturday at 10, and it's now the hottest night of the week on Columbia." Before NBC could turn around CBS has the Chrysler show, with Miner back in its fold.

Sale of Miner's new package to Chrysler and CBS does not interfere with his longterm NBC contract, which remains in effect. When conditions—time availabilities, etc.—stymie presentation of the Miner product on NBC, he is free to sell elsewhere, according to contract conditions. Still in the works is a possible one-hour Miner NBC-TV drama in the fall. The producer-director has handled as many as four shows while he was with CBS.

ABC-TV On Fall Film Kick With Six Roach Packages, Other Pix Deals

With consummation of a six-picture deal with Hal Roach, Jr., last week, ABC-TV is preparing to go on a cellulose kick next fall. Roach deal, a straight retainer setup, calls for the producer to turn out six film series for the fall, which, added to the five vidpix projects already announced, will give the network a total of 11 new film packages, in addition to those films already on the air.

First project Roach will take up is shooting on a Laraine Day series, "White Collar Girl," which starts next month on Roach's Culver City lot. Other properties aren't set yet, but producer and net are mulling a series tentatively called "Seems Like Only Yesterday," with Peter Lind Hayes and Mary Healy.

Roach deal is the first of its kind, in that the network has gone out and actually signed a vidpix producer to develop a number of saleable packages for it. Customary procedure is for a net or sponsor to approach a telefilmer to put a package on film, or for a producer to sell an already conceived package to a sponsor or network. But in this case, ABC-TV has actually signed Roach to develop and film packages exclusively for the net. Understood it's a two-year deal.

Besides the six-series Roach deal, ABC-TV is planning to put

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AB-PT to Start Tele 3-D Tests

Washington, April 28.

In the first authorization of its kind, the FCC yesterday (Mon.) granted permission to American Broadcasting-Paramount Theatres to test 3-D TV for a period of three weeks. Principal purpose of the authorization is to demonstrate the development at the annual convention beginning in Los Angeles. Today (Tues.) the National Assn. of Radio & Television Broadcasters.

Experimental programs, to be broadcast over ABC's L. A. outlet, KECA-TV, involve sequential transmission of left and right pictures which, by use of polarized light glasses, will enable viewers to see a 3-D picture. On conventional receivers, transmissions will produce a blurred image.

KECA-TV will be required to use experimental letters during tests and will advise public of the experiment and the reason for the blurred pictures.

WW Simulcast

Hollywood, April 28.

Walter Winchell says he is assured by ABC prez Robert E. Kintner that he'll be heard on radio and television the same time, 9 p.m., all over the country. Simulcast would eliminate the necessity doing two separate shows hours apart, as now.

Teleshows would air here on a hot kine from Chicago.

Pepsi Moving Into ABC-TV Fridays, Eyeing Marlene

Pepsi-Cola is moving into the network television sweepstakes next fall, and is placing its bets with ABC-TV. Soft drink firm has ordered the Friday 8:30 p.m. slot on the network, and is currently negotiating, through the Biow agency, with Marlene Dietrich to take over the time in a half-hour drama segment.

Ordering of the time slot places the Pepsi show opposite two comedy entries, "My Friend Irma" on CBS and "Life of Riley" on NBC. Agency feeling is that a dramatic entry would stand a good chance against the comedy competition.

Factor in the Pepsi order for the 8:30 time is that it follows the web's "Ozzie and Harriet" show, which is one of the web's toprated and most played. It's felt that new show would get good audience pickup from the "Ozzie" program. With possibility that Miss Dietrich may be signed for the show, ABC is getting sponsor interest in the 9 p.m. slot, with the same thinking on the part of sponsors. Negotiations for Miss Dietrich are still in the preliminary stage. She did a radio series last year, "Cafe Istambul."

Completing the Cycle

Barbara Barondess (Mrs. Douglas) MacLean completes the cycle via an MCA package for CBS which she will produce.

Having gone from legit to pix to decorating to dress designing and now TV, she meantime replaces Elsa Maxwell next Tuesday (5) on "Where Was I?," DuMont panel show.

RECORD AM-TV GROSS ON TAP

Timebuying of daytime spot radio and evening spot TV is shaping up to record-smashing biz proportions for this late spring and early summer. If this boom trend continues, spot radio sales will easily exceed by $25,000,000 the total $125,000,000 spent in 1952, and spot TV grosses are expected to almost double the $88,000,000 spent by bankrollers last year.

That, in a nutshell, is the optimistic forecast of agency timebuyers and station representatives queried this week, on the basis of present buying. Other spot trends spotted by VARIETY are these:

1. Early morning radio availabilities are almost as rare as dinosaurs, with ad agencies holding on to these preferred positions tightly for summer campaigns.

2. After-midnight radio deejay programs are doing a rush business, as are afternoon participation shows, but nighttime radio station breaks are in the plentiful dime-a-dozen category.

3. National bankrollers, growing sour on network TV's spiralling costs, are following Texaco's course of increasing the purchase of afternoon radio announcements.

4. There's a definite trend by bankrollers to emulate Life Magazine's recent step of letting local radio personalities write the commercials. Life, now using the technique on 34 AM stations, and its agency, Young & Rubicam, send a traveling team to radio deejays and other radio salesmen; brief them on newsstand selling, then urge them to tell listeners about Life articles in their own words.

Wary of Rate Slashes

5. A growing number of TV stations are cutting rates on afternoon shows, by selling timebuyers a "package deal" which involves more participations per program than is indicated on rate cards. Radio stations, though, are said to be growing wary of rate slashes, as result of squawks by timebuyer Reggie Schuebel of Wyatt & Schuebel, N.Y., and Richard Grahl of William Esty, N. Y., complaining about General Mills' 10% summer discount "package deal" for Anacin radio spots.

6. Finally, though spot business generally was off in January and February, it picked up fast in March, is boffo this month, and the stampede has stimulated national bankrollers to prepare summer schedules earlier than ever. Just a few of the bankrollers currently seeking prime spot availabilities for a summer sked are

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Ozzie & Harriet Repacted for Year

Hollywood, April 28.

"The Adventures of Ozzie and Harriet" has been re-signed to a firm one-year contract by Hotpoint Products and Lambert Pharmaceutical Products. New contract calls for increase in budget and 42 weeks of filmed shows against 38 weeks under terms of first year's contract.

Program will continue in the same ABC time slot 8 p.m. Fridays. Ozzie Nelson will continue to direct the program and aid in the writing. Robert Angus and Bill Lewis are producers for Volcano Productions. Bill Davenport, Don Nelson and Ben Gershman continue as writers.

Series is being rolled at General Service Studios with Ozzie and Harriet Nelson supported by their two sons, David and Ricky.

Final show of this season will be seen June 12. New series returns Sept. 11. Hotpoint and Lambert sponsor the program on alternate weeks. Maxon is the agency for Hotpoint with Lambert-Feasley representing Lambert Pharmaceutical.

Gen'l Teleradio Gets Top New England Spread Via Buy of 50,000-Watt WLAW

Wade Up to TV Neck

WOR-TV, N.Y., general manager Warren Wade has attained a triple-threat status at the station. He's also producer of it's widely-heralded seven-a-week legit series, "Broadway TV Theatre," and last week, Wade waded at the last minute into a featured role on his production of the 1926 Willard Mack meller, "The Noose."

It's nothing new for Wade, though. He broke into showbiz (he won't say when) as part of an acro act, later appeared in legit, moved into radio, and now, of course, is in tele.

Boston, April 28.

General Teleradio pulled off one of the biggest deals in New England radio annals last week, with purchase of WLAW, the Lawrence, Mass., 50,000-watter, from Irving E. Rogers, and subsequent sale of their Boston outlet, the 50,000-watt WNAC, to Vic Diehm, Pennsylvania and Maine operator. Teleradio will retain WNAC-TV, one of its three tele stations.

Deal takes General Teleradio and its owned-and-operated Yankee Network out of the Boston market completely, but gives it top New England coverage through the Lawrence outlet. Deal, of course, is subject to FCC approval.

As a result of the deal, it's likely that Mutual, which is carried on the Yankee net (General Teleradio owns 58% of Mutual), will drop a number of its smaller New England affiliates, in view of the overall coverage that will be afforded by WLAW. Probably one of the first to go will be the 250-watt WLLH in Lawrence itself.

WLAW has been coveted within past years by a number of the major broadcasters and networks. Teleradio a couple of years ago negotiated for purchase of the station, but deal fell through. Understood also that CBS made overtures at that time, but without success. Network that now will be hurt is ABC, for which the WLAW station was an outlet.

Diehm's purchase of WNAC moves him into his first major market. Diehm operates WAZL in Hazelton, Pa., and WJDE in Biddeford, Me. He's become something of a national radio figure via his unique ad-merchandising methods. Teleradio's retention of the TV outlet, WNAC-TV, was a matter of course. Outfit owns WOR-TV, N. Y., and KHJ-TV, Los Angeles, and has been surveying the field for possible expansion of its tele interests.

See Another FCC McCarthy Probe On Milw. Snarl

Washington, April 28.

Is the FCC in for another Congressional investigation?

It all depends on what Sen. Joseph McCarthy's sleuths uncover from the files they removed last week from the Commission's Broadcast Bureau and the Office of General Counsel. McCarthy, who is chairman of the Senate Committee on Government Operations, indicated after the Presidential election that he planned to look into the FCC. But he was rather vague at the time as to the purpose of his inquiry.

The timing of the McCarthy swoopdown may be more than accidental. It came shortly after the Senator, using his unlimited powers as chairman of a Senate committee, summoned two members of the Commission into a closed-door session to discuss the situation regarding Channel 10 in Milwaukee, which is being sought by the Hearst Corp. (WISN). The channel was removed from commercial status and reserved for education under the new TV allocation plan, but Hearst contends the shift was illegal. Hearst's application for the channel was in hearing when the freeze was imposed in 1948.

It's understood that McCarthy called Commissioner Paul A. Walker and the then Comr. Eugene Merrill (since replaced by Comr. John C. Doerfer of Wisconsin) to his office regarding the Channel 10 situation. Senator, it was learned, expressed concern that a "monopoly" would be promoted in

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WNBT's All-Day Auction For N. Y. Infirmary Fund

A telethon auction of more than $50,000 worth of merchandise, including a 2,000-pound Black Angus steer and a new Studebaker sedan, will be presented on station WNBT, N. Y., from 9 a. m. to 6:30 p. m., Saturday, May 9, for the benefit of the New York Infirmary Building Fund.

More than 100 telephone operators will take bids from viewers, and special prizes will be put on the block for the studio audience at the Center Theatre, broadcast origination.

Stars appearing include Faye Emerson, Dagmar, Tex and Jinx McCrary, Morey Amsterdam, Ed Herlihy, Herb Sheldon, Warren Hull.

Proceeds of the auction will be used to complete New York Infirmary's new hospital. Sum of $217,500 is needed for completion of building by April 1954, the scheduled opening.

Duggan Canned Again by WNBQ

Chicago, April 28.

Tom Duggan, disputatious sportscaster, was fired again yesterday (Mon.) from his teevee gabbing berth at NBC-TV's owned and operated WNBQ—this time for good. Duggan's Sunday night (26) criticism of the International Boxing Club, subject which had previously caused the web to fire him, was once more responsible. Subject of the controversial telecast was the IBC's Rocky Marciano-Jersey Joe Walcott fight promotion scheduled for May 15.

The hassle centers around whether or not Duggan's scripts were submitted to NBC for editing. NBC's Jules Herbeveaux, who ended Duggan's capricious affiliation with the network, was quoted as saying, "Stations WNBQ and WMAQ have terminated the services of Mr. Duggan because of his failure to adhere to their standard operating policies. This policy requires all material to be cleared in advance." Duggan claims that he was being censored.

MENKIN'S CATALOG OF 'MONO' STANZAS

Several new one-man dramas in the "Mono-Drama" idiom (five-day serialization of adaptations and TV originals) have been developed by Larry Menkin, of TV Unit Productions. Newest Menkin entries in the low-cost packaging field are "Spaceman's Diary," "I'm A Detective," "I'm A Reporter," "The Western Kid" and "I'm A Doctor." All are planned for 15-minute, cross-the-board presentation.

In addition, Menkin has blueprinted a half-hour one-actor suspense series titled "Somewhere in the Night," and "Harlem Cop," an All-Negro drama.

CBC Plans $26,750,000 Expansion; CBOT, Ottawa, Joining TV Net June 2

Toronto, April 28.

Kicking off with the Coronation, CBOT, Ottawa, comes into the Canadian Broadcasting Corp.'s television network on June 2, with a previous fortnight's telecasts on an irregular basis for test purposes. First scheduled program, however, for Canada's capital will include direct telecasts, via mobile units, with Toronto and Montreal outlets also to get. Thenceforth, CBOT, Ottawa, will beam Toronto-Montreal programs only, plus films, and later follow with local facility productions.

Television and radio expenditure by the state-operated CBC this year is a contemplated $26,750,000, said Davidson Dunton, CBC board chairman, the TV system to be directly extended to Winnipeg, Vancouver and Halifax. With the Toronto-Montreal-Ottawa setup, this will feed the TV needs — on Canadian programming — of some 50% of the Dominion's population concentrations. With licenses just granted to seven private stations in Ontario, Quebec and the Maritimes, this will see Canadian-originated programs reaching some 70% of the nation's populace but the remainder, mainly in the Prairie provinces, vociferously complaining about lack of CBC-TV service when, as taxpayers, they are also footing the bill for the proposed trans-Canada network.

Apart from present set plan of CBC key city TV establishment, there remain "tremendous gaps" in western Canada between Winnipeg and Vancouver; and these will be immediately open for license application from private enterprise interests, said Dunton, these currently covering the Edmonton and Calgary areas. The initial seven CBC-TV key city nucleus across Canada

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Pubservice Limited

That public service can sometimes be too much of a good thing was discovered last Friday (24) by WHLI, Hempstead, L. I. The station, which operates a lost and found department for its listeners, had the following calls: a lost cocker spaniel, a wandering collie, and a flown-the-coop parakeet.

Topper, though, came when announcer Dick Jayson asked help in recovering a lost $20 bill. Station gave up when it found that the bill had been swallowed by Jayson's dog.

NCAA Eases Up On Football TV

Kansas City, April 28.

National Collegiate Athletic Assn. which this week mailed out copies of its television plan for the fall to member colleges, has somewhat relaxed its vigilant stand against unlimited telecasting of the grid contests. New plan calls for televising 13 dates, with two or three of the telecasts consisting of pickups from a number of games throughout the country. Plan also allows local telecasts of games of smaller colleges.

Plan, which must be ratified by member schools, limits individual schools to one televised game each, and also limits telecasts to a maximum of two for each of the eight NCAA districts. Relaxed portions of the plan include provisions for telecasts over and above those scheduled if there is a sold-out gate, plus possibility of other telecasts on days other than Saturdays and Thanksgiving, the already scheduled dates. In either instance, college concerned would have to apply to the NCAA for permission to televise.

When member schools ratify the plan, the NCAA television committee will choose a sponsor, who will select the games and pay rights directly to the schools selected. Presumably the sponsor would select the network on which the games would appear.

Plan for the "panorama" videocasts in which three or four games across the country would be picked up by the network, is experimental. It's felt that such an arrangement, where it's impossible for the viewer to see any complete game, would harm the football boxoffice less than pickup of an entire contest. CBS started the system on radio a few seasons back.

Set New 550G Religioso Series

Family Films last week began shooting 26 new half-hour "This Is the Life" film for the Lutheran Church-Missouri Synod at a reported budget of $550,000. Series has just been set on the DuMont network for Mondays at 8:30, to replace the "Johns Hopkins Science Review," which moved over to Wednesdays.

Religioso pix, revolving about family situations, are distributed by the church group and supported by voluntary contributions to the group. First cycle of the pix were shown on ABC-TV and distributed to individuals throughout the country. Melvin F. Schlake, executive secretary of the Synod's television productions committee, who signed the production pact, predicted the series will play on 85 stations next fall.. Shooting of the new pix takes place at KTTV, Los Angeles.

SHOUSE CHIEF EXEC ON ALL CROSLEY OPERATION

Cincinnati April 28.

James D. Shouse has been named chief executive officer of all Crosley division operations of Avco Manufacturing Corp., including radio-television and appliance activities. He is a senior vice president, director and exec committee member of Avco, and chairman of the Crosley Broadcasting Corp.

Shouse succeeds John W. Craig, who resigned as veepee, chief executive officer and general manager of the Crosley division to become president and chief exec of Aluminum Industries, Inc.

Miss Wilder Ankles Gems

Hollywood, April 25.

Margaret Buell Wilder has ankled as story editor of Screen Gems to take a writing assignment for the State Dept. in Munich, Germany.

Miss Wilder leaves in about 10 days for Munich, to work on pix under direction of George Templeton. She joins Virginia Van Upp, also set for such an assignment. Columbia vidpix subsid does not plan to replace Miss Wilder.

PARKS TO EMCEE 'BANK' IN BERLE EVENING SPOT

Bert Parks will be the emcee of the Tuesday evening "Break the Bank," going in as half the Berle replacement (8:30 to 9 p. m.) on June 23. Five Day deodorant is the sponsor. Earlier half of Berle time is still unset for the summer.

Daytime "Break the Bank," also on NBC-TV, will continue through the hot weather as a co-op strip at 3 p. m., with Bud Collyer the emcee.

Pitt Pitcher So Potent, Sponsor TV Stars Him

Pittsburgh, April 28.

High-powered selling job of Joe Mann for Kingston Watches on a number of commercials scattered on WDTV's house shows has resulted in a show of his own. It also features Mann's wife, Elaine Beverly, for the same sponsor.

Watch people, impressed with what Mann had done for them, went scouting for any available quarter-hour segment on teevee in this single-channel market, finally came up with 15 minutes at midnight every other Tuesday, and promptly snatched it up. Program will feature songs by Mann and Miss Beverly, who have done nitery work together, and also used to have their own TVer locally under title of "Mr. and Mrs. Melody."

'Racket' To Replace 'Lucy' For Summer

Philip Morris is replacing "I Love Lucy" with "Racket Squad" for the summer. Latter show had been on CBS-TV earlier this season, but was taken out of its time, Thursdays at 10 p. m., for "My Little Margie."

Last "Lucy" show, titled "Ricky's Life Story," is June 15.

Snader Sets New Distrib Outfit

Louis D. Snader, most of whose product has been sold or handed over to outside distributors, is back in the distribution business again with a new organization, Snader Releases, Inc. New firm will distribute new Snader productions as well as outside entries.

Snader retains little to his producing company, Snader Telescription Corp., but has been enjoined by an arbitration agreement from using the name of his old distrib outfit, Snader Telescription Sales Corp. Hence the new name.

New sales manager for the outfit will be Robert Carroll, onetime N.Y. manager for Ziv. Robert Snader will become vice-president in charge of sales-service, while Bernard Brody will head the promotion department. Lawrence De Soto will head the procurement department, while Phil Bloom will serve as producers' contact. Harris Taylor will be in charge of distribution records.

Snader Productions is currently producing "Liberace" for Guild Films. New firm won't be able to distribute this series.

Telenews Now Pitching To Local-Station Markets With CBS-TV Going on Own

Without a CBS-TV contract for the first time in years, Telenews Productions, Inc., is concentrating its newsfilm service into local-station markets, and expanding its feature packages.

Telenews had asked CBS-TV for an almost doubling of price for a new contract. The net decided to get into its own operation, beginning this week—at a cost which Telenews estimates at three times its own contract.

Currently the company is selling its five-a-week daily service to 58 tele stations, its weekly tele newsreel to 30 stations, and "This Week in Sports," with Tommy Henrich as narrator, to 35 stations. Biz is on the upbeat, Telenews reps claim, with daily-service business having gone up 20 stations since the lift of the freeze. Only network contract is with ABC.

In addition to pushing its news and sports programs on individual television stations, the firm is busy on other productions such as the new "Look Photoquiz," with United Television Programs distributing. "Adventures in the News" and "Adventures in Sports" are handled by Sterling Films. Telenews also offers a stock library service of over 6,000,000 feet of film, and shoots documentaries on assignment.

In the offing is a "Build-a-Show Library" (like a radio-transcription series) for tele stations.

Break Release

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by Martin Agronsky, ABC radio news commentator winner, who read a hard-hitting speech, and Wally Cox (whose "Mr. Peepers" on NBC-TV shared the entertainment award with the same net's "Your Hit Parade"), saying that the solemnity of the occasion will not stop the program from "fooling around."

Other winners:

Television Education — "The Johns-Hopkins Science Review" (WAAM, Baltimore—DuMont).

Television Special Award—"Victory at Sea" (NBC).

Regional Public Service, including Promotion of International Understanding—WIS (NBC), Columbia, S. C.

Local Public Service—Tele station WEWS (ABC, CBS), Cleveland.

A Reporter's Service

Martin Agronsky of ABC, accepting his Peabody news award in N .Y. last Friday (24), said, in part:

"Two years ago my good friend, Robert Kintner, president of the American Broadcasting Co., was deservedly honored by this same committee for having the courage and good sense to recognize the absurdity of various ill-founded allegations that that well-known figure—Gypsy Rose Lee—had something she wished to conceal.

"Mr. Kintner thus pointed a useful lesson—that where there is smoke, there need not necessarily be a fire, but just a smoke machine, or perhaps a vote machine.

"The irrational fears and emotions that psychiatrists tell us are the usual product of the tensions under which we all live these days, do not make easy the job of those reporters who conceive it their duty to keep looking through the smoke to see whether it comes from a fire, or whether it is just spewed out by the smoke machine operators, burning their trash and rubbish.

"And if there are those who think this an inconsequential duty, they might usefully remember the one freedom which the great Chief Justice Holmes denied to even the most passionate libertarians when he wrote this—'No one has the right to yell fire in a crowded theatre.'

"Reporters who try to make people aware of those who would arrogate to themselves this dangerous kind of right—which Justice Holmes decried—are more often criticized than rewarded. For that reason, I sincerely hope this honor from my fellow fire wardens of the Peabody Board will constitute an encouragement to reporters everywhere to report what they see exactly as they see it. I can think of no more useful service a reporter can perform."

AM-TV 'North' Switch

Hollywood, April 28.

Leads of a radio show generally move into the tele version, but with "Mr. and Mrs. North" it's the reverse.

Owner-producer John W. Loveton is dropping Joseph Curtin and Alice Frost from the radio version. Richard Denning and Barbara Britton will double over from the tele show.

Sunbeam to NBC Rescue on 'Ethel'

Sunbeam (shavers and kitchen mixers) has bought the NBC-TV "Ethel and Albert" show, beginning May 9. It thus pulls the web out of a financial hole left by Pearson Pharmacal (Ennds) when the latter company decided not to sponsor the program, which premiered 7:30 to 8 p.m. last Saturday (25).

Sunbeam outfit will back the show for five weeks, and then definitely return in the fall after an eight-week summer hiatus.

Although the new "Ethel and Albert" sponsor softens the financial blow, NBC lawyers are still considering action against Ennds for its bowout from that show and alternate-week sponsorship of the Monday-night "Eye Witness" program, which left the latter a total sustainer.

ABC-TV INKS JOEL GRAY FOR WEEKLY TV SHOW

Long pending negotiations between ABC-TV and Joel Gray were consummated this week when the network signed the young comedian to an exclusive longterm pact. Gray will appear in a weekly half-hour tele show next season, exact format of which is yet to be determined.

Gray, son of comedian-composer Mickey Katz, had made several appearances on NBC-TV's "Colgate Comedy Hour" and recently made his New York nitery bow at the Copacabana. Negotiations were handled for ABC by talent-program veepee Robert M. Weitman.

New Indie Preps Pair Of Vidfilm Series

Hollywood, April 28.

Workshop Productions, Inc., new telefilm outfit, has gone into production with two series of six-minute shorts which will be released through George Bagnall & Associates. They'll be sold either as singles or in packages consuming 15 or 30 minutes of time, with the gap between subjects bridged by narration.

Ernest Baumeister is prexy of the new firm and Paul Garrison veepee and exec producer. Garrison will write, produce and direct all the firm's offerings. Series now underway are "Variety Theatre," which consists of 156 subjects, and "Our United States," of 52 subjects.

Other officers of the Workshop firm are Lee Perkal, secretary and counsel; Edwin Gillette, treasurer, and Lester M. Cook, Jr., general manager.

$1,250,000 Ford Vidpix Renewal

Hollywood, April 28.

In a deal involving approximately $1,250,000 and a 30% uppance in budget, Ford Motor Co. is renewing its "Ford Theatre" telepix series with Screen Gems for 39 weeks.

Paulette Goddard has already been set by the Columbia TV subsid to topline the first telepic in the new series, "The Doctor's Downfall," rolling June 25.

New deal ups figure of about $30,000 per pic allocated in initial deal with Ford. Irving Briskin is production exec and Irving Starr and Jules Bricken producers of the series seen on NBC-TV.

ABC TO PITCH MPAA 'H'WOOD' CLIP SERIES

Motion Picture Assn. of America board is expected to approve final format of its institutional TV show, "Hollywood Parade," at its May 1 meeting in N. Y. Eastern advertising-publicity heads of the companies already have given their okay.

Board action will flash the greenlight to American Broadcasting Co., to start lensing the pilot film for series in which MPAA prexy Eric Johnston will handle the m.c. chores. ABC is anxious to start pitching series to prospective bankrollers as early as possible.

Terms and outline for the show are being submitted to MPAA in a formal letter from ABC. Individual half-hour stanzas will offer clips from top pix as well as name personality interviews. Films are expected to cost about $10,000 each with all of the distribs' product repped.

'Conscience'

Continued from page 27

and, most importantly, to the growth of audience.

"But what we must avoid at all costs," he warns, "is being stampeded into concessions because of the pressure from organized interests. Let's not make the mistake we made in radio; let's see to it that the rates bear some reasonable relationship to the cost of doing business, and not suddenly find ourselves in the red and wondering why."

On the question of educational television stations, Fellows observes: "Time will prove that education will gain most through cooperative effort with existing commercial broadcasting facilities. We believe as well that the viewing public will gain most through this collaborative process.'

'Real George' Vidpix

Sacramento, April 28.

Articles of incorporation were filed this week for Real George Corp., which will produce series of half-hour situation comedy vidpix titled "Real George."

Organizers of the company are George O'Hanlon, H. H. Guild, Gordon Levoy and Richard Hare.

Senate Unit Sets Hearings On Bill to Limit Baseball B'casts

Washington, April 28.

Senate Interstate Commerce Committee will start hearings next Wednesday (6) on a bill by Sen. Edwin C. Johnson (D, Col.) to exempt baseball from Dept. of Justice interference with radio and TV broadcast restrictions. The measure is designed to reinstate a ban, declared illegal in 1949, on broadcasts of major league games in minor league territory.

First witness before the Committee will be Ford Frick, baseball commissioner. He will be followed by George M. Trautman, minor league commissioner; International League president Frank Shaughnessy and Justice Dept. officials. Former Commissioner A. B. Chandler and former Sen. Francis Myers (D, Pa.) are also expected to testify.

Senator Johnson, who is president of the Class A Western League, says his bill is needed to prevent "the big city monopoly of baseball" from ruining the minors. Already, a substantial portion of minor leagues have folded, he points out, and unless the others are protected from competition of major league broadcasts, they too will fold. And if the minors go, Johnson believes, baseball, as we know it, will be "through."

In a recent debate on the Senate floor, Johnson said he felt that the Justice Dept. could not be blamed for moving in against organized baseball's broadcast ban on antitrust grounds. He noted that the D. of J. has gone to Court to enforce a similar finding against professional football.

INS, UP Upbeat In AM-TV Clients

International News Service has added a total of 28 radio and 57 television stations to its list of clients during the past year, Seymour Berkson, INS general manager, announced at the agency's annual business meeting last week.

Berkson said a number of new newspaper clients had been added as a result of a new facsimile service developed especially for television use. Facsimile setup transmits a news bulletin and a picture on the same wire with, on the receiving end, a roll of electrolytic paper that needs no developing or processing. New circuit was first installed March 30, at WBAL-TV, Baltimore. He disclosed six more stations have signed for the service and predicted a coast-to-coast circuit shortly. He also pointed up INS' extensive gains in the field of television via its position as distributor for Telenews Productions.

Earlier in the week, United Press reported similar gains in radio and television clients. UP offered no breakdown of clients or of users in each media, but gave an aggregate figure of number of newspaper, radio and TV clients. It did report, however, that sponsorship of radio news programs was up. Latter information was garnered through a survey of 500 radio stations throughout the country made by UP.

SHERWOOD 2D TV PLAY IS HISTORICAL DRAMA

Robert E. Sherwood has finished his second television play for NBC. It's titled "The Trial of Pontius Pilate," a serious historical work.

First NBC-TV Sherwood play is the comedy, "The Backbone of America." Plays will be slotted next season in the Tuesday 8 to 9 p.m. periods (in the three programs left open by Milton Berle and Bob Hope).

'Masquerade' For Maxwell As Summer Buttons Sub

Maxwell House has bought "Masquerade Party," an Ed Wolff panel show package, as a 13-week CBS-TV summer replacement for the "Red Buttons Show," beginning Monday, June 22.

Summer show, which had an airing last summer, has Bud Collyer as emcee, with Ilka Chase and Peter Donald as panelists.

Cherchez La Femme

Dayton, O., April 28.

You can blame it on a woman driver. The television presentation of NBC-TV's "Hamlet" was interrupted in Dayton for more than 15 minutes last Sunday (26) when the unidentified woman's foot slipped on the accelerator, causing her to lose control of her car and strike a power pole carrying a line from television station WLW-D to its transmitter.

The pole was broken but the car was only slightly damaged.

Storch as Gleason Sub in Client Pitch

Running up against sponsor reluctance to a dip in summertime television, CBS-TV has switched its plans for comedian Larry Storch. A month ago, the web rushed a kine of a Storch half-hour program to possible clients, and found no takers.

Now the net is using another approach. It is scheduling Storch as summer replacement for Jackie Gleason, starting in June. Idea is to showcase Storch, give him a publicity buildup, and hope that he will be another sock attraction in the Saturday 8 to 9 p.m. spot. Gleason, it is remembered, took on as competition all the stars of NBC's "All Star Revue" and temporarily at least ran the show out of business.

With Storch filling Gleason's summer shoes, the net keeps the time spot as a comedy hour (and with it perhaps the Gleason audience), and is making a sales pitch around the fact that big summer comedy shows are rare, and if Storch catches fire ratingwise, there will be no problem of selling him in the fall.

MILLS JOINS DuMONT IN CENTRAL DIV. SALES

Chicago, April 28.

Gordon H. Mills last week resigned as manager of NBC radio's Chicago office to join the DuMont tele network as manager of the central division sales office. Mills was named NBC Chi manager in 1951, following two years in the net's sales department.

Prior to rejoining NBC in 1949, he was radio-TV manager at the Kudner agency, to which he came from NBC in 1943. He started with NBC in 1933, after stints with RCA and the Erwin, Wasey agency.

12-Film British Feature Package Nabbed by WPIX

WPIX, N. Y., last week acquired a 12-film package of British features from Argyle & Hygo Television Films for exclusive Gotham showings. Package includes the Carol Reed-directed, Rex Harrison-Paul Henreid-Margaret Lockwood starrer, "Night Train."

Other top names in the films include James Mason, Gracie Fields, Michael Redgrave, Brian Donlevy, Madeleine Carroll and Phyllis Calvert.

More Boosts Than Knocks For Chaplin Pix on KTTV

Hollywood, April 28.

For the first time since it's been showing vintage Charles Chaplin pix, KTTV has received more calls and letters kudosing the screenings than it has beefs.

Latest showing of a Chaplin oldie brought in four beefs, while 10 were along lines of "we admire your courage in showing these films as they are purely comedy movies, and we want to see more of them. We don't want anyone to tell us what to look at and what not to."

Station, owned by the L. A. Times, had in the past been bombarded by pressure groups squawking about the showings, wailing at Chaplin's alleged "subversive" associations and "moral character."

Radio, Screen Writers Charge 'Split Unionism,' Blast ALA Amendments

Representatives of each of the six Radio Writers Guild staffs have sent Rex Stout, president of the Authors League of America, the following protest on proposed amendments to the ALA constitution and bylaws:

"Staff writers are suffering under split TV-radio jurisdiction. Our job futures demand interchangeability in both fields. Split unionism leaves us unable to protect ourselves against companies. Proposed amendments will make that situation worse. Already 63 writers ask you to talk with our staff committees at your immediate convenience to reach understanding. We are sure that you will want to help ALA members on staff meet this problem."

The changes up for voting, the RWG contends, will pave the way to split jurisdiction between the RWG and the Television Writers Group by (1) giving TWG representation on the ALA council with the regular guilds, and (2) dispensing with unanimity for admission of new guilds into the league. The SWG is further interested in a by-law change that, if voted, would cut it off from nominations of ALA officers.

CBS-TV's Row Into Potomac Regatta Aided by WTOP-TV

CBS Television is making elaborate plans to cover the Eastern Intercollegiate Regatta on the Potomac River Saturday, May 16. Time is tentatively set at 4:30 to 5 p.m.

The mile and a half rowing race will be shot by three cameras—one with Zoomar lens on a Coast Guard cutter following slightly astern of the shells, so as not to create a wash; another on a barge at the finish line; the third on shore near the finish line.

A mobile unit will microwave relay the pictures and sound to WTOP-TV in Washington, D. C., which will feed the network.

Move is reportedly to vary sports coverage, with hope of picking up summertime sponsors for such events. No bankroller for the regatta yet.

CBS-TV Dropping Albert Show With May 8 Program; Western Airer Moving Up

After the May 8 program, CBS-TV is cancelling "The Eddie Albert Show," daytime sustainer strip that followed the net's abortive evening Albert situation-comedy try against Milton Berle.

In the Albert time, 3:30 to 4 p.m., the following Monday (11), the web will move up half an hour earlier its WCAU-TV originated live western, "Action in the Afternoon" (now seen at 4).

Through June 26, CBS-TV affiliates will have the 4 to 4:30 Monday to Friday time to themselves and local sponsorship. WCBS-TV, N. Y., for instance, is expanding its "Late Matinee," the film-and-spots television counterpart to a radio disk jockey show.

From June 29 through Aug. 28, the CBS-TV network will reclaim the 4 to 4:30 time across the board to air the "Summer School" program (from WCAU-TV, Philadelphia), as it did last year.

Vermont Now Lone State Without TV Station Okay

Washington, April 28.

Vermont is now the only state without a TV station authorization. The FCC last week gave New Hampshire its first authorization, with issuance of a permit to WKNE in Keene. Other commercial stations were authorized in Miami, Okla., and Wheeling, W. Va.

Agency also granted its 15th noncommercial TV authorization, with issuance of an educational permit to Ohio State U. in Columbus.

Personalities, Not Gimmicks, Key to WOR's Solid Morning Biz

Hillbillish Heave-ho

A N. Y. radio emcee with a hillbilly voice recently got the heave-ho for the strangest reason.

It seems his sponsor has an only daughter who eloped with a hillbilly singer. Pop became so incensed that he started a Hatfield-McCoy against hillfolk, and in the first skirmish dropped the innocent drawler from his quiz show. The emcee sounds too much like the unwanted son-in-law.

There is no need for gimmicks if you're got a personality, according to WOR, N. Y., sales execs. The Mutual flagship has maintained a steady sellout status in the N. Y. early morning radio picture, personalities who have been with the station for years and who have commanded and maintained a regular audience.

Station has stuck by old reliables like John B. Gambling, Gabriel Heatter, Dorothy (Kilgallen) & Dick (Kollmar), Alfred McCann and Martha Deane (this is the third, first having been Mary Margaret McBride).

In terms of billings, this policy has produced a steady income for its 6 to 11 a.m. block. Day starts with Gambling, who's been with the station 28 years, on from 6 to 7 with a studio orch and his son, John A. This period is 80% sold. From 7 to 8, there's news and Gambling, 100% sold. From 8 to 8:55, it's news and Dorothy & Dick (husband-and-wife teams started on WOR with Ed & Pegeen Fitzgerald 10 years ago; Kollmars have been on eight years), also SRO.

Gabriel Heatter breaks in at 8:55 with his network newscast, sponsored by Vitamin Corp. of America, while the 9 to 9:30 slot is occupied by a newscast and Gambling, and is also solidly sold. At 9:30, it's the "McCanns at Home," in its 25th year and currently 90% sold. From 10 to 11, there's news and Martha Deane, a 25-year institution on the station, about 75% sold at present.

Bill Crawford, WOR sales chief, points out that the personalities are easy to sell because they've become listening habits. "Put a good performer on and keep him on at the same time for five years, and you've got a consistently sponsored show," he says. Jim Gaines, WOR veepee goes a step further. "Important things about these people," he says, "is that while they've been on the air for so long, and while their approach is the same, they've kept up with the changing times."

Airline's CBS-AM $33 per Hour Buy

American Airlines postmidnight buy on six CBS Radio stations, in effect for two weeks and running three years on a noncancellable contract, figures out to be the cheapest for major radio outlets.

Price is reported to be a flat $1,000,000, with stations carrying local disk jockey shows from 12 midnight to 5:30 a.m. six nights a week. Stations are five o&o's—WCBS, N.Y., WEEI, Boston, WBBM, Chicago, KNX, Los Angeles, KCBS, San Francisco, and WTOP, Washington.

This adds up to some 35 hours a week each for six stations, 52 weeks a year for three years—or about $33 per hour per station. In contrast, lowest class D time on WCBS is $500 per hour.

ABC PACTS MacVANE FOR FREDERICK SUB

John MacVane, vet reporter and newscaster, joined ABC last week following the moveover of Pauline Frederick to NBC. MacVane will step into Miss Frederick's 10-minute cross-the-board early morning strip, which is co-oped, and will also air a 15-minute Saturday night newscast. Additionally, he'll be available for television news shows.

MacVane, who covered World War II as a reporter and newscaster, and later became a radio news correspondent with the United Nations, will also succeed Miss Frederick as the network's UN reporter.

Miss Frederick ankled ABC after eight years with the network. Understood she was dissatisfied with her time slotting, and will have a later schedule with NBC.

Van Urk Named Veepee Of N.Y., Boston Agencies

J. Blan van Urk last week joined Dowd, Redfield & Johnstone and John C. Dowd agencies as vice-president and business coordinator. Appointment was announced by John C. Dowd, president of the New York and Boston agencies.

Van Urk formerly was with N. W. Ayer & Son agency for 10 years as a management consultant, advertising and public relations exec. Prior to that he was with Young & Rubicam.

Lombardo as Benny's Summer Luckies' Sub

Guy Lombardo and his orchestra, for American Tobacco's Lucky Strikes, will be the replacement for Jack Benny on CBS Radio this summer.

Orch leader will go into the 7 p. m. Sunday spot late in June. Exact date of start of Benny's 13-week hiatus hasn't yet been decided.

'Gospel' Vidpix Series

Hollywood, April 28.

Edward MacHugh, hymn singer on NBC's "Your Gospel Singer," has been inked to do a religioso vidpix series of the same title for Gross-Krasne. MacHugh is due from the East this week to discuss preparations on a series of 26 15-minute telepix with the producers.

United Television Programs will distribute nationally.

Harrisons Set For 'Guardsman'

Rex Harrison and Lilli Palmer have been set for ABC's "Playhouse" radio series in an adaptation of Ferenc Molnar's "The Guardsman." New wrinkle is that the radio show will be a two-character piece, with only a narrator in addition to the husband-and-wife team.

Date of presentation hasn't been set yet, but the Peter Barry script has been approved for the series. ABC, which will peddle each of the "Playhouse" presentations as a possible fall series, has tagged the Harrison-Palmer effort as "Theatre for Two." It's an MCA package. Harrison and Miss Palmer, incidentally, are in another two-character work, the Stanley Kramer film version of the legit hit, "Four Poster."

DAYLIGHT TIME BRINGS DIZZY DAY TO D. C. TELE

Washington, April 28.

Washington's four network TV stations and four web radio stations cried the Capitol Hill blues last Sunday (26) as much of the nation, and all of the networks went on daylight time.

Reason is that Congress failed to vote daylight saving time for D. C., due to the annual snafu in the House, where some members think it goes great guns in their rural constituencies to block "fast" time for Washington.

Result was one of confusion. Stations could record the radio programs and rebroadcast them at the regular hour in standard time, although this was an unnecessary nuisance and expense. However, there was trouble with TV. The result was that the Washington outlets had to reschedule all programs an hour earlier, so as to keep up with daylight time.

Washingtonians were hopeful that the city could get to daylight time by next Sunday. So were the network stations.

Sock 175G Two-Hour NBC-TV 'Hamlet' Wins Kudos for Evans, Hallmark, Web

By JOHN HORN

"Hamlet," in the two-hour NBC-TV version on the expanded Hallmark Hall of Fame last Sunday (26), was a stunning production, replete with many artistic assets in the way of performances, direction, music, scenery and costumes Yet it remains primarily the great personal triumph of Maurice Evans.

In the title role for the 778th time of his life, Evans, in his television debut, played the part as if Shakespeare had written it for him, and as if television had always been his dish of tea. It was a gripping, powerful performance.

Shakespeare's Dane had been done on American TV before, but as a solo portrayal by Jack Manning in Lawrence Menkin's "Monodrama Theatre" on WABD, N. Y., with few props. Presented 15 minutes daily for 10 days in January (and repeated in February), the Menkin production cost $5,000, against Hallmark's reported $175,000 expense.

Evans, currently starred on Broadway in "Dial M for Murder," dominated every scene in which he appeared, broodingly and skillfully in command in face of notable competition. Among the outstanding performers were Ruth Chatterton, as Queen Gertrude, with an attitude and cut of dress suggesting the Oedipus undertones in the part; Joseph Schildkraut, as the scheming Claudius; Barry Jones, as Polonius; Wesley Addy as Horatio, and Sarah Churchill as Ophelia, playing her mad scene on and around a fourposter bed.

Costumes by Guy Kent and Noel Taylor were handsomely compounded of Victorian style, with the effect of updating the play to more recent times, yet keeping it within the swordplay, or pre-revolver, era. The result, striking a 19th-century note in a royal court dominated by the military, was effective. Sets by Richard Sylbert were spacious, capturing the expanse of a palace, with the large area used to good advantage by director-producer Albert McCleery, particularly in the fluid movement of Evans in his "O what a rogue and peasant slave am I" soliloquy.

Purists may find some quarrel with this tele Hamlet, trimmed by Mildred Freed Alberg and Tom Hughes and, in which Evans is less the introspective man hamstrung by inaction than the man of conscience who had to gain proof of his suspicions before he could act. After proof is obtained in the play-within-a-play scene midway in the third of four television acts of about equal length, there is plenty of action—the killing of Polonius and, in act four, the quarrel and duel with Laertes.

Among McCleery's striking effects were the double-exposure appearance of the kingly ghost and his later reflection in a full-length mirror, the opening of the "To be or not to be" soliloquy with a reflection of Hamlet in a pool, and the exit of a dead Hamlet on a soldier-borne litter. Evans and William Smithers, as Laertes, staged an exciting, convincing dueling scene in the climax.

Minor flaws were regrettable in such a high-calibre production—a stagehand cutting across the background during the "peasant slave" soliloquy; floor noise during Evans' "To be" speech. Lighting was erratic, too, with intruding shadows in some of the darkened scenes. These, however, were slight irritations in an overall fine job.

The Hallmark between-acts commercials, mainly on film, were in keeping with the production. The sponsor, which also backed the memorable "Amahl and the Night Visitors," deserves a special salvo of praise for his taste and for his money-backed proof that genuine artistic achievement can be commercial television.

Bedroom TViewing, over an enforced stretch, such as when the virus bug puts renewed accent on what video means to shut-ins at all times, is illuminating. Some of it may cause a relapse to the too captious but when "it's the only crap game in town," the choice is narrowed. One sees more trivia and greater values on that home-screen than would be normally absorbed. You can hear the bleeding bankers, caught with their end-money down, as some of the more recent, legally sequestered film features pop up at all times. But, mostly, it's good, particularly for the audience intended. Lee Graham, on WABC-TV, is a cross between a Mrs. John J. Anthony and Beatrice Fairfax. Mrs. Graham is a relief from the other domestic banalities, although her advice to the troubled (love, home, economics, man-and-wife behaviorism, etc.) sometimes veers to that . . . Ed and Pegeen Fitzgerald, directly thereafter, on the same channel, are almost too literate, especially his expert book reviews which give the new issues serious treatment. He's an inveterate reader and a serious book critic, but a little more of their Mr. & Mrs. chitchat, such as distinguishes this pioneer pair's early a.m. stuff on AM (also ABC), would leaven their quarter-hour stint . . . Jimmy Cannon is an uninhibited and sprightly panelist on "SRO," another of those show biz q. & a.'s, which is perhaps the most economic-minded in big league circles—a $2 prize for the Q.s, plus a book giveaway for "stumping." The contrast is the more striking when the "mystery guest" star, in this case George Stevens, was given the more pretentious gift of a Cyma wristwatch when, actually, he probably preferred the plug payoff for "Shane," which he has been personally ballyhooing on the Gotham AM& TV circuit of late . . . Eva Gabor, Roger Dann and Arnold Moss made "Suspense" glamorous and sparkling . . . Dr. Robert M. Goldenson, on NBC-TV Tuesdays, ably foiled by Ed Herlihy, makes modern design and the 3-D concept interesting, as part of his "Keeping Up With the Times" series . . . Also in the quasi-educational idiom is an excellent Chi-originated panel show, "Down You Go," smoothly paced by Norwestern Univ.'s Dr. Bergen Evans, with Toni Gilman and Carmelita Pope as a pair of chic panelists, along with two males, Francis Coughlin and Robert Breen, as they guess familiar slogans or phrases which are sort of spelled out in acrostic fashion on the overhead board. It's on DuMont Thursdays at 10:30 p.m. EDT. *Abel.*

"Kraft Television Theatre," following a current policy of telepreeming dramas originally scripted for the legit theatre but whose options haven't been renewed by Broadway producers, came up with another winner last Wednesday (22), with Richard Reich's "The New Servant." Ostensibly a melodrama, this one really uses its perfect-murder plot as a superstructure on which to build several highly absorbing character studies. With a bit more polishing it might well shape up as another "Dial M For Murder" for legit, and has excellent film potentialities.

Reich's theme is a sort of "Kind Lady" in reverse. An innocent reformatory girl, Helen Auerbach, is brought into a gloomy New England household by a book-ridden philosophy prof, John D. Seymour, and his morally confused wife, Katherine Meskill. They use the girl servant as a cat's paw in an attempt to murder the prof's rich, acid-tongued old sister, Ethel Remey, who has suddenly decided to leave her wealth to a cat and dog hospital rather than to their blind son, Wright King.

First act, devoted to introducing the characters, is slow and talky. But then, as motives and conflicting philosophies are developed, the suspense builds up nicely. The climax is not so much the solution of the murder, since the whodunit is obvious from the start, but rather the ironically tragic turnabout when the son refuses to accept the misdirected sacrifice made for him by his parents in the sake of love.

Performances by King, Seymour and Miss Remey were particularly good, Miss Auerbach was competent, while Miss Meskill could have probed for more depth in her fundamentally sympathetic role as the woman torn in her loyalties between husband and son. Producer-director Stanley Quinn apparently strove for simplicity in handling the action in the one-room set, but in doing so missed contributing to the eerie "coffin" and "net" atmosphere suggested by the dialog. Ed Herlihy, per usual, delivered the Kraft cheese commercials with lip-smacking gusto. *Rask.*

To wind up its season, NBC Television Opera Theatre is doing Strauss' "Der Rosenkavalier," in two parts. First portion (Acts 1 and 2), heard last Saturday (25), was delightful. First TV performance in English, in a highly agreeable version by John Gutman, this show was excellently cast, sung and staged, for a superior presentation of this melodious, witty satire on decadent 18th-century Viennese aristocracy. Version in English made the satire so much more intelligible than the German originals at the Met or City Center, even if a little more explanatory matter should have preceded each of the two acts.

But the principals were so attractive, and acted and sang so well, as to minimize small faults (such as some camera closeups that blunted or darkened noses, or libretto cuts that left some matters obscure). Wilma Spence made a very handsome Marschallin, with the bearing of a princess and the voice of a prima donna. Frances Bible was an attractive Octavian, and Virginia Haskins a lovely (if light-voiced) Sophie. Ralph Herbert brought more musical value to the role of venal Baron Ochs than is usual, while acting the part with gusto. Supporting roles were also fine.

Direction was good, especially in such bizarre scenes as the princess holding court for various parishioners in the first act; presentation of the rose, or the second-act finale, to offset the several static sections, as at the opera's opening. Peter Herman Adler's musical direction brought out the full beauty of the voluptuous music, and kept it dancing constantly along. Sets and costumes were noteworthy, for a lush recreation of the baroque period. Saturday's version ran 1½ hours; final segment (Act 3) next Saturday (3) will run an hour, for windup of what has been a distinguished season for NBC's opera department. *Bron.*

Abbott & Costello didn't raise their batting average any in their turn at the "Colgate Comedy Hour" Sunday (26). They were in there swinging hard during the sketch parlay but never managed to get the ball out of the infield.

Madcap duo poured plenty of mayhem into each routine but the slapstickery was overdrawn and entirely too familiar to win the yocks they were stretching for. Opening bit in which they tried to get into a spot blocked by a king-sized doorman seemed to set the style for the other A&C offerings. It was the mixture as before with the accent on buffonery rather than script. And in latter department, the boys didn't get much help from writer John Grant.

Hour fared better in the tune division with Teresa Brewer and Hoagy Carmichael coming in for okay sequences. Thrush delivered her disklick, "Till I Waltz Again With You," and her current wax entry, "Dancing With Someone," in a neat piping style. She also scored in production number of "Roll Them Roly-Boly Eyes."

Carmichael was socko in a medley of his compositions. His crooning and piano accomping gave just the right touch to such fave items as "Buttermilk Sky," "Old Rocking Chair," "Little Old Lady" and "In the Cool, Cool of the Evening."

Amin Bros., a standout acro duo, spotted early in the hour, were surefire winners with their superior spins and twirls. *Gros.*

Freddie Robbins' talent search series over WOR-TV, N.Y., wound up its 21 weeks (63 programs) with Beverly Bart, 16½, Samuel Tilden High School (Brooklyn), nosing out 15½-year-old Judy Perlin, of Andrew Jackson High (Queens) for the grand prizes of a $1,000 U.S. Bond, a Columbia Pictures screen test, and a Decca recording contract. It was a spirited, talented race which made it a tough decision for Col's talent-story scout Arthur Willi, producer-composer Arthur Schwartz, and Decca's a&r topper Bob Hilliard, who were the judges of the finals. Universal Pictures-Decca Records dual prexy Milton R. Rackmil made the platter's contract award; Don Ameche did the honors for the screen test, with a warm little speech that was refreshing in its change of pace from the usual; and "Mister" Eddie Fisher did the Bond award presentation.

Incidentally, with Ameche as "host" on Fisher's new Coca-Cola TVer this week (Coke also sponsors this talent series) it was a natural trailer all around. Robbins, himself, a telegenic juvenile, knows his way with the kids and handled both the winnah and the runner-up with gallantry and aplomb. Miss Perlin ("Be Anything, Be Mine") was equally gallant and charming in her consolation $500 award, and Miss Bart ("Have A Good Time" was her standout and winning interpretation) likewise deported with credit as befits a youth opportunity sweepstakes. Each had a suitably ardent rooting section, and each of the youngsters, for all their adolescence, belies the California and/or Texan boast that "we grow 'em big out here," because these N.Y. kids had authoritative maturity for all their teenage years. Entire series, three half hours a week, for 21 weeks, unspooled some amazingly good talent over the long stretch, and evidenced anew what a great visual schooling is the TV medium in which they all partook because many knew their way around as to voice, makeup, behaviorism and the other little authoritative touches that distinguish them from the rank amateurs. NBC's Ted Cott, knowing a good thing when he sees it, has snagged the package for his station next fall—the Coke sponsorship, Freddie Robbins' suave conferenciering, and all. Producer Herb Sussan goes along with the package, as well he might. *Abel.*

"Fred Waring Show" on CBS-TV Sunday night (26) presented another pleasing musical stanza which, for the most part, didn't require attentive viewing since the staging effects were held to a minimum. The sole visual bit was provided by Bil & Cora Baird's puppets in a parody of Bizet's "Carmen." This was a fair routine, with only a couple of amusing touches.

The straight musical portion of the show was up to Waring's usual tasteful standards in the orch and choral workovers of a half-dozen numbers. One of the best things on this series continues to be the interesting institutional plugs for General Electric. *Herm.*

Charles Boyer found a script to match his mature talent last Thursday (23) when he appeared in "Last Voyage" on "The Singer Four Star Playhouse" on CBS-TV. This original drama, scripted by John and Gwenn Bagni, was notable both for the fact that no woman appeared in the cast and because it combined a neat plot twist with a bonafide attempt to evoke character.

Boyer portrayed, with restraint and quiet dignity, a grey-moustached captain who is taking his tramp steamer on her last voyage to Yokohama. He receives two wires, one telling him that his wife just died, the other that a bomb is believed planted in the ship, timed to blow up munition works when the ship docks. Instead of abandoning the ship, Boyer changes her course out to sea. He is ready to stake his own courage against that of the culprit, sure that he'll reveal the bomb's hiding place rather than be blown up himself.

In the war of nerves that follows, his men want to mutiny, for they feel that the captain is a tyrant, with nothing to go home to, bent on going down with his ship. Ultimately, Boyer discovers the evil-doer, who is pretending to be a drunk by drinking tea for liquor, and the bomb is plucked out from the propeller shaft in the nick of time.

Boyer and the chief members of his crew, Walter Sande, William Leicester and Regis Toomey, are uniformly believable in their roles. But a major portion of the credit goes to director Robert Florey and producer Don W. Sharpe for the skilfull way they caught in film the emotionally charged atmosphere of this seemingly doomed vessel. Singer, employing a housewife demonstrator and a non-technical explanation, also used the film medium expertly to display the virtues of its dual suction power vacuum cleaner. *Rask.*

Last week's edition of WOR-TV's (N.Y.) "Broadway TV Theatre" came up with a suspenseful meller that's nicely survived the almost three decades that have elapsed since it bowed on Broadday. It was the Willard Mack drama, "The Noose," and as played by a cast headed by Jay Jostyn, Lee Grant, Esther Ralston and Richard Hylton, it made for top-notch video fare.

If there was any quarrel with the Roland Pertwee-Harold Dearden script, it was the manner in which the entire second act was devoted to a flashback, breaking the continuity of suspense that started with the opening scene. But the third and final act more than compensated in its up-to-the-last-minute intensity.

Hylton played the lead, a youngster who shot a racketeer and who, despite public sympathy, was condemned to die because he had refused to offer a defense or reason for shooting the racketeer. Action took place in the Governor's mansion, with Jostyn, the Governor, under pressure to give the boy a reprieve on the night of his death, pressure being applied by Miss Ralston, Jostyn's wife, who had taken a peculiar interest in the case.

Second act flashback showed why Hylton has refused to talk. Turned out the racketeer, who had befriended the boy through the years, was in reality his father, and the Governor's wife, through a youthful indiscretion, his mother. Hylton shot him to rage and shame.

Suspense built through the third act as Hylton, believing he was to die that night, wrote Miss Ralston a letter, disclosing his real identity. As a result of a mysterious phone call from the Governor's mansion—nobody admitted calling—the boy's sentence was reprieved and the remainder of the

(Continued on page 46)

'Omnibus' Comes of Age at Dusk

The rich promise that "Omnibus" has held out since the dawn of the 1952-53 season is finally beginning to be realized as its "26 cycle" wanes. Last Sunday (26), for instance, going into its 25th and semi-final chapter on CBS-TV, "Omnibus" blossomed forth with one of the best 90-minuters to date. That it was all live (discounting a short film on strategic bombers made "by one of our subscribers," as conferencier Alistair Cooke is so apt to put it when one of the sponsors, often American Machine & Foundry, is pluglessly involved in the fabrication of such sequences), was perhaps coincidental to the late afternoon's mounting succession of slicko-clicko segments.

More to the point, no doubt, was the Radio-TV Workshop-Ford Foundation's anticipating the competition stemming from the NBC-"Hallmark Hall of Fame" unique two-hour brilliantine of Maurice Evans'—with an assist from The Bard—"Hamlet," the last hour of which (from 4:30) was vs. "Omnibus." Viewers who stayed straight through with the Melancholy Dane could still turn over to CBS for a half-hour (from 5:30) that included the socko reading by Emlyn Williams of "The Fancy Ball" from "Tale of Two Cities." The William Spier-Andrew McCullough in-and-outer may have needed just this sort of competitive inspiration to stir things up in its own behalf. And Welshman Williams, articulating Dickens' words from the identical desk and in the same garb employed by the novelist during his reading tours of Britain and the U. S. some 85 years ago, was but one of four ultra-interesting stanzas.

There was an especially appetizing opening in James Thurber's "The Figgerin' of Aunt Wilma," an eight-minuter adapted by Tad Mosel. Thurber himself introduced the piece offscreen as a slice of arithmetical humor from his Columbus boyhood in 1905, with winning performances by veterans Margaret Hamilton and Loring Smith, as respectively a niggardly, suspicious customer and her bedevilled grocer.

In the "cultural" department, emcee Cooke described and displayed various sculptural works about to be exhibited for the summer at the Museum of Modern Art, N. Y. While it was sometimes difficult to pinpoint the esthetic facets and physical dimensions of the objects, this inning established "Omnibus" as "daring" in that among the works were Rodin's "Three Dancers," finely delineated nudes of impressive curvaceousness and muscularity whose details were dramatized by having the piece rotate; and Maillol's "The Young Cyclist," another nude (male) of even more intimate design. Other objects shown were those by Brancusi, Archipenko, Giacometti and Lassaw, for a 10-minute display of meaningful, offbeat merit.

It's of rousing significance that Williams was able to follow the Ballet Russe de Monte Carlo's Offenbach-scored "Gaite Parisienne" ballet, a 24-minute rouser of another color. This was sweeping, lively and altogether a delight from start to the finale, probably the most elaborate and three-dimensional can-can ever given on tele. It had such depth it almost seemed to be Technicolored. Leonid Massine choreographed and Byron Paul directed this top terp session.

"Omnibus" winds up Sunday (3) with Shaw's "Arms and the Man" consuming the full hour and a half. Advance info shapes "Omni" as providing that Hottentot finish to an erratic season. *Trau.*

ETHEL AND ALBERT
With Peg Lynch, Alan Bunce, Henry Jones
Producer: Thomas Loeb
Director: Walter Hart
Writer: Miss Lynch
30 Mins., Sat., 7:30 p.m.
Sustaining
NBC-TV, from New York

Now that those longtime radio faves, Peg Lynch and Alan Bunce, or more familiarly, "Ethel and Albert," have reached the point on tele where they have their own show, there's no reason why they shouldn't become a permanent video fixture. Show was shaped up by NBC-TV, on whose Kate Smith videocast the pair did their first tele strip, on the premise that Ennds would sponsor, but when the bankrolling bowed out, the network went ahead with the show anyway.

Sponsorship should be no problem, though. Program has all the appeal that it had on radio, and the video setting, a home with all the charm and simplicity of the characters themselves, adds to that sense of the delightful commonplace that was a trademark of the AM'er.

Program faces one serious problem, though, that's plagued many another video show. That's the question of time. It remains to be seen whether Miss Lynch, as scripter, can come up with a solid half-hour of material every week. The preem was a neatly worked-out bit stemming from a phone call for Albert. She couldn't remember who called, but said the name reminded her of an animal. Remainder of the show had Albert calling up various friends with names like Wolf, Fox and the like. Complications caused by the calls included a pitch by their insurance-salesman friend and a family argument. It was an entertaining segment, but towards the end, the animal bit was beginning to be overcrowded. Program's charm lies in its trivia, but 30 minutes worth of trivia can prove a little wearing. Test will lie in Miss Lynch's scripting ingenuity.

In the thesping department, Miss Lynch and Bunce were tops. They displayed an ease and naturalness before the cameras that made the situations come alive. Henry Jones was excellent as the statistic-minded salesman.

Walter Hart's direction was smooth and facile. Thomas Loeb's allover production was tops, especially the two-room homelike set by Tom Jewett. Only thing missing was their oldtime theme, "Love Nest." *Chan.*

THE CARUSO SHOW
With Ray Caruso, Dorothy Caruso, Ken Nordine, Adelina Tremtadue, Leonard Balsamo, Sasha, Giordano, Ed Cooper
Producers: Bernard Goodman, Bill Goodman
Director: Dan Schuffman
30 Mins.; Wed., 8 p.m.
HUDSON-ROSS
WBKB, Chicago
(*Herbert S. Laufman*)

Teevee show pilots Bill & Bernie Goodman waste little time in capturing audience attention —an entire company of artists burst into song with the signon. Camera then switches to Ken Nordine, who takes an "inconspicuous" seat in the studio and intros the theme of the show. Nordine is a natural in his role of a Chinese prompter.

Thinness of plot is not a negative consideration with this brand of casual capsule songfest. Stress is on the informal warbling of Italian folk tunes and classics.

Show's technicians turn in an excellent job. Cameras are cleverly utilized as a support to the story telling. Leonard Balsamo's tale of a previous conversation with Giordano is backed with a superimposed image of Giordano, a fine aid for the unimaginative of the televiewers. The acoustics, however, would probably be more beneficial if the telecast took place in smaller quarters.

Although all the vocalists deliver well, a more balanced show could be had with fewer featured performers. Viewer identification would be easier and continuity would be tighter.

Aside from a good voice, soprano Dorothy Caruso delivers her numbers with dramatic quality. For comic relief, Sasha, lone Russian of the troupe, robustly baritones "Played Fiddle for the Czar." Leonard Balsamo duests with mezzo Adelina Tremtadue, which comes over fairly well, except for off-pitch vocalizing of tenor.

This group, which plies the trade of restaurant singing, is headlined by pizzeria proprietor Ray Caruso. Obviously, spaghetti isn't the only forte of tenor Caruso. His rendition of "Piscatore" is excellent.

Ed Cooper does an adequate job of handling the Hudson-Ross plugs. The telecommercials, however, are long enough to be annoying. *Arne.*

THE MAGIC HORSESHOE
With Bob Williams, Eliza Palmer, guests
Producer: Walt Framer
Director: James Elson
30 Mins.; Tues., Thurs., 6 p.m.
Sustaining
WNBT, New York

A junior version of "Strike It Rich," with the western trimmings of "Bobby Benson," this frankly imitative stanza for the lollipop set lacks even the distinctive cornball flavor of its predecessors. As a giveaway show, it's devoid of any real competitive spirit, and the kids are apt to resent its obviously faked up questions. As a pseudo-western, it misses because the juveniles have no character they can genuinely identify themselves with.

Choice of Bob Williams as the emcee, Cowboy Wishbone Hardy, was a bad case of miscasting. He's a presentable fellow who usually pitches TV commercials for Camels and Willys-Overland, but his slick, smooth style, good for announcing, isn't calculated to strike a sympathetic chord with youngsters.

Togged up in western regalia, Williams and his singing cowgal Eliza Palmer introduce five kids, called "lucky buckaroos," and their mothers. The small fry are preselected according to the good deeds their letters read aloud claim they've done, like washing the dishes for mama or selling papers after school. Each buckaroo is quizzed with three questions. When the youngster answers the puzzlers correctly, he rubs a horseshoe and makes a wish.

Amid a blinding cloud of smoke, a cadaverous voice cries aloud, "Abra-cadabra." Out of the cave pops Miss Palmer with the desired roller skates or gym set (supplied free by a heavily plugged manufacturer). At the finale, all five are asked to guess the answer to a vaguely generalized question. The winning halfpint is rewarded with a jackpot consisting of $1,000 worth of loot (the contributors again lavishly credited).

On the second program of this twice-weekly half-hour series caught last Thursday (23), it was obvious to any smart moppet over the age of five viewing that the contestants had been coached in their roles. A couple of the kids answered even before the questions had been fully posed. And although some of the questions weren't too elementary for that age bracket ("If you're sailing up the Nile, are you in England or Egypt?"), it was beyond the mathematics of luck that each kid should answer all three questions accurately — and without a second's hesitation for thinking, at that.

Walter Framer hasn't stinted in giving it an elaborate production, but, unfortunately, a flashy setting is no compensation for an unimaginative format designed for adult cupidity rather than a appeal to a child's point of view. *Rask.*

BOB & RAY SHOW
With Bob Elliott, Ray Goulding, Audrey Meadows, Paul Taubman
Producer-director: Grey Lockwood
Writers: Elliott, Goulding
15 Mins., Mon., 7:30 p.m.
Sustaining
NBC-TV, from New York

Bob (Elliott) & Ray (Goulding), NBC-TV's peripatetic property, are back on a new time and a new day but with the same format. In the past couple of years the comics have developed a following which will pursue them all over NBC's programming sked for a glimpse of their satirical antics. This slotting seems perfect for the show and its devotees, and everybody should be happy — that is, until the order to move is issued again.

Until then, the Bob & Ray cultists should have no complaints. The humor is sharp and bright. The pace is fast and the material is zany. On the preem show Monday (27), for example, they attempted to teach the viewer how to play a completely incomprehensible new parlor game, enacted a ridiculous playlet for their Teenage Clinic sequence and parodied sportscasters with a stinging gabbing and interview sesh. Each was a comedy gem.

Team received neat support from looker Audrey Meadows and Paul Taubman's organ backgrounding. Producer-director Grey Lockwood kept it brisk all the way. *Gros.*

Tele Museum

Ted Cott, WNBT, N. Y., veepee, is readying a new show called "The TV Museum" for the NBC-TV flagship.

Program, to be half an hour, will be in effect a television museum, exhibiting collections of stamps, coins, photographs and other objects of art.

JACQUELINE SUSANN SHOW
With Jacqueline Susann, hostess; Bob Santa Maria, Billy Austin Trio, Sam Levenson, guest; others; John McKnight, announcer
Producer: Dick Randall
Director: Roger Shope
30 Mins.; Sat., 10:30 p.m.
VIGORELLI SEWING MACHINES
WABC-TV, N. Y.

This variety and fashion show, which preemed last Saturday (25), can be a sprightly half-hour if the sponsor will chop those tediously long, dull commercials. The entertainment components are okay.

A low-budgeter, the program nevertheless has an interesting shift of three scenes—entrance through a doorway formed by two screens, the musical site for the hot trio, and a couch on which Jacqueline Susann, with growing-out poodle cut and fetching gown, chats with the guest. Opening had a fast intro of everyone on the show through the doorway.

Bob Santa Maria had two songs, "In My Heart" and "Don't Ever Cry," and he sold both well. Besides backing the singer, the trio —piano, bass fiddle and drums— did a snappy version of "Get Happy."

In the fashion section, with Miss Susann commenting, presentation was varied: dresses, strapless bathing suits and furs by femme models and suits and topcoat by three men.

Show gave guestar Sam Levenson his cue to dip into his memory for sewing reminiscences of his mother, who reconverted his sister's bloomers into boy's knickers and remade drapes into a sailor suit for brother Albert (who wore it so long that he was picked up by the Shore Patrol). Levenson's appearance was cut short by running out of time.

But those commercials! In one, McKnight sat before a sewing machine and discoursed almost endlessly, including phone numbers to call. Another commercial was on film. And in the signoff, a sewing machine was placed before Miss Susann and Levenson for some more sponsor patter. The machine has a dancing needle, but the commercials drag their feet. *Horn.*

JOE E. BROWN SHOW
Director: Mike Meltzer
10 Mins.
CAMELS
WPIX, N. Y.
(*Esty*)

N. Y. Yankee hierarchy has done well by its fans this season, from point of view of television coverage. Not only is it telecasting some of its road games, but it's brought in vet comic and longtime baseball aspirant Joe E. Brown to handle the fore-and-aft segments of its games.

Brown has a 15-minute warmup period and a 10-minute post-game segment. Latter was the one caught, last Thursday (23). Brown displayed his customary good humor, an ability to put his guests at ease, and a working knowledge of the sport. Perhaps the good humor was due to fact that Yanks won the game that day, but Brown's countenance rarely bears a frown anyway.

Show had an air of timeliness too. Guest on that day was Mickey Mantle, who had won the game with a homer in the ninth inning. Brown discussed the game with Mantle, plugged the young slugger's new book, asked about his family and displayed a picture of Mantle's two-week-old child, whom the young slugger hasn't seen yet. All in all, he put the player at his ease and completely humanized him. Yanks' third baseman, Loren Babe, also appeared briefly.

Camera work, of course, is elementary but well handled by director Mike Meltzer. Camel and Cavalier commercials are on film. *Chan.*

TALK OF THE TOWN
With Jimmy Blaine, Ray Malone, Elise Rhodes, Louis Nye, Bill Williams, Donald Richards, Sinclair & Spaulding, Buddy Weed combo, guests
Producer: Milton Douglas
Director: Ray Abel
Writers: Jack Raymond, Stan Burns
60 Mins.; Mon.-thru-Fri.; 11 p.m.
KNICKERBOCKER BEER
WABC-TV, New York
(*Biow*)

It's been a couple of years now since New York viewers have had a full-hour, late-night variety segment. In hopes of luring the now-proven large late-hour audience away from feature films, Knickerbocker Beer has poured a lot of coin into this cross-the-board variety segment. Judging by the initial show Monday (27), some fundamental changes are needed before the formula can pay off.

That WABC-TV, ABC's Gotham flagship, has rounded up a solid lineup of talent is indisputable. But its showcasing of that talent is another question. Program is a broad medley of variety, news, sports, weather and gossip column reports, guest interviews and an overdose of commercials. The vaudeo segments were good, but they were so offset by the other miscellany that all sense of pacing and direction was lost.

Show as constituted displays neither the relaxed intimacy desirable for a late-hour revue nor the sharp pacing so necessary for good vaudeo. First order of business would be to cut out some of the unessentials. Second, commercials could stand some revision, in number and presentation. There were about 10 of them, of the so-called "integrated" type, during the course of the show. They not only slowed down the pace (a filmed spiel here and there would help), but they proved distracting.

Jimmy Blaine made a pleasant, albeit a bit stiff, emcee. Nervousness and self-conscious should disappear after awhile, and his fine singing along with his cleancut manner should make him a late-night fave. Ray Malone, well remembered for his footwork on "Broadway Open House," has lost none of his ingenuity and skill. He was tops in a couple of routines. Comedy combo of Louis Nye and Bill Williams came up with a couple of topnotch bits. Nye is a broad, expressive comic whose humor is characterization rather than physical, while Williams is an articulate straight man. Songstress Elise Rhodes is a pert blonde with a good voice who should remain a fixture here.

Guests included Donald Richards, who scored with a medley of hits he sang in "Finian's Rainbow," while terp team of Sinclair & Spaulding impressed with their modern dance-ballet-ballroom style. Blaine, also interviewed Dodger pitcher Joe Black and parried with Henny Youngman. Buddy Weed combo did a fine show-backing job, along with couple of solid instrumentals.

Production is an expensive one, from point of view of both talent and physical setting. Group must find its metier, though, before maximum use can be gotten out of the expenditure. *Chan.*

WBKZ-TV to Preem

Detroit, April 28.

The Booth Radio & Television Stations, Inc., announces that WBKZ-TV, serving the Battle Creek-Kalamazoo area, will be on the air May 22 with a full schedule of programming. The test pattern begins May 15.

Station is an official basic outlet of ABC-TV network and also DuMont.

ORIGINAL AMATEUR HOUR
With Ted Mack, others
Producer: Mack, Lou Goldberg
30 Mins.; Sat., 8:30 p.m.
PET MILK
NBC-TV, from N. Y.
(*Gardner*)

The return of Ted Mack and his tyro troubadors must be a heart-warming item throughout the country for several reasons. It's a show that has long held onto a sizable set of staunch admirers. It's also a reconfirmation of the power of letter-writers. Show had been off for some time, but apparently mail flaying everyone concerned for keeping this show under wraps never stopped. Result was a Pet Milk sponsorship.

The Ted Mack regime is an outgrowth of the original Major Bowes display which started as a radio show over WHN, N. Y. (now WMGM). That show helped start such performers as Frank Sinatra, Robert Merrill, Mimi Benzell, Vera-Ellen, Ray Malone, Muriel Smith, Paul Winchell and many others. With the advent of video, Mack started helming the show and had a successful run under Old Gold auspices.

The format hasn't changed at all. Mack puts the amateurs through their paces. There are all types of performers vying for mail, telephone or telegraphic votes. On the initial show there were a pair of yo-yo spinners, an Irish step dancer, a blind pianist, a minstrel-bone team, a boy soprano and a quartet comprising four moppets out of an orphan's home. Mack doesn't emphasize the sympathy angle, but it's apparently important in determining the winner. The cast offers a picturesque brand of performers, many of them being of the type not readily seen in professional circles.

Mack handles himself excellently. He gives the impression of a kindly, soft-spoken gent who's sympathetic to the aspirations of the simon-pures. He's got the mien to appeal to vast sections of the country. He also gave the impression of being a do-gooder, having just returned from Korea with messages from the boys to their loved ones which he'll distribute shortly. Also his method of presentation of the contestants is fine. There isn't the cruelty of the gong that the late Major emphasized, and there are indications that Mack's choices are tyros instead of occasional pros, as was employed by the Major.

Mack also has a good feeling for the dramatic. His choices in talent and presentation of them can set up some lively conflict in the minds of viewers. Although only a half-hour, Mack's show has a great deal to commend itself and seems like it's in a position to do a service for the sponsor.

On his preem, Mack accepted a commendation from the Army Special Services for his work in Korea. *Jose.*

BOB & KAY SHOW
With Bob Murphy, Kay Westfall, Art Van Damme Quintet
Director: John Hinsey
30 Mins., Mon.-thru-Fri., 12:30 p.m.
Participating
WNBQ, Chicago.

After surviving the tempests of a teevee shuffle, the "Bob & Kay" ship has navigated itself through the tele channels and found a well-balanced berth on WNBQ. The lengthy, former WBKB program has been condensed into a tight, sparkling format in its new slot.

Co-hosts Bob Murphy and Kay Westfall intro with their usual bit of trivia. Topics, however, are well-chosen for the noontime housewife appeal. The pleasant chatter is a result of the genial, easygoing Murphy personality combined with lovely Miss Westfall's conversational charms.

Guest interviews are interesting and educational. It's during these tete-a-tetes that the show seems to deviate from the atmosphere of relaxed informality. Simple source of the digression lies with the interviews being conducted from a standing position — giving the viewer the impression that the guest is still being introduced. This uneasiness could be readily alleviated.

The Art Van Damme Quintet, as backstoppers, turns in its usual excellent performance. Combo's fine casual quality blends well with the show's informal format. Camera direction is also above par. The direction is especially adept at highlighting instrumentalists during the quintet's delivery. *Arne.*

NBC's 'Variety' Awards Salute

NBC-TV whipped up a snappy 15-minute program Tuesday (21) evening, expertly emceed, per usual, by special events expert Ben Grauer, built around the VARIETY Showmanagement Awards. Dovetailing film clips from the kudosed shows, and integrating a savvy exposition about the trade paper's annual spotlight on the broadcasting industry, it was a pardonably personal plug for the network, a coincidental plug for VARIETY as the authority for the sundry honors, and above all an entertaining program for mass consumption.

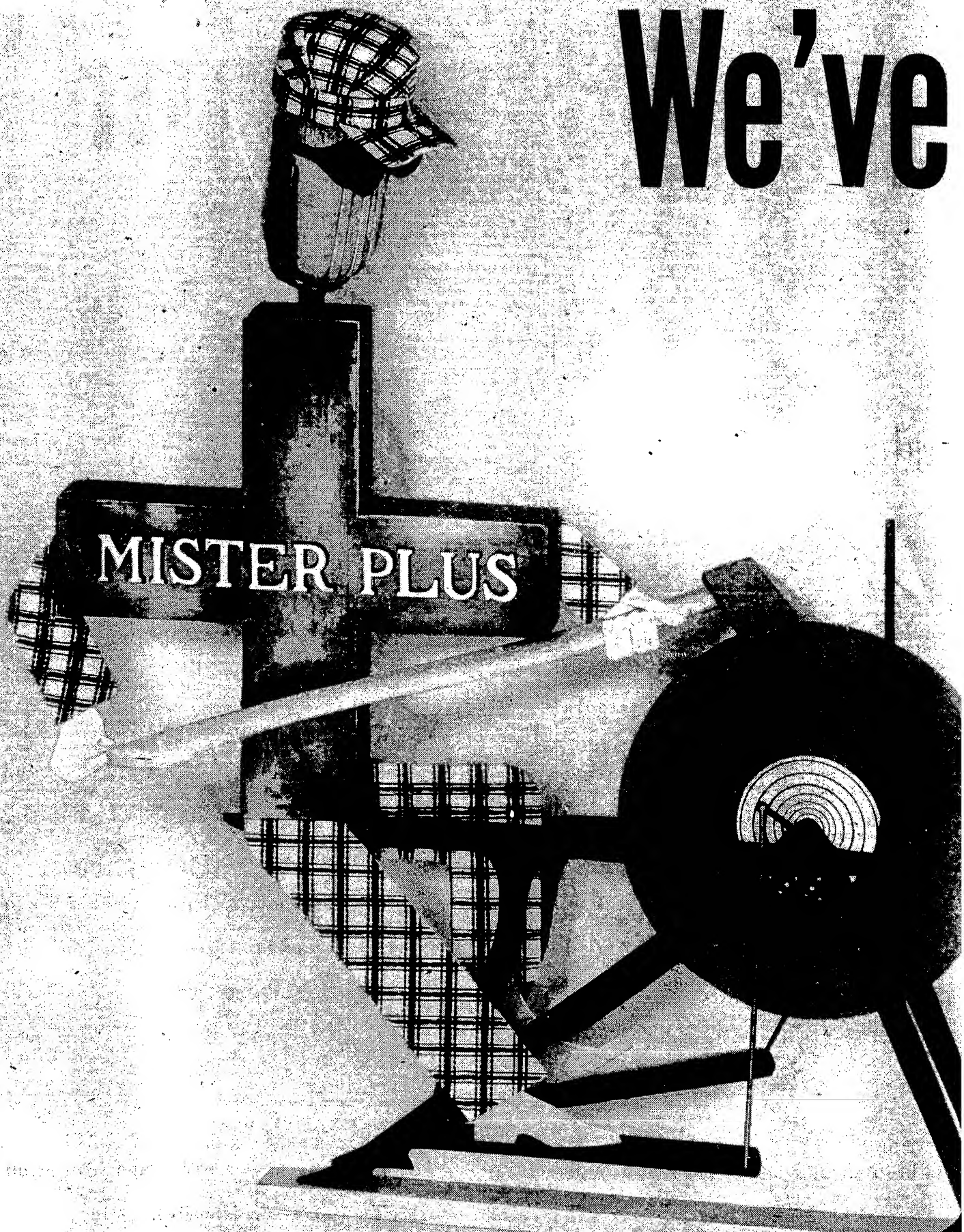
It packaged such variegated NBC highlights as "Victory At Sea" (with suitable film excerpt), WNBQ's "Ding Dong School," "Meet the Press," Al Capp's show (also excerpted), "Through the Enchanted Gate," Carl Sandburg (another kinescope, and excellent rededication of the historian's Lincolniana), and fittingly capped by another kinie, this time Gen. David Sarnoff. The RCA board chairman's historic prognostication on the future of electronics in the home, like most other Sarnoff forecasts, will undoubtedly be realized within our time. It was a very worthwhile institutional reprise for NBC's AM&TV highlights of the past season, made plausible by the fact that an objective medium did the kudosing. *Abel.*

'Family's' 21st Birthday

"One Man's Family" celebrates its 21st birthday on NBC radio today (29).

Program is now a 7:45 p.m. strip, sponsored by Miles Laboratories.

We've



an axe to grind!

...and some hefty help in grinding it

Here and now—on Mutual in '53—we're putting a new edge on an old axiom:

"Network radio, in the right hands, is still the most effective mass-sales tool in advertising... night or day!"

Sharpened by proof from some of the sellingest brands in business, the results make kindling out of the notion that radio's strength is limited to non-TV areas or to the daytime.

Lever Bros. is now moving to Mutual to join General Mills and Reynolds Tobacco in a coast-to-coast, evening line-up of 5 half-hours that provides unmatched mass and economy: some 5,000,000 homes every week, for $7,500 in total cost, at $1.50 per thousand homes!

Other sales-productive adaptations of our evening time and talent are hard at work for clients like Admiral, Johns-Manville, Libby, Wildroot—with Coca-Cola just signed, too!

And even the more conventional uses of network broadcasting seem to pay off better on Mutual these nights: at an all-time low in costs, some programs are delivering a 4-year high in audience!

It's not surprising that all this hewing to the line of more effective evening radio should win tangible advertiser endorsement:

Mutual is now selling 30% more evening time than in 1950—the only nighttime gain in network radio.

Learn how Mister PLUS and his unique axe can clear a new trail to sales for *you*...

MUTUAL...*the PLUS network of 560 affiliates*

Sen. Johnson Plumps for Million FCC Budget Boost to Rush TV Bids

Washington, April 28.

With pressures growing to speed action by the FCC on TV applications from single-station markets, the Senate Appropriations Committee is expected to recommend funds to enable the agency to clean up a backlog of 690 contested applications within a year.

The House last week passed an appropriation bill which failed to provide the necessary funds. The House gave the FCC $7,100,000 (the amount recommended by the President), permitting the agency to hire only 107 personnel for TV operations. With such a staff, the Commission could make little headway in getting out from an avalanche of hearings cases.

Following the House vote, Sen. Edwin C. Johnson (D., Col.) went to bat before the Senate Appropriations Committee to boost the FCC budget by $1,000,000 to permit employment of 279 personnel for TV work. The Senator wants the Commission to hire 40 teams of examiners to handle contested applications. The agency now has 12.

Sen. Johnson previously addressed a letter to all senators in which he pointed out that by an appropriation to the Commission of $1,600,000 over its current budget they can "set in motion a chain reaction which, in two years' time, will create billions of dollars in business." He said that TV applicants are ready to invest millions in stations and that the 23,000,000

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SALT LAKE'S KSL-TV IN 100G SPONSOR WRAPUP

Salt Lake City, April 28.

Biggest video package ever wrapped up in this area was inked last week by KSL-TV and Courtesy Motors. Pact includes renewal of wrestling shows on Wednesday and Friday nights and kicking off feature-length films on Thursday and Sunday nights. Total tab will be about $100,000 for the year, depending on film costs.

Deal was closed by Sam Hill and Ted Kimball for the station, and ARC agency in Los Angeles.

Des Moines—WMT-TV will be on the air some time in September, according to general manager Wm. B. Quarton, with opening date tentatively set for Sept. 27. Station structure and antenna will be on a 10-acre site. Station will operate on a maximum power of 100,000 watts as soon as its starts telecasting.

Zenith's 'Don't Count Us Out on Chi TV Station'

Chicago, April 28.

Zenith Radio Corp. has petitioned U. S. Court of Appeals in Washington to set aside the recent FCC decision refusing the corporation's application for Chi channel 2. The appellate plea follows Zenith's Commander Eugene F. McDonald's announcement that he refuses to be counted out as concerns the tevee channel litigation.

Zenith attorneys have also asked the Court to enjoin the FCC from further channel 2 action pending the judicial decision.

Memphis — Bernard Howard, w.k. national radio sales rep has been named prexy of Stars National, Inc., newly-formed nationwide radio and TV station advertising rep. New firm will headquarter in New York and also maintain outlets in Atlanta, Miami, Chicago, Pittsburgh and Memphis.

Less Show Biz, More Ad Savvy Needed, Sez Walter O'Meara to 4A's

Among ad agency TV executives nowadays, the emphasis is "too heavy on show business and too light on the advertising business." That was the charge raised by Walter O'Meara, senior veepee at Lennen & Newell agency, N.Y., speaking Saturday (25) at the 35th annual meet of the American Assn. of Advertising Agencies in White Sulphur Springs, W. Va.

O'Meara said that TV commercial writers, instead of merely assuming the role of technicians, should "think and act like an advertising man," as print copywriters do. He said too few specialized commercial writers are "asked to do any real strategic copy thinking . . . His job is to translate ready-made ideas—usually supplied by the print copy department—into good TV scripts."

O'Meara also raised the point: "Are the heads of TV and radio departments too much concerned with—or perhaps too burdened with—the details of time, talent, production and properties, and too little with what will sell goods."

WFIL-TV'S 'SLICE THAT MEAT BILL' BALLYHOO

Philadelphia, April 28.

WFIL-TV and the Philadelphia Inquirer will present concurrent TV programs and daily newspaper articles for a combined promotion and demonstration campaign called "New Ways in Meat," in cooperation with the National Live Stock and Meat Board and local retailers, May 5 to 8.

Campaign is designed to acquaint public with methods of both buying and using meats. A special preview meeting for local meat retailers is skedded for Town Hall, Monday, May 4, at which dealers will be acquainted with details on meats to be featured in press and TV campaigns to prepare for proper displays in nabe outlets, while series is conducted.

TV demonstrations, featuring William E. Olsen, are to be telecast in four half-hour periods. WFIL-TV stars Violet Hale, Pegg Towne and Deborah Adams will assist in promotion during series and through frequent spot announcements during weeks preceding campaign.

Special series also will receive added impetus with around-the-schedule spot promotion campaign on WFIL-TV before and during May 5-8 series.

CBS-TV in Town to Stay, N.Y. City Fathers Told

CBS Television, in a clinic held last Thursday (23), assured New York City officials that it was in the city to stay, despite impressions to the contrary that might be inferred from the web's multimillion Television City in Hollywood.

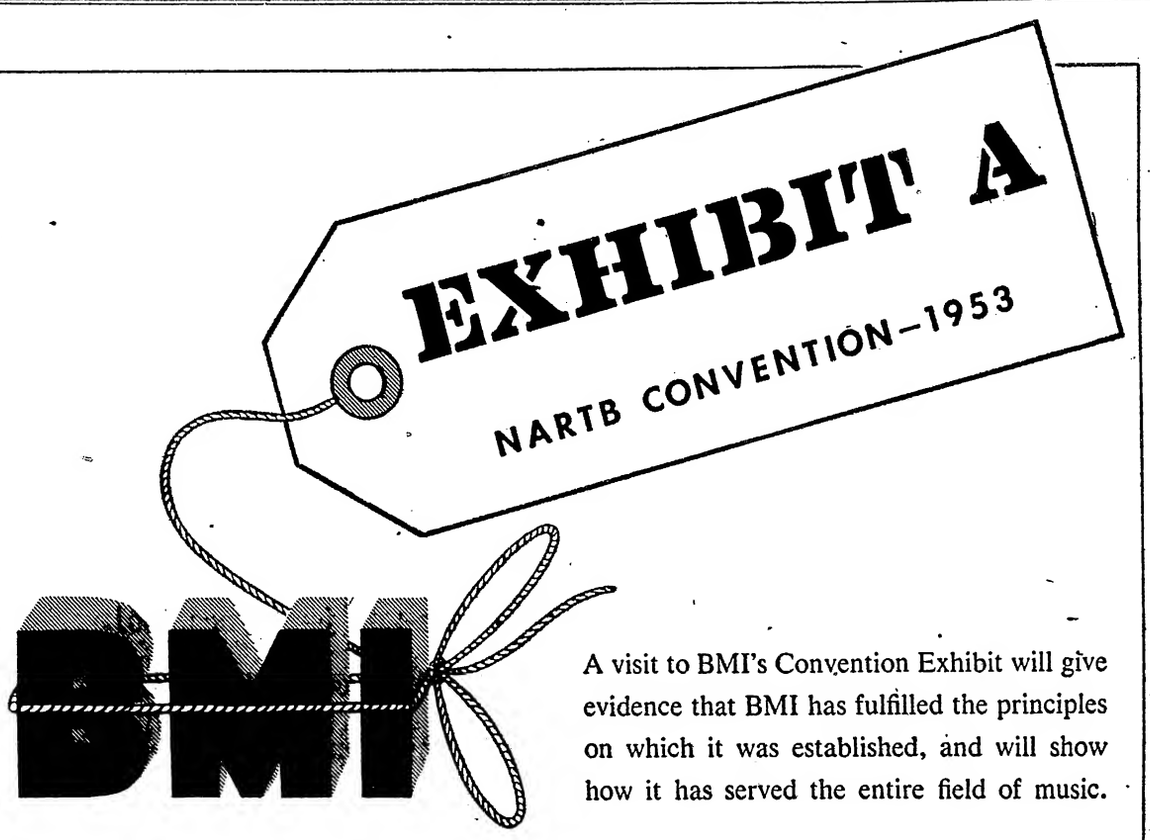
The session, held in the net's Studio 42 at the Vanderbilt Ave. locale, was well attended by the city fathers, among them Mayor Vincent R. Impellitteri, City Council President Rudolph Halley and Fire Commissioner Jacob Grumet.

As indication of the financial stake the web has in New York, J. L. Van Volkenburg, CBS-TV prez, told city officials that his company employs 1,400 persons regularly and 700 a week on a per diem basis; puts on 220 TV programs each week from N. Y. (11,400 a year), and spends on salaries and program costs $22,500,000 annually, with $18,800,000 shelled out additionally on other expenditures.

Negro Catholic Bishop Taping CBS Broadcast

Bishop Joseph O. Bowers, first Negro ever to be installed as a Catholic Bishop in the U. S. (it happened last week), is taping a special broadcast today (Wed.) at St. Augustine's Seminary, Bay St. Louis, Miss., for CBS Radio's "Church of the Air."

Arrangements were made over the weekend for the special taping by Dr. George Crothers, web's religious director, and Pete Fischer, of press.



A visit to BMI's Convention Exhibit will give evidence that BMI has fulfilled the principles on which it was established, and will show how it has served the entire field of music.

You will see the results accomplished by BMI and its allied organizations—AMP—BMI Canada, Ltd.—and the large family of publishers and composers whose catalogs are licensed for performance through BMI.

We hope this evidence is apparent in the day to day activities of BMI which come to you in many forms:

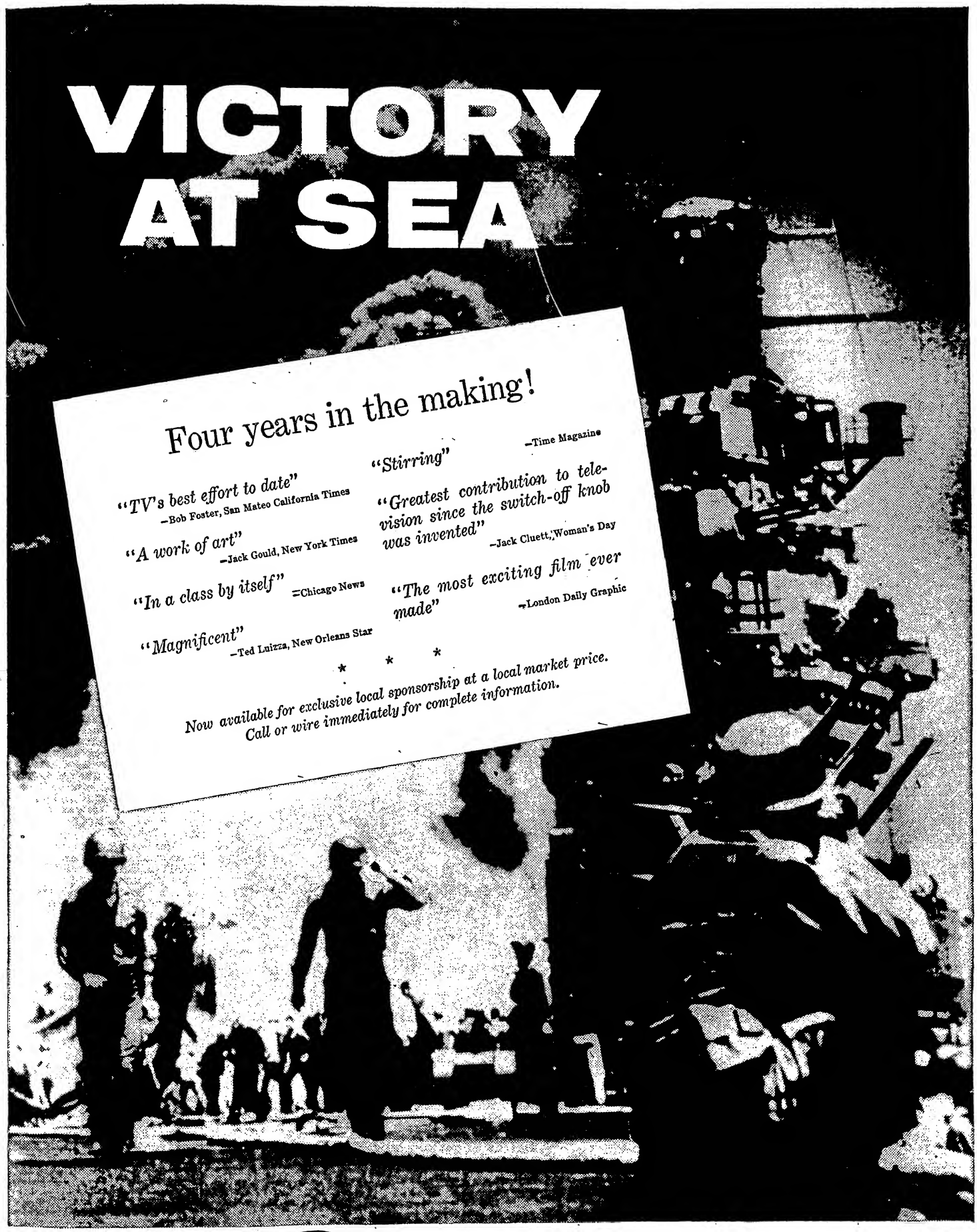
- The BMI repertoire of pop music and the outstanding succession of BMI song hits.
- The progress and development of BMI's "Teen Age Book Parade" and "Concert Music" projects.
- The friendly relations that BMI has established with performing rights organizations and publishers in countries throughout the world.
- The series of BMI Program Clinics, now in the third year, with a 1953 schedule covering 43 cities in the U. S. and five in Canada.
- The wide variety of BMI programming aids and helpful data supplied to broadcasters almost daily.

BMI's representatives at the Convention will be looking forward to your visit to "Exhibit A."

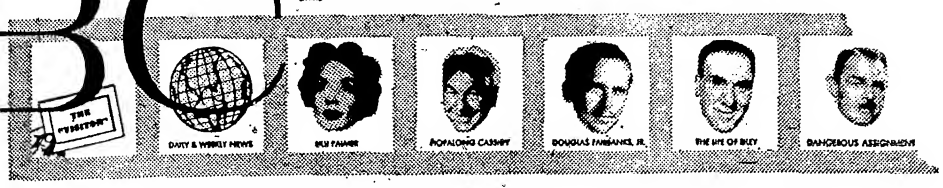
BROADCAST MUSIC, INC.

580 FIFTH AVENUE • NEW YORK 36, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL



NBC FILM DIVISION



NEW YORK, CHICAGO, LOS ANGELES

ABC-TV On Fall Film Kick

Continued from page 29

its upcoming Danny Thomas and Ray Bolger shows on film. Producers for this haven't been selected, but it's reported that MCA's vidpix subsid, Revue Productions, has the inside track on the Bolger series. Web has also bought the Paul Hartman situation comedy pix, "Pride of the Family" and the Barry Sullivan and Caesar Romero mysterioso series, "Expose" and "Passport to Adventure." Latter is a William Morris property; Hartman and Sullivan starrers are MCA packages.

In addition, General Mills this week renewed for 52 weeks the "Stu Erwin Show," which Roach produces, while "Ozzie and Harriet," net's topрated and most widely circulated show; is also on film. Other commercials currently on film are Proctor & Gamble's "Beulah," General Mills' and American Baking's regional "Lone Ranger" and Billy Graham's "Hour of Decision."

In case of current properties, of course, film was not the network's idea. But in the case of the 11 new properties it's prepping for fall teeoffs, going on film was in most cases the web's choice, and it stemmed from three key factors. First was desire to showcase its new personalities on a weekly basis. In the case of comics like Bolger and Thomas, film was a necessity, from the viewpoint of convenience and material.

Another factor, of course, is subsidiary, or residual rights, which can accrue from syndication of the pix after they've played the network. Monies from syndication would go to the net, the players and possibly the network sponsors. Finally, and equally important, is the station clearance problem. While the network feels reasonably certain of delivering a minimum of 30 live stations for the Bolger and Thomas series, fact that the shows are on film could assure the net of far greater showing of the programs.

It's stressed at the network, however, that film is being used only in those cases where, for the abovenamed reasons, it's considered more convenient than live presentations. It's pointed out that the current "Plymouth Playhouse" (until two weeks ago the "ABC Album") is live, and should a bankroller pick up any of the plays for a projected series in the fall, likelihood is that such a series would be done live too.

Clients Expands Stations

With increase in network affiliations in the post-freeze period, many sponsors of high-rated shows are expanding their station lists.

Lincoln-Mercury, for instance, has gone from 46 to 61 CBS-TV stations with Ed Sullivan's "Toast of the Town." General Foods has upped "Red Buttons Show" from 43 to 87 outlets.

Sarnoff Credo

Continued from page 1

A.C. current. The spoils, already in the millions, have redounded to those broadcasters who "went the Sarnoff way."

New Horizons

Thus tomorrow's (Wed.) keynote address has portentous overtones to the assembled broadcasters eyeing new horizons in the TV spectrum. Advance copies of the "Sarnoff Credo" have already sparked pre-convention excitement, for his address is a meaningful, analytical blue-skies exposition of what lies ahead.

The Sarnoff talk is revealing in its facts, figures and prophecies. He foresees the era of advertising expenditures in TV exceeding the $1,000,000,000 mark as only a few years off, with the economy supported by 1,000 television stations. And with the era of 1,000 stations, he says, the TV networks will reach into all parts of the country, supported alike by large and small advertisers, providing a national program service that will make the present schedules seem primitive.

To achieve this, however, he cautioned that the networks, stations and advertisers must be as bold and inventive in the use of TV as the scientists have been in creating it. But he warns against the Get-Rich-Quick-Wallingfords who are more interested in what they can take than what they can give. They may ride high for a time, says Sarnoff, but they will have no staying power; and sooner or later the public will intervene and they will lose out to broadcasters who have shouldered the responsibilities on which continuing opportunities for profit are founded. "Television, like radio," he says, "should be a profession, with all that the term at its best implies in integrity, dignity, and, above all, dedication to a tradition of public usefulness."

Sarnoff reveals that RCA, in backing its faith in TV, with its resources, has put $50,000,000 into the development of black-and-white video, and $20,000,000 into color TV. "And yet this new industry," he adds, "is only on the threshold of its destiny."

Shoulder the Risks

Sarnoff's talk, too, is an appeal to the affiliates to help shoulder the financial risks which the networks must assume. Talent fees increase, he says, as networks bid against each other for top performers. Labor costs are going up. The sponsors are expressing mounting concern over the costs of the new medium. After networks pay commissions, discounts, interconnection costs and station compensation, he reveals, they have between 25c and 30c of the sales dollar to run their business and carry on the developments on which the vitality of the industry depends. "This fractional portion of the dollar is the sole economic support of all the facilities, talent and services which the network provides the affiliate stations. It must cover the cost of public service and other sustaining programs as well as other heavy expenses." Thus, he adds, it should be obvious that affiliate stations have a direct interest in the economic stability of the networks. The networks, he says, cannot exist without the station; but many stations could not maintain their existing level of service and profit without a network affiliation.

With the profit in relation to gross volume for the network very small (compared to what the stations net annually), Sarnoff sees in this a moral for the industry; the need for a more sympathetic understanding and cooperation between networks and affiliates.

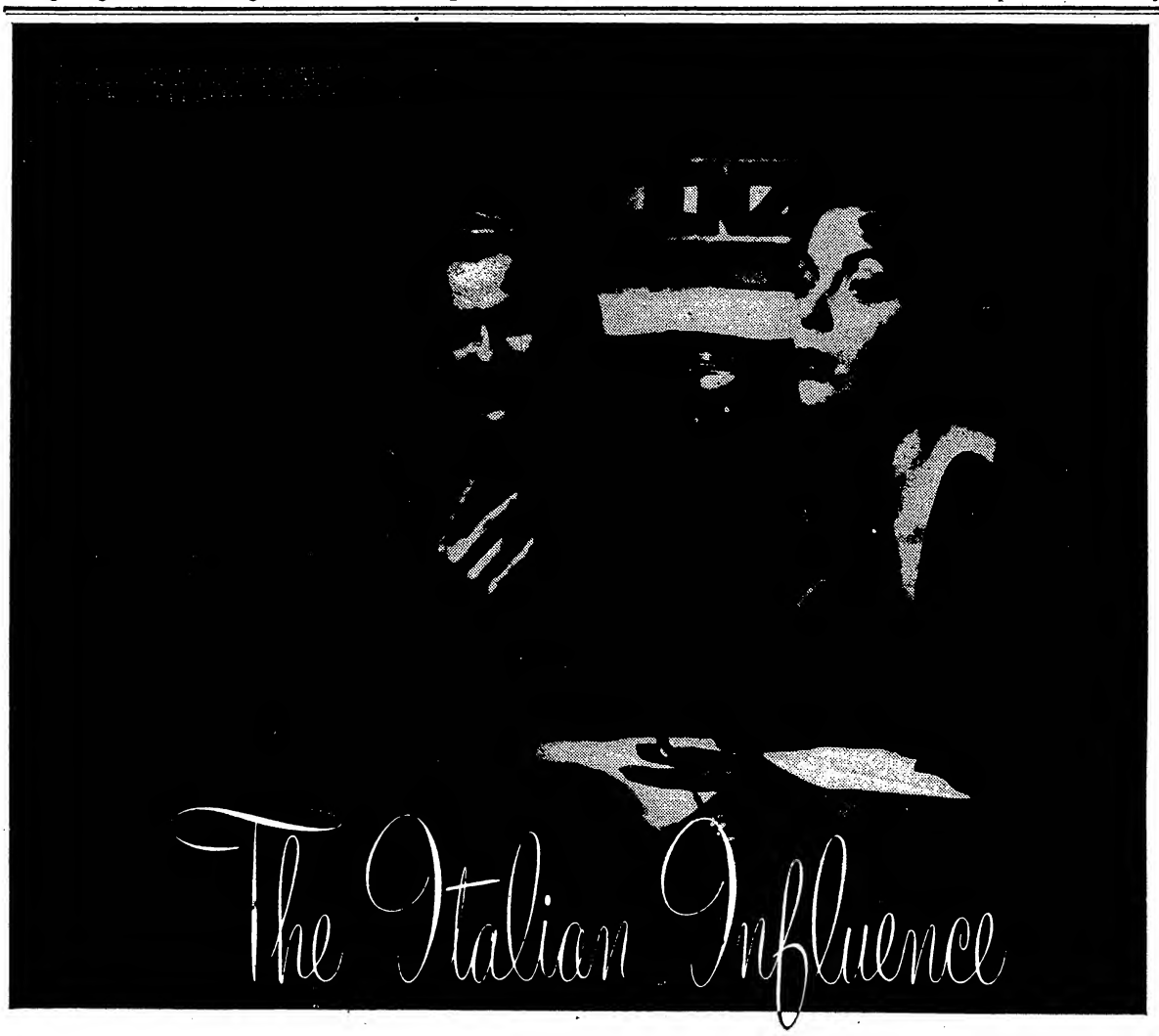
Because of the sponsor concern over program costs, Sarnoff reveals that one of NBC's immediate objectives is to develop techniques and new sponsorship patterns for making the medium economically available to more advertisers. But he warns against "sterility" in programming and the need to "set our sights high."

"The need for originality is particularly important in a new and voracious medium such as TV. This calls for new ideas and techniques that will ultimately lead to the development of its own art forms suitable both for the intimacy of its appeal and within reasonable costs."

Sarnoff is bullish on the "band of the future"—UHF—in filling a place of growing significance in television; he envisions the day not far off when compatible color TV will be authorized by the FCC to bring a new excitement into video. Generally his keynote address represents a "grand tour" of electronics wizardry for the broadcasters.

And if there is a valedictory to the Sarnoff "credo" it is: "The public wants both radio and television. It will use each of them to the extent that it serves and satisifies the public interest. Our economy needs both mediums, and it is big enough to support both, provided they will conscientiously meet its requirements for effective and economical advertising."

Louisville — Jean Clos, WKLO news editor and commentator, leaves the station May 1 for executive secretary position with the Jefferson County Medical Society.



Make yours Martini ... or make it Manhattan ... either way the Italian Influence helps fashion your preference.

For the Martini, the world's most popular cocktail, bears a famous Italian name. And Italian vermouth is the invariable ingredient of the Manhattan.

In more ways than we know, modern American tastes are being determined by the Italian Influence. It's apparent in the foods we eat, the way we dress, the cars we drive, the films we see. The interior decoration of our homes and offices reflects it. We see it in the industrial design of the machines we use. The newer, smarter trends are Italian in origin..

In New York, with an Italian-American population of more than two million, WOV interprets the Italian Influence for better living to the most important single market segment in the area. Never was the prosperity of the Italian-American market greater than now; never was the WOV Influence on this market more important to the advertiser.

Let us show you how WOV and how the Italian Influence can make sales for you in New York.

One of America's Important Stations WOV NEW YORK 5000 WATTS

Representatives: John E. Pearson Co.

730 FIFTH AVE. NEW YORK 19 • ROME STUDIOS: VIA di PORTA PINCIANA 4

POETRY OF OUR TIMES
With Katherine Anne Porter
Producer: Gioia Marconi
Director: Harry Frazee
15 Mins.; Sun., 11:45 a.m.
NBC, from New York

A fine idea has been translated into an interesting, offbeat radio series, no doubt aided and abetted by recent enthusiasm for readings on the stage and tele. Show has Katherine Anne Porter, one of America's distinguished shortstory stylists, reading complete poems, chiefly lyric, from a large literary treasury. Why there hasn't been more of this is a mystery, for poetry and poets, communicating musically one person to another, are a healthy antidote to the mechanistic, mass-movement culture of our times.

Miss Porter's first selections, delivered with deliberate and clear articulation, came from Robert Frost, Wallace Stevens, E. E. Cummings and Louise Bogan. Living poets will be featured at the beginning, with backward dips into such masters of the last century as Emerson, Poe, Melville, Whitman and Emily Dickinson.

Best impressions were made by Frost's "Mending Wall" and "Stopping By Woods On a Snowy Evening," in which the poet's earthy, colloquial New England rhythms were felt through Miss Porter's cultured voice. Other selections were musical but suffered from a sense of radio rush. There should be more pause between poems, since each creates a fragile mood.

With greater sense of ease and timing, and careful avoidance of selections too literary, this promises to be a soothing and engrossing radio series. If the selection is expanded to include (as a change of pace) some amusing minnesingers as Ogden Nash, E. B. White and Phyllis McGinley, for instance, the program might become a popular hit, perhaps even reviving a mass interest in poetry.

The series is produced in association with the Lighthouse for the Blind, a non-profit organization dedicated to the rehabilitation of blind persons of all races, colors and creeds. It is heard in New York as part of WNBC's three-hour "Kaleidescope" program on Saturday afternoons. *Horn.*

Schenectady — Dave Cameron has added a 15-minute "Friendly Fireman" program, for children, to his WRGB schedule.

NEWSREEL
With Tom Whitmore, Tom March, Lee Massey; Sid Knight, announcer
Producer - director - writer: Todd Branson
45 Mins.; Sat., 12:15 p.m.
Sustaining
WWCA, Gary, Ind.

This 45-minute rundown of the past week's local news happenings and that of surrounding areas should be of interest to the indigenous population. Topics dealt with are varied and production and delivery by station's reporters give program added dramatic effectiveness. Some of the taped interviews didn't come over too clearly on show caught, but this is a mechanical problem that will probably vary with conditions.

Airer heard took in such local subjects as a house destroyed by fire and another home razed by the explosion of a gas line. Also, the death of an Indian a lawyer, the accidental death of a native lad buried alive by the cave-in of a makeshift tunnel while playing soldier, a labor dispute, sports news and an interview with a Gary law enforcement officer.

A potent pitch for radio along the lines that it's big and growing was also delivered. *Jess.*

Cleve.'s WGAR Ups Biz 20% for 1st Quarter

Cleveland, April 28.

WGAR's answer to strong radio-TV-newspaper advertising competition was a firm 20% increase in local business during the first quarter of the year.

Also boasting a "firm rate-card policy" for local trade, station pointed out that all newscasts are "virtually sold out following the purchase of Jack Dooley's "11 O'Clock News" by Second Federal Savings.

WGAR's "MerCHAINdising" Plan to grocers also chalked up more than "$100,000 additional food products advertising revenue during 1952," according to general manager Carl George, who added that Bill Mayer's "Mayor of the Morning" is virtual SRO in the 6 a.m. to 9:45 a.m. disk stanza.

Station bolstered live programming with two new vocalists, Louise Barber and Carl Paradiso, featured with Norman Knuth's Starlighters.

Radio Follow-Up

Since April 6, Bill Leonard has been presenting an unusual tape-recorded documentary on his WCBS Radio program, "This Is New York" (Monday through Saturday, 9 to 9:30 a.m.). Running from eight to 10 minutes a day, the special series is an eye-opening glimpse of "The Making of a Slum."

Leonard and his writers, Fred Freed and Martin Weldon, were attracted to the neighborhood—the Cathedral Heights section in West Side Manhattan—by a growing crime wave. In the 24th Police Precinct, of which Cathedral Heights is a part, more than 25 crimes a day have been reported to the police. Investigating the area, the Leonard team found a larger story in the physical and moral disintegration of a neighborhood, the making of a slum. Recording of the story in the actual voices of people of the neighborhood took three months.

The series reveals the seamy side of a once-good neighborhood—bookie joints flourishing, solicitations by prostitutes, narcotic users and pushers, kid gangs carrying zip guns, racial prejudice directed against Puerto Ricans, fear and violence. It also points the finger at one major cause—unscrupulous landlords, "slum runners, who carve up apartments into one-room flats and curtail services and charge rents of $20 to $30 a week."

Through such practices, one 12-story building had its annual income jumped from $129,000 to $260,000 in eight years. Where 300 persons lived in a building, there are now 1,200.

Talking with civic leaders, Leonard and his reporters found general agreement that a cure lies in new housing, more civic participation and a fight against prejudice, "more education in what is American."

Yet, as the radio series comes to a close this Saturday (2), Leonard wonders if the growing slum will be stopped. Some neighborhood leaders speak of a rebirth of morality in the home and government. Leonard has testimony of broken laws, but indignation has not replaced general public apathy. *Horn.*

BEST PLAYS
With John Chapman, narrator; Arthur Kennedy, Leon Janney, Wendell Holmes, Steve Hill,
Producer: William Welch
Director: Edward King
Writer: Ernest Kinoy
60 Mins.; Fri., 8:30 p.m.
NBC, from New York

This full-hour series of Broadway adaptations, based on selections from the Burns Mantle "Best Plays" books, returned to NBC last Friday (24) with topnotch production of the Thomas Heggen-Joshua Logan drama, "Mr. Roberts." Some of the saltier Navy lingo has been laundered in Ernest Kinoy's radio adaptation, but most of the humor that shone through this hit when it opened on Broadway in February, 1948, still sparkles in its AM transmutation.

Naturally, not all the values of the original have endured the transplanting to another medium successfully. For one thing, Logan's inspired visual gags lost their punch when delivered in a purely audial form. The business of Ensign Pulver appearing in soap suds after firing a test firecracker, and the shocked horror on the face of the nurse when she learned the crew had been watching her bathe in the nude through a telescope—both bellylaugh-provokers — induced only chuckles when suggested verbally.

For another thing, the dimension of the original characters became a trifle subdued and altered. Arthur Kennedy, assuming the lead role created by Henry Fonda, was quite believable as the heroic lieutenant, running the old bucket of a ship between the shores of Tedium and Monotony, but the complete charm of the character was not fully developed as on the stage. Wendell Holmes played the tyrannical sourpuss of a captain well, but because the audience couldn't actually see him bluster when he found his palm tree hoisted overboard, his vehemence was somehow less sulphuric.

The transition of Leon Janney from the cowardly to the brave Ensign Pulver was too sharply made within one hour to be altogether acceptable. Interestingly, though, one performer who appeared in the original Broadway production, Steve Hill as sailor Stefanowski, seemed even funnier on radio, because his rough, slangy intonation made him stand out as a distinctive character.

John Chapman, critic for the N.Y. Daily News and editor of the "Best Plays" books since Mantle's death in 1947, introed each act in a pleasantly sophisticated way, spicing the prolog with his own theatrical reminiscences. He has a friendly radio voice, and should prove, despite the alleged venom of theatre critics, a welcome host for the rest of the series. *Rask.*

TRUCE OR TREACHERY
With Tex McCrary, Jinx Falkenburg
Producers - directors: Bob Klein, Sheila Kelley
Writer: McCrary
30 Mins.; Fri. (24), 8 p.m.
NBC, from N. Y.

With the Korean prisoner exchange and renewal of peace talks frontpage news last week, NBC scored a neat job of programming via the spotting of "Truce or Treachery" in the 8-8:30 p.m. slot Friday (24). Comprised primarily of tape recordings made by Tex McCrary during his recent visit to Korea (Feb. 10-April 6), airer had impact both in news content and human interest values.

Show included taped interviews not only with men in actual combat, but also with South Korean president Syngman Rhee, Adlai Stevenson (who was also in Korea), the son of Generalissimo Chiang Kai-shek, Gen. Mark Clark and the mother of a Marine lieutenant who died in action. Highlighting the chatter sessions with the fighting men was a background of shellfire and a general aura that a war was being fought. Various ideas were brought into focus through statements made by McCrary and the interviewees.

These included Gen. Clark's vehement condemnation of the Communists, Stevenson's feeling that the end of the Korean conflict wouldn't end the threat of war in the Orient; Rhee's overwhelming faith in President Eisenhower, McCrary's cautioning in line with the program's title and the feeling expressed by the dead Marine lieutenant's mother that her son was wasted.

Aiding McCrary in an in-between tapings narration was his wife, Jinx Falkenburg. Production by Bob Klein and Sheila Kelley was firstrate. McCrary, incidentally, began a week-long series of articles on his Korean visit in the N. Y. Mirror Sunday (26), which includes most of the material heard on the broadcast. Niche for show's one-shot was vacated by "Parade of Bands." *Jess.*

QUANTITY: 17 COAST-TO-COAST HALF HOURS WEEKLY

QUALITY: FOUR SHOWS IN THE "TOP TEN"...

REASON: CHOOSE THE RIGHT PARTNERS...

ART LINKLETTER AND GROUCHO MARX...

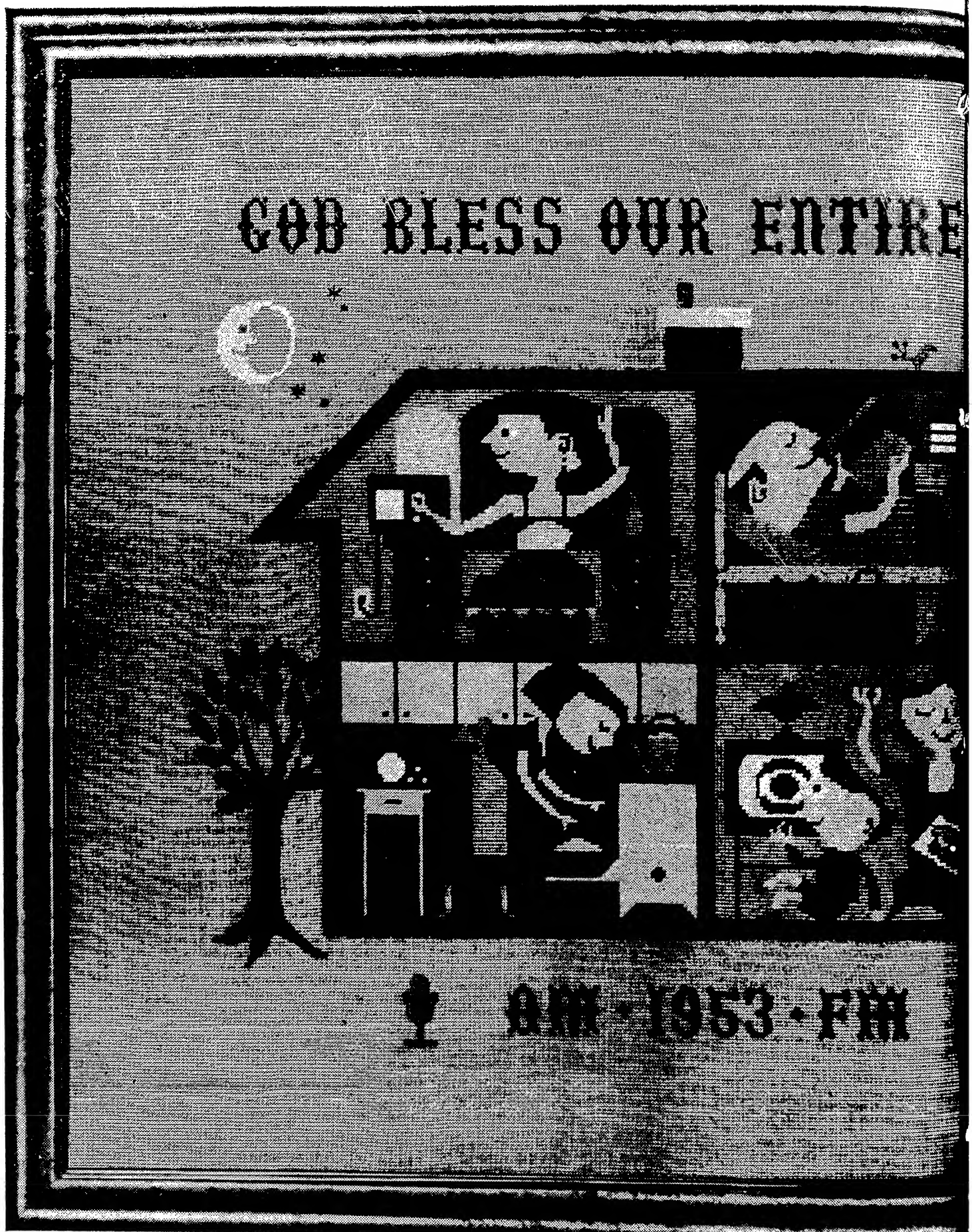
...and 16 associates who have been with us more than six years*

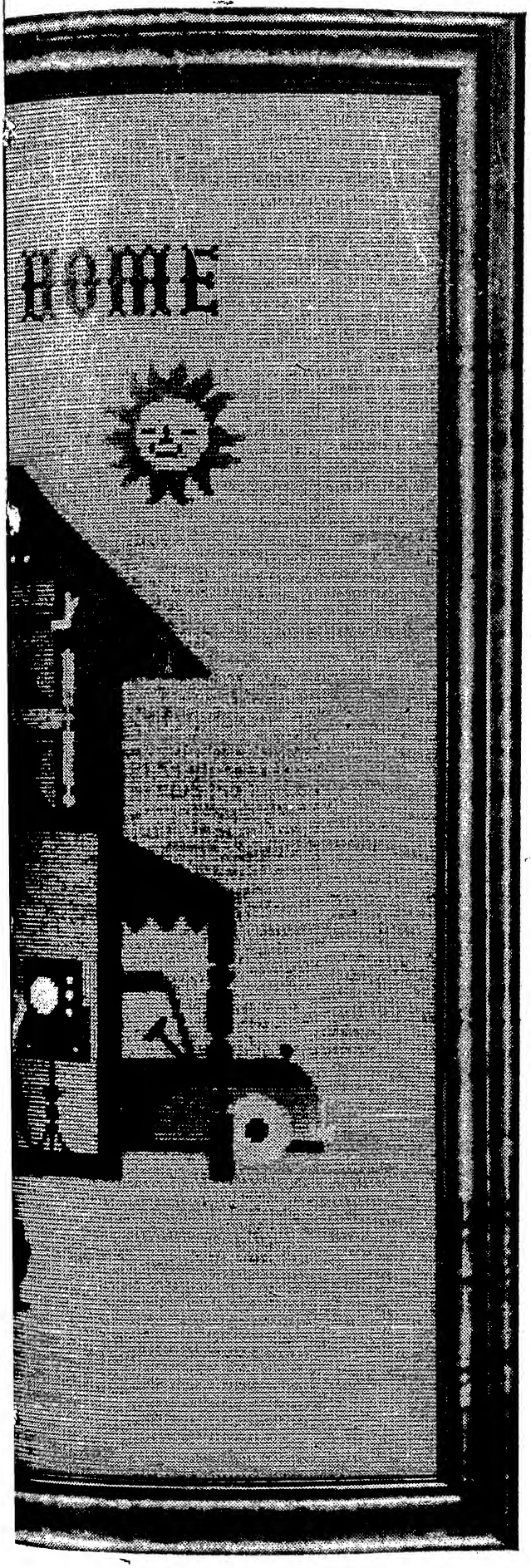
Moving to Our New Building May 1st

8321 Beverly Blvd. Los Angeles 48 York 6291

JOHN GUEDEL PRODUCTIONS

*All V.P.'s, naturally: Irv Atkins (15 yrs.), Walter Guedel (15), Eleanor Rowland (12), Jackson Stanley (11), Robert Dwan (10), Bernie Smith (8), Dorothy Nye, Martha Proudfoot, Marty Hill, Dick Pettit, Ed Mills, Martin Wark, Gene Rountree, Hy Freedman, Helen Whitwere and Ed Tyler.


GOD BLESS OUR ENTIRE
AM-1953-FM



Samplers of buckram and wool used to hang around the parlor.

Samplers of radio audiences also used to hang around the parlor—but like good statisticians, they too are changing with the times, because...

Of the 100 million new radios America has bought in just the last seven years, three times as many sets are now outside the living room as in it.

Some 20 million, for example, are now in bedrooms. 14 million in kitchens. And close to 25 million in that home-away-from-home, the family car. No other medium reaches out to so many people—no matter who they are, where they are, or what they're doing.

And even though listening to these 59 million "extra" sets has yet to be fully figured in, radio's cost-per-thousand still comes out the lowest of any media. So for any advertiser, the additional coverage—on the road and in the home—is gravy.

Everywhere there's radio. And most of it is CBS Radio.

CBS Radio is the only network ever to have all of the most popular programs, day and night. And because CBS Radio programs go into more homes (and get more hours of attention in both television and non-television areas) CBS Radio advertisers reach prospects at a cost-per-thousand rate that's 16% lower than on any other network.

If you're building your product a bigger home, shape your plans around the network *where America listens most...*

CBS RADIO NETWORK

Television Chatter

New York

Vincent McConnor moving to California in June, where he and **Fletcher Markle**, both exiting "Studio One," will continue to work for CBS as a team . . . **Robert Cummings**, having completed four "My Hero" telefilms in 10 days, in N. Y. last Saturday, on Berle show last night (28), and headed for the Coronation . . . **Paul Tripp** and wife **Ruth Enders** weekended at Newton, N. J. . . . **William Boyd** due in N. Y. May 4 for 10-day stay.

Johnny Dugan signed by NBC for its talent and comedy development project . . . **John Thomas**, announcer for NBC-TV's "Sightseeing with the Swayzes"... **Helen Halpin**, of NBC-TV's upcoming "Whoops, It's Daring" show, to wed **Frank McCarney** in Boston, May 16.

Rex Marshall signed as announcer for the Westinghouse CBS-TV "Freedom Rings" audience-participation series . . . **Joan Coopersmith** has rejoined CBS-TV as assistant to **Jerry Danzig** and **John Peyser**, producer and director of "Crime Syndicated" . . . **Maura Dooner**, TV and radio casting director of Dancer-Fitzgerald-Sample, married Saturday (25) to **Peter Marziale**, a non-professional . . . **Barbara Joyce** playing lead on NBC-TV's "Eye Witness" May 4.

Bishop Fulton J. Sheen gets the Advertising Club of N. Y. bronze plaque today (Wed.) for his DuMont "Life Is Worth Living" series . . . **The Mariners**, of **Arthur Godfrey**'s troupe, signed for a concert tour next season by Columbia Lecture Bureau, under management of veepee **Eastman Bloomer**. Tour starts in October . . . **Rose Tobias** handling guest shot arrangements for Knickerbocker's new "Talk of the Town" on WABC-TV . . . **Jack F. A. Flynn** named weekend manager at WPIX. He's currently program administrative assistant there . . . Trendex board elected **Mary Smith** secretary of the corporation, and re-elected **Edward G. Hynes, Jr.**, president and treasurer and **Robert G. Rogers** exec veepee . . . **Duncan MacDonald**, supervisor of women's and religious programming at DuMont, to participate in annual convention of American Women in Radio & Television in Atlanta this week. She's president of the N. Y. chapter . . . Announcer **Jack Gregson** became a member of the Million Mile Club, via piloting his private plane to and from assignments . . . **Ruth Warrick** joins the panel of "Where Was I?" on DuMont, replacing **Nancy Guild**, who leaves for Europe to join husband **Ernest Martin** for opening of his "Guys and Dolls" in London . . . Zenith Pictures threw a cocktail party Monday (27) celebrating opening of their new studios-offices.

WPIX newscaster **John Tillman** making the lecture rounds with a speech yesterday (Tues.) on TV's selling impact before the 55th annual convention of the American Ceramics Society at the Statler and a scheduled talk to the Brooklyn Council of the Boy Scouts of America tomorrow (Thurs.) at Brooklyn's Towers Hotel... ABC-TV will telecast a portion of the conference on adult education from York Junior College, York, Pa., on May 6 . . WPIX announced first two of the 13 Yankee road games it will telecast; they are night games against the White Sox from Chicago May 1 and the Indians from Cleveland May 5.

Charles C. (Bud) Barry, NBC programming chief, met one of his television stars for the first time last Thursday (23)—six and a half months after she has been on the air. Star is **Dr. Frances Horwich**, the schoolmarm of NBC-TV's "Ding Dong School" (which has a Chicago origination), who was in New York for her Peabody award.

Chicago

Bill and **Bernard Goodman** have taken over the production reins of WBKB's "Caruso Show" . . . NBC-TV's "Ethel and Albert" show in the 6:30 p.m. Saturday slot, thanks to bankrolling by Sunbeam Corp. . . . **Bob Donnelly** added to **Al Morey's** sales staff at Prockter TV . . . **Mitchell Lachman** back at **Bozell & Jacobs** ad agency after two years in uniform . . . **Jack Ryan**, former NBC flack, joined World Book Encyclopedia . . . Exveep **Alben Barkley** teleguesting on CBS' "Quiz Kids" and Mutual's "Down You Go" . . . The Leo Burnett Agency has renewed "Smilin' Ed McConnell and His Gang" for the fall telecasts . . . **James** and **George Anderson** severing a nine-year affiliation with packager **W. Biggie Levin** to start their own teevee bundle firm . . . NBC educational director **Judith Waller**, complete with broken wrist, in Gotham for the "Ding Dong School" Peabody award . . . WGN-TV's "Little Chinchilla Theatre" will feature a new batch of telepix dubbed "The Vigilantes Are Coming" . . . Manor House Coffee will bankroll the WNBQ Thursday eve 9:30 slot for 58 weeks starting May 21. Format replacing the "China Smith" telepix has not as yet been decided . . . The May 20th meeting of the Chi Television Council wil salute the Windy City network orginations . . . NBC newsman **Len O'Connor** will gab a tape and tele slide slot for WNBQ. Five minute TV vignet called "The City" adopts the format of the WMAQ "News on the Spot" . . . **Fran Allison** subbing on the April 27 telecast for "Welcome Traveler" host **Tommy Bartlett** . . . Model **Jo Hoppe** to enhance the scenery on the NBC "Welcome Traveler" telecasts . . . **R. Marlin Perkins** of WNBQ's "Zoo Parade" and "Mr. Wizard's" Don Herbert's swamp searching for snakes . . . Thursday night tabs for the "Tom Duggan Show" have been picked up by Borg-Warner.

Hollywood

Bob Davis' show tees off on KLAC-TV tomorrow night (Thurs.), with **Barbara Logan, Polly Darling** and the **Frontiersmen** also lined up. . . . "Stars on Stage," on KTTV, sliced from hour to half-hour and retagged **Art Baker-Frank DeVol** show . . . **Tennessee Ernie**, back from his date at the London Palladium, resumes on "Hometown Jamboree' on KLAC-TV . . . Producers **Phil Krasne** and **Jack Gross** tossed party celebrating first anni at California Studios, with guests including United Television Programs prexy **Gerald T. King**, UTP veepees **Milton Blink** and **Ben Frye** and ad manager **Monroe Mendelsohn** . . . Reps of newly-formed Nippon Television Corp. of Tokyo confabbed with UTP execs re product for Jap station now being constructed . . . **Judith Evelyn** inked for ABC-TV's "A Tale of Two Cities" May 3-10 . . . "Invitation Playhouse" on KLAC-TV sponsored by Beverly Hills Provision Co. . . . **Stuart Reynolds** to N. Y. on biz. . . . **Russ Severin** emcees KNBH's new "Knock Knock" twice-weekly show . . . **Hal Roach, Jr.**, back from biz trek in Gotham . . . "Draw-It," with **Frank Webb** and **Valerie Landon**, starts on KTLA this week.

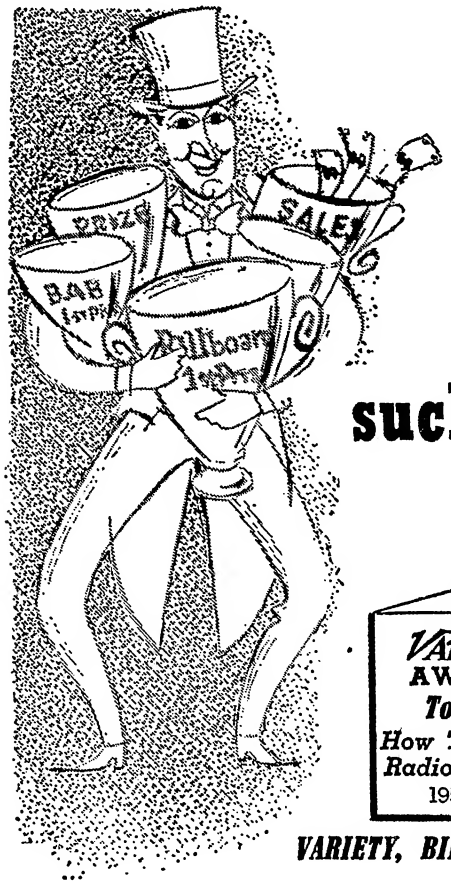
San Francisco

Personnel changes: **Phil Thornton** named KPIX studio manager ...**Mac Nishikida** to KRON films ...**Milt Frankel** back at KGO-TV after Army service...KRON transmitter supervisor **Bill Sadler** to KSTP, St. Paul, replaced here by **Rodger Woodruff** . .'. Cancelling: **Joe Verducci's** "Sports" show on KPIX . .Expanding: **Les Malloy's** KGO-TV matinee from four to five days a week...New shows in the making: **Judy Deane** in a once-a-week KGO-TV stanza called "Mr. 88."...**Jerry Bundsen** emceeing a new KGO-TV quiz idea, "Shoot the Works"..Comic **Harry Mimmo** capered through town after signing Columbia Pictures deal for pix shorts.

London

Max Bygraves turned down an offer from **Betty Hutton** in order to have his own BBC-TV show, which will have its first airing May 9. Script is by **Eric Sykes** and series will be produced by **Bill Lyon-Shaw** . . . **Robert Beatty** and **Dorothy Alison** head the cast of "Thanksgiving Day," a new comedy by **Roy Russell** to be beamed next Tuesday (5). **Leonard Brett** produces, and cast includes **Ruth Dunning** and **John Boulter** . . . **Alan Chivers** presented a special TV performance of "Three Cheers" before an invited audience at the London Casino Monday (27). Program featured **Vic Oliver, Wiere Bros., Jane Morgan, Page & Bray, Romano Bros., Canfield Smith & Snodgrass** . . . **Dobson & Young** return to television today (Wed.) in a new series, "Active Leisure," to be telecast from Manchester . . . Another new series, "Reggie Little At Large," starring **Desmond Walter-Ellis**, starts May 6. **Graeme Muir** produces and script is by **Godfrey Harrison** . . . **Peter Sellars, Joyce Golding, Harry Bailey, Billy Scott, Lita Roza** and **Ker Ben & Ly** have been inked for the next Music Hall program.

New Orleans—Total number of TV sets in use in the New Orleans metropolitan area as of March 31, 1953, was listed as 182,111 in a survey by the New Orleans Public Service, Inc. Sets sold in the area during March totaled 7,626.



such recognition must be deserved!

VARIETY AWARD *To WIP* *How To Run a Radio Station* 1952-53

The Billboard First Place Merchandising Adward 1952-53

The Billboard Third Place Audience and Sales Promotion 1952-53

B.A.B. First Place *To WIP* Radio Gets Results

VARIETY, BILLBOARD and the BROADCAST ADVERTISING BUREAU ALL AGREE ON ONE THING*

In 1952-53 no other station in Philadelphia (or in the entire nation) was so *unanimously* acclaimed as WIP for the three cornerstones of increased sales for advertisers: *Programming, Merchandising* and *Promotion.*

This is no news to our sponsors! Over 27% of them have been with us from 10 to 15 years. In 1952 more advertising was placed on WIP than ever before in our 31 years of service to Philadelphia.

We're proud of these awards because such recognition comes from results, and *results are what you get most when you buy WIP for your advertising campaign.*

***VARIETY SHOWMANSHIP AWARD**

"How To Run A Radio Station"

MBS WIP 610 KC 5000 WATTS

Billboard First Place Merchandising

Billboard Third Place Audience and Sales Promotion

B.A.B. First Place Adward and three Honorable Mentions "Radio Gets Results."

PHILADELPHIA'S PIONEER VOICE

7 OUT OF 11

of the thirteenth annual George Foster Peabody Awards went to NBC programs or stations. Traditionally, NBC has won most of the major honors in the radio and television field. And this year Peabody Awards for distinguished achievement go to:

THE STANDARD SYMPHONY
Radio Music

MEET THE PRESS
Television News

MISTER PEEPERS *and* **YOUR HIT PARADE**
Television Entertainment

DING DONG SCHOOL
Television Youth and Children's Program

VICTORY AT SEA
Television Special Award

RADIO STATION WIS
NBC affiliated station, Columbia, S.C.
Regional Public Service and Promotion of International Understanding

By virtually any test—acceptance by advertisers, size of audiences, popularity of programs, or recognition of distinguished achievement—NBC is clearly the leader in network radio and television. To advertisers this is a guarantee of success.

NBC

a service of Radio Corporation of America

From the Production Centres

IN NEW YORK CITY . . .

Mutual newscaster **Lyle Van** got a public service plaque from N. Y. Veterans of Foreign Wars . . . WNEW doubling ex-bandleader **Lucky Millinder's** air time, with an extra hour added Saturday night . . . Roney Plaza Hotel, Miami Beach, concluded negotiations with ABC for **Don McNeil** to originate his "Breakfast Club" there for one month next winter . . . **Helen Kruger**, former associate editor of TV Show mag, joined Friend, Reiss, McGlone agency as a copywriter . . . WOR's **John B. Gambling** in Florida taping interview testimonials for Plantation Estates, one of his sponsors . . . **Ted Gruenwald**, ex-William Esty, joined Doyle Dane Bernbach as radio-TV director . . . **Doug Beck** named Chicago assistant to **Terry Turner** in General Teleradio's promotion setup . . . Teleradio v.p. **J. Glen Taylor** presenting a cup to **Itha Doorhammer**, winner of Mutual's 4th annual "Girl of the Golden West" contest, on May 5 . . . **George Cueto**, Italian rep of WOV, N. Y., off to Europe Friday (24) on the Mauretania.

Harry Ollson, formerly with Warner Bros., N. Y., legal department, has joined the NBC legal department, to specialize in copyright problems. He takes over duties of **Theodore Kupferman**, who resigned to become attorney for Cinerama . . . **Selvin Donneson**, WWRL sales manager, to Europe this week for a three-week vacation . . . **Hal Korman**, WWRL announcer, back from a honeymoon at Daytona Beach. He wed **Dolores Conlon**, of Grey Advertising . . . **Myron Oppenheimer** has been appointed vice-president of Barry, Enright & Friendly Productions.

Frank Stanton, CBS prexy, vacationing in Europe . . . **Dorothy W. Donnelly**, formerly with N. W. Ayer & Son and BBD&O, now copywriter in radio-tele department of McCann-Erickson, Inc. . . . **John Derr**, CBS Radio sports chief, to Louisville this week for the web's coverage of the Derby . . . **Clifton Utley** of Chicago, **Pauline Fredericks** of New York and **Joseph C. Harsch** of Washington added to NBC radio network news commentators. . . . **Patti Pickens** (Mrs. Bob Simmons) out of retirement this week to sub for sister **Jane**, now telethoning for the United Cerebral Palsy Fund, on NBC's Jane Pickens Show . . . **John Thomas** currently heard as Earnest on CBS' "Young Dr. Malone" . . . **Charles E. (Ted) Maxwell**, ABC account exec for four years, joins Broadcast Advertising Bureau sales division May 15 . . . The **John Reed Kings** parents of a son, their third child . . . **John Lair** of CBS Radio's "Renfro Valley" to speak at the AWRT convention in Atlanta, Sunday (3) . . . **William Danforth**, Ralston-Purina Co. board chairman, on **Ed Murrow's** "This I Believe" Saturday (2) . . . **Alan Sands** and **Stan Dreiben** have taken over writing assignment of comedy quiz "Fun For All," featuring **Arlene Francis** and **Bill Cullen**.

Milton H. Meyers, president and general manager of WWCO, Waterbury, Conn., aboard the Constitution enroute to Naples for a vacation . . . **Joe Rosenfield, Jr. (Big Joe)** will be feted with a testimonial dinner tomorrow (Thurs.) at the Hotel Brevoort, celebrating beginning of his fifth year on N. Y. radio. Among guests will be **W. C. Handy** (Rosenfield is 1st v. p. of the W. C. Handy Foundation for the Blind), **Rube Goldberg**, **Pat Rooney** and **Sigmund Spaeth**, while **Harry Hershfield** will be toastmaster . . . Station Representatives Assn. reports that the number of stations subscribing to its "Crusade for Spot Radio" now totals over 200 . . . **Ed Casarella**, ABC artist, currently has an exhibition of his paintings at the Brooklyn Museum . . . **Oscar Brand**, WNYC folk singer, off to Europe last Monday (27) for a five-week tour . . . Yale U. station WYBC has invited **Ben Grauer** as feature speaker at annual banquet tonight (29).

IN HOLLYWOOD . . .

Johnny Grant back from Korea with taped interviews at Freedom Village with exchanged prisoners of war. He will play the tapes on his KMPC deejay stripper, perhaps the only recorded on-the-spot interviews to be made for a local station . . . **Tom Harmon** landed another show on KNX, with sports figures to undergo the Q. & A. routine . . . CBS building up the **Jo Stafford** musical stanzas with top-rated singing stars. **Dick Haymes** booked for three guestings . . . **Frank Barton**, biz manager of Lennen & Newell, in town to buzz **Ben Potts** on domestic problems . . . So. Cal. Broadcasters staged a fashion show for the visiting ladies to the NARTB convention. **Eddie Cantor** kept them chuckling . . . **Earl Hudson**, ABC veepee on the Coast, told Hollywood Ad Clubbers that radio will be given its just due in the network's revitalization . . . John Guedel Productions moves to its own building next week.

IN SAN FRANCISCO . . .

KSFO exuberant over its 2.3 average rating. In 1950, when this area had 28,000 TV sets, its average was 1.9. Now its radio voice bucks over 500,000 TV sets . . . **Glen Hurlburt**, blind pianist and local AFTRA president, joins the strengthened KSFO lineup, May 18, with a two-hour daily matinee platter-chatter-piano strip . . . **Bert Solitaire** opening his KRE "Open House" to guest jockeys from local schools . . . **Bruce Sedley** named new "Noodnick" of the KROW "Nick and Noodnick" team . . . **Mel Venter's** KFRC "Breakfast Gang" touring again. . . . **Wilt Gunzendorfer**, aide to Mutual's prexy, stopped by enroute from Gotham to Hollywood. Completely recovered from his spinal meningitis seige . . . KRON-FM music librarian, **Lucia Edwards**, fell and shattered an ankle. Temporarily replaced by **Joy Kent** . . . KCBS personnel changes: engineer **Paul Smith** to Hollywood network job . . . **Gerry White** to KCBS sales secretary post . . . **Wanda Ramey** voicing her KROW program from the California Spring Garden Show, Oakland.

IN CHICAGO . . .

Doctor's orders have precipitated the resignation of WCFL manager **Art Harre** . . . **Clifton Utley** to receive the Southwest Journalism Forum's award for his NBC radio reporting on May 2 in Dallas . . . **Harry Kopf**, NBC veep, in Passavant Hospital for recuperation following a minor infection . . . WLS National Barn Dance performers **Homer & Jethro** to do a benefit at the Great Lakes Naval Training Station May 7 . . . The ABC "Breakfast Club" is SRO on its eastern tour . . . Radio blurbing has come into its own with the awards given to teevee and radio selling by the Chi Sales Executives Club. WGN's **Earl Nightingale** is the recipient of the club's plaudits for an outstanding radio sales performance . . . WLS' "School Time" will be heard in Korea—courtesy of a request by the State Dept.'s International Information Administration . . . **Maggie Frye**, ex-WIND librarian, switching to WCFL . . . **Thomas Paxton** promoted to general manager of Hallicrafters, radio equipment manufacturers, via a district sales topper berth with the company . . . WMAQ's femme commentator **Elizabeth Hart** and hubby Louis Roen to Naples, Fla., for a two-week hiatus . . . **Frank P. DeLay** appointed personnel chief for Zenith Radio.

IN MINNEAPOLIS . . .

Butter-Nut Coffee has renewed the **Bob DeHaven** WCCO show to April 24, 1954 . . . **Frank Buetel** moved from WDGY to WTCN to handle sports . . . **Barney Gross** an addition to the WCCO radio staff, working in merchandising and booking talent for personal appearances . . . Freelancing on radio and TV, gabber **Frank Butler** boasts a total of five TV and radio shows . . . Minneapolis Lakers' management has agreed to permit telecasts of the professional basketball champs' next season's home games if 20,000 pairs of tickets at $5 each can be sold in advance, assuring $100,000 advance sale. Chamber of Commerce's sports and attraction committee has agreed to participate in campaign . . . WCCO radio news bureau was on hand at Stillwater state prison with a mini-tape recorder at time during prisoners' rebellion when inmates staged their wildest demonstration, and tape recording, along with taped interviews with prison officials, went on **Cedric Adams'** and several other news shows . . . **William Sadler** named KSTP-TV and radio chief engineer, succeeding **John McMahon**, who resigned . . . Minnesota state legislature, after reducing state tax on boxing admissions from 10 to 5%, passed measure levying 5% tax on previously untaxed radio and TV receipts from such events . . . **George L. Helenisak**, WCCO-TV St. Paul representative, named director of Saintpaulites, Inc., one of city's principal civic groups . . . KUOM, U. of Minnesota non-commercial station, won top award from American Exhibition of Educational Radio and TV programs for its show "Old Tales and New" in its group in the program category. Show

(Continued on page 48)

TV DRAMA MUSIC SCORE TO GET SYMPH BOW

Ralph Norman, who wrote a special score for the ABC-TV production of "Justice," the Paul Douglas-Lee Grant starrer that opened the "ABC Album" series, has expanded the score into a symphonic tone poem to be titled "Justice."

It'll receive its first performance May 4, by the ABC Symphony, on the radio network's Monday night "American Concert Hall." Norman also composes and conducts for other ABC shows.

See FCC Probe

Continued from page 26

commercial TV in Milwaukee if the channel would go to the city, which has an educational application pending before the FCC and has the funds on hand to build. Problem has patronage aspect, too, since McCarthy is a senator from Wisconsin.

Single-Station Market

Milwaukee is one of a number of single-station markets, with WTMJ-TV, owned by the liberal Milwaukee Journal (competitor to Hearst's Milwaukee Sentinel), the only video outlet on the air. Only one other commercial VHF channel (12) is available and it is likely to be some time before hearings are held on applications contesting for it. However, radio station WCAN recently received a permit to build a UHF station.

Hearst efforts to have the channel declared commercial were turned down three weeks ago by FCC in a decision in which Comr. (now Chairman) Rosel Hyde dissented on the ground that the Commission should not have so acted without reexaming the whole allocation picture in Milwaukee. However, Hearst has petitioned the Commission for reconsideration of its denial and action on the petition is expected next week.

McCarthy's session with Walker and Merrill is believed in some quarters to have been a move to stall FCC action on the city of Milwaukee application until Doerfer came in to take Merrill's place and Walker was relieved of the chairmanship. Doerfer was endorsed for the FCC before the Senate Commerce Committee by Sen. Alexander Wiley (R., Wis.) as a man who will not yield to "pressure."

Doerfer's stand next week on the Hearst petition and the city of Milwaukee application should tell.

1st TV Station in N.H. To Get Rolling in '54

Keene, N. H., April 28.

First tele station in New Hampshire is expected to be in operation here the first of next year.

WKNE-TV has been authorized by the FCC to established a 24,000-watt outlet with 436-foot antenna to cover areas in western N. H. and eastern Vermont.

It was also revealed that the Granite State Broadcasting Co. has applied to the FCC for channel 37 in Claremont, where the company operates radio station WTSV and WTSV-FM.

At present, New Hampshire's TV reception is confined to the lower half of the state, where thousands of rooftop antennas help to pull in programs, principally from Boston stations, for the "fringe" area.

Now starring on NBC's
ALL STAR REVUE
Saturdays, 8-9 P.M., EDST
Mgt.: William Morris Agency

OFFICE SPACE FOR RENT

Talent Mgr. has furnished three-room suite to share at 565 5th Ave., WNEW Bldg., New York. ELdorado 5-1540.

ATTENTION TV PRODUCERS!

WATCH

"The Ascent of Alfred Fishkettle"

LUX THEATRE, CBS-TV April 30th, 9 PM

FOR

Scripts, Comedy or Drama that are DIFFERENT

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FRANCIS BETHENCOURT

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PLaza 7-2230

CREATIVE TV and RADIO UNIT AVAILABLE

WE ARE PRODUCERS, WRITERS AND DIRECTORS OF ONLY SUCCESSFUL SHOWS, PROGRAMMING THOUSANDS OF EXPOSURES. FRESH IDEAS . . . FRESH THINKING . . . FRESH PROMOTIONS. MERCHANDISING, SELLING, CLIENT CONTACT, CUSTOM PROGRAMMING. WE'LL MATCH ANY TV AND RADIO DEPARTMENT ANYWHERE.

TVideO, Inc.,

225 WEST 57th STREET, New York City

PLaza 7-5390

"Taint so, Variety! not if..."

"this is a WALT FRAMER production"

WALT FRAMER Productions

America's Leading INDEPENDENT TV Producers

123 West 44th Street New York (36) N. Y.
PLaza 7-0800

Tele Followups

Continued from page 32

play concerned itself with Hylton's attempts to get the letter back. He did, and all ended happily.

Hylton has shown a good deal of improvement in his thesping of late. Youngster handled his role with intelligence and savvy, and should go far. Jostyn was excellent as the conscience-ridden Governor. Miss Ralston tended to overplay in a part that, because of its lack of credibility, called for much more restraint. Miss Grant was electric in her scenes as Hylton's faithful girlfriend.

Bit of a welcome surprise was the playing of Warren Wade, show's producer (and WOR-TV general manager) as the gangster. He moved into the part at the last minute, and did a solid job of putting it over. Other roles, handled by John Harvey, Peter Hobbs, Frank Twedell and Alexander Campbell, were well done. Gene O'Sullivan's camera direction was highly mobile. making good use of the two sets. *Chan.*

A once-weekly "Talent Showcase" segment was added Friday (24) to Kate Smith's hour-long, cross-the-board NBC-TV daytimer. Half-hour shot spotlights comparatively unknown professional entertainers making their tele bows. A $500 cash award is given to the performer who cops top audience approval. However, it's emphasized that talent showcased on program receive payment for going through their respective stints.

Initial segment impressed as being no different than other shows of a similar nature, except that in this case the performers have previously been employed professionally. Effectiveness of stanza will depend on the calibre of entertainers spotlighted. Teeoff card was made up of Tony Starman, tap dancer; Phil Ramone, violinist; Evie Lynn, ballet dancer, and Jose Duval, singer. Starman's terping drew the prize money. However, the quartet of entertainers failed to come up with anything of an exceptional nature.

Incidentally, conversation between Miss Smith and guesting talent could be on a more adult level, as some of the questions tossed off by the former would be more appropriate if targeted at juves instead of those who've already passed the teenage mark. *Jess.*

A sprightfully little old Irishwoman from Fairbanks, Alaska, took over last Wednesday's (22) edition of NBC-TV's "This Is Your Life," lock, stock and barrel, to the extent of making even the suave but extrovertive Ralph Edwards lose his ever-present equanimity.

The lady, considered something of a saint up in Alaska, according to the testimony of her friends on the show, was named Eva McGowan, and reversing the form of the usual subjects on the program, she simply took over the proceedings from Edwards, not in the least perturbed by the fact that it was her past being exposed.

She sang songs, insisted on telling stories, shook her finger back at Edwards when he tried to get back into the normal course of the show and get everything in the allotted half-hour, and just about stole the show.

Her stories of her life in Alaska ran the gamut from christening her flock of hens after her best friends to the story of how she got a bridal suite for a pair of newlyweds at the last minute on their wedding night. Testimony of her work came not only from her friends on the program, but via a tape on which the Governor of Alaska named her the Territory's offical hostess.

All in all, this Eva McGowan gave Edwards and the audience a program they'll never forget. *Chan.*

Eileen BARTON

Latest Coral Releases
"POT LUCK"
"PRETTY GIRL MILKING HER COW"
Dir.: MCA

Mutual Names McVarish To New Promotion Post

Mutual last week named F. Carleton (Sandy) McVarish to the newly-created post of director of audience promotion and merchandising. McVarish will be largely responsible for the duties formerly handled by promotion director Hal Coulter, who left the network two weeks ago.

McVarish was formerly manager of audience promotion for the web, prior to which he was director of merchandising and research for the Yankee Network for 14 years.

Reading, Pa.—Thomas E. Martin, general manager of WEEU-AM-FM-TV, local station, was named co-winner of the Syracuse U. Radio and Television Centre Alumnus of the Year award at Syracuse, N.Y., Wednesday (22).

Mpls. Station's Unique Tie With College on Longhair

Minneapolis, April 28.

Through a unique tieup with U. of Minnesota non-commercial radio station KUOM, local commercial station WDGY is endeavoring to overcome the handicap created by the fact that it's sans network affiliation and has plenty of network competition.

From 9:30 to 10:30 p.m. nightly, it has KUOM, which is off the air at such time, feed it recorded programs of symphony and other classical music. The response has been exceptionally good, the station having had many orchids tossed to it by dialers, according to Swanee Hageman, WDGY general manager.

Hageman thinks WDGY has been able through this type of program not only to provide musical variety by varying the usual pattern of popllar stuff, but also to grab off some network listeners. On its part, KUOM believes it's performing a public service by helping to cultivate a taste for "the better things" of music among mid-evening radio audiences usually given a steady diet of hit parade tunes.

Mutual Corrals Pubs, Pix, Even Politicians For Hoopla on Oaters

Mutual has set the week of May 10 for its annual "Western Week" promotion. Event, designed to promote the web's oater programs, will get a multi-pronged spread via films, book publishers, politicians and retailers.

Web has set two series of special programs to plug the promotions, a series of five quarter-hours titled "Heroes of the West" and a cross-the-board strip called "Rodeo Quiz." It's tied in with Paramount Pictures' upcoming "Pony Express" in a deal under which stars Charlton Heston and Rhonda Fleming will make guest appearances on net shows and special spots to plug both the promotion and the pic.

In the publishing field, Bantam Books will distribute some 15,000 three-color posters, while another of the soft-cover publishers, Dell Publishing, will circulate 10,000 two-color posters. McCall's, American Weekly, Random House and Gunsmoke will also participate in the campaign.

Governors of western states will officially designate the week as "Western Week," while Vice-President Richard Nixon and Secretary of the Interior Douglas McKay have announced their support. Bond Stores and a number of other retailers will use point-of-sale display material for the event.

Marion, O.—Arthur L. Martin, formerly with WIZE, Springfield, and WING, Dayton, appointed commercial manager of WMRN here.

Inside Stuff—Television

DuMont's "Dark of Night" on-location television show is practicing the adage of "don't bite the hand that's feeding you," despite the fact that the hand has stopped feeding. Sustainer, which is being cancelled after its Friday night (1) broadcast, will originate then from the East Paterson, N. J., plant of DuMont Labs, the net's parent company.

Latest example of what keeps the airlines happy is furnished by Joe Bolton, WPIX, N. Y.'s, weather announcer. Bolton does a twice-nightly, five-minute weather report on WPIX, with the exception of Wednesdays. Then he flies to Chicago to host WNBQ's "Curtain Time." Bolton returns to N. Y. in time for his Thursday show. Guy LeBow subs on Wednesdays.

RCA Victor's educational division has published a free booklet containing a complete analysis of estimated equipment and operating costs for educational television stations. In addition to analysis of costs of UHF and VHF stations, ranging from low-powered, simple studio setups to more complex operations, booklet also provides complete station layout and sample floor plan for the smaller type of station.

Miami U.'s radio, television and film department has altered its curriculum for the fall to add six new courses. School now offers 20 courses in the media, with 14 combining instruction in two or all three media. New courses include "TV Production and Direction," "Film Production and Direction" and "TV News." Others of the new courses are in the "content" category and discuss programming, and theory of mass media.

Belmont Park Race Track is installing a DuMont closed circuit television setup for its spring meeting starting May 6. Track used the same setup last year. Circuit is used by track officials in helping determine close decisions and rule infractions, and is also used in jockey dressing rooms.

Sen. Johnson

Continued from page 36

TV sets now in use can be doubled "in the relatively short future," with the investment in sets amounting to $8,000,000,000 of "new business."

With its present staff of examiners, Johnson said, it will take FCC five years to process its application backlog. The result, he added, will be a "new freeze" on station construction.

FCC Chairman Rosel Hyde emphasized that the appropriation for the additional staff would be an "investment" rather than an expenditure in that it would repay itself many times in the form of taxes from new stations, TV dealer enterprises, and manufacturers excise taxes on sets.

His testimony led Sen. Leverett Saltonstall (R, Mass.) to inquire regarding the possibility of charging broadcasters fees to finance FCC operations. Hyde said he preferred not to take a position on the question, but that he would be more disposed to the idea if the collections went to FCC rather than the Treasury where they go into the Government's general funds. He added that the whole subject is under study by the Budget Bureau.

PRIZED MUSIC KUDOS TO WBAL'S 'MISSING' SHOW

Baltimore, April 28.

Archdale J. Jones, conductor of "Key to the Missing" program on WBAL here, was in N. Y. last week to be kudosed with a prize "president's citation" by National Federation of Music Clubs. Award praised him for "broadcasting good music, poetry and art during the long hours of the night."

Jones claims his was the first music-through-the-night longhair stanza. The 1:30 to 5 a. m. program was launched Dec. 11, 1952, brainwave of D. L. (Tony) Provost, v.p. in charge of Hearst AM-TV projects. Besides playing longhair disks and reciting Shakespeare, Jones continues a practice he started on WOR, N. Y., and DuMont, namely, tracing and rejoining missing persons.

News wire services have carried five human-interest stories about couples he has reunited. Next week he'll announce the reuniting of a 19-year-old sister in Long Island with her 32-year-old brother in Falsom, Pa., separated since their mother died of cancer years ago.

Cleve. Jock Hurt

Cleveland, April 28.

Alan Freed, disk-spieler, was seriously injured when he fell asleep at the wheel of his car while driving home from a late-hour shellac stint.

Pending recovery from internal injuries, Larry Krupp and Burt Dilson are taking over Freed's three-hour, Monday-through Saturday WJW stanzas, while WXEL staffers are filling in on daily film pitch.

Seattle's KMO-TV Names Tuell as Exec Director

Tacoma, April 28.

Gordon H. Tuell, former chief announcer at KIRO, Seattle, and a TV director last four years at WRGB-TV, Schenectady, N. Y., has been named executive director of KMO-TV here by manager Jerry Geehan. Tuell takes over in May to prep for KMO's air debut July 15.

Geehan also announced that Tess M. Williams, film director at WOI-TV, Ames, Ia., will join the KMO staff in same capacity.

Tuell, originally from Tacoma, was at KIRO for nine years, four of them as chief announcer, and was at one time president of the AFRA local in Seattle.

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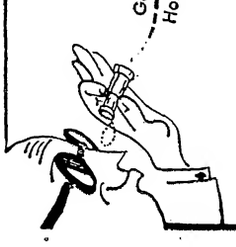

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Inside Stuff—Radio

One list of released American prisoners of war was a clear NBC radio beat. On the night of April 22 (Wed.), Morgan Beatty, for the "News of the World" show, called Wilson Hall, NBC correspondent in Panmunjom, who immediately read off names of 14 Americans released by the Communists that morning. The Associated Press ran the list with NBC credit.

WXKW, Albany ABC affiliate, has completed a 22-minute color-sound film on operations of a local radio station, titled "Radio USA." Film, which is to be released free to civic, church and educational organizations in the Albany area, shows broadcasting techniques, explains commercial sponsorship and takes the viewers on location for remotes. Pic was produced by Stephen R. Rintoul, president of the station, written and directed by staffer Walter J. Maxwell.

WNEW, N. Y. indie, is employing a novel method of plugging one of its own shows and at the same time helping to raise funds for a worthwhile cause. Station is spotting a version of "Doggie in the Window" by three little blind girls who appeared on the program's "World of Sound," using the record to plug contributions to the N. Y. Institute for the Blind, children from which appear on the show. Recording came about by accident, when Roy Ross, station's musical director, asked the kids to sing something before the show went on the air, in order to keep them busy. He liked their song so much he taped it, had the station add the fund-raising announcement, and it's now a regular spot announcement. Incidentally, station had to get air clearance from song's publishers, Santly-Joy, which was immediately granted.

Newark, N. J., Board of Education has divorced its radio-television activities from its Department of Libraries and Visual Aids and set up an independent department under the direction of Marie C. Scanlon. She will be in charge of board's FM station, WBGO, and all tele activities. In case of latter, board has prepared several shows which have been presented over WATV in Newark. Move was made, according to Superintendent of Schools John S. Herron, "because of the increasing importance of mass communications in education."

FCC Nod To Northeastern On Fort Wayne UHF Ch. 33

Fort Wayne, April 28.

Federal Communications Commission Examiner Fanny N. Litvin recommended last week that the Northeastern Indiana Broadcasting Co., Inc., which operates WKJG, be awarded the Channel 33 UHF television station in Fort Wayne. She suggested that the competing application of News-Sentinel Broadcasting, Inc., operator of WGL, for the same application should be denied.

In a summary of her 72-page decision, Miss Litvin said that after a careful review of the entire record, it was felt that granting of the application to Northeastern would "better serve the public interest, convenience and necessity." The decision was based on eight factors, with the examiner ruling there was no choice between the applicants on five of the eight factors.

Unless an appeal is filed within 20 days, the decision would become final after 40 days. Should the decision be appealed, it would be subject to review by the entire Commission.

Louisville—Sandy Sanders, production supervisor for television at WHAS-TV, has resigned to join Mitchell-Werbell Agency, where he will take over post of radio and TV director.

CBS Plans Expansion

Continued from page 30

will cost $11,150,000 in equipment and capital expenditure, with $2,100,000 already spent on each of the TV installations in Toronto and Montreal. Some $950,000 has been initially spent on the Ottawa station to insure service commencing with the Coronation.

With operation promised later this year, CBC capital costs are: Vancouver, $1,700,000; Winnipeg, $1,300,000; Halifax, $1,100,000. A new French-language transmitter for Montreal will cost an additional $560,000, plus an additional $425,000 each for Toronto and Montreal on increased production facilities. (At present, Montreal has only one transmitter for English and French TV programs, with both language groups currently complaining that there are too many English and/or French programs being presented.) On federal government loans, CBC-TV construction expenditure has totalled $8,000,000 this year, with a further grant of $4,375,000 for construction purposes now before Parliament.

On development of TV in Canada, the basic problem is whether advertisers in this country will use live Canadian material or adopt the less costly procedure of obtaining Canadian rights to American programs. With CBC paring close to the bone but seeing some $7,000 for separate outlays on Canadian-produced TV programs (as compared with the huge outlays in the U. S.), Dunton points out that independent TV operators will face enormous financial difficulties in the use of live Canadian talent meeting the CBC's professional standards in effective programming proportion under the CBC policy. The CBC will provide indies with 11 hours a week of CBC programs —free on sustainers but billed on % revenue of sponsored series; but the economic pressure to use films and U. S. material will be a heavy item on indie TV station budgeting, said Dunton.

CBS-TV Signs Kurnitz

Harry Kurnitz, Hollywood screen-writer, is latest addition to the CBS-TV creative board being formed by Hubbell Robinson, Jr., the net's programming veepee.

Other writers in the Robinson group are Sally Benson, author of "Junior Miss" and "Meet Me in St. Louis," and playwright Ronald Alexander.

NARTB Display

Continued from page 27

tops Jules Verne at his best; the film and program services, transcription companies and the station reps dangling more product than ever came out of a Hollywood pix studios' conclave. Even the AT&T is here to lay out a model coaxial cable.

Some of the equipment exhibits the almost staggering in inventiveness. RCA shipped out via a convoy of trailer trucks complete transmitters, literally converting the Biltmore gallery into three separate television stations. Philco, after weeks of operation on the scene, is unveiling its widely-heralded film scanner to feed film electronically, and is packing 'em in. Bing Crosby Enterprises' video tape recorder, while still awaiting last-minute refinements, has its engineering staff on hand to reproduce video signals on tape, and the scheduled discussion of the system by Crosby's chief engineer, John T. Mullin, is one of the major SRO attractions of the convention.

The convention "language" is as unconventional to oldtimers as the visual displays. For the talk is all about "film scanners using continuous film motion," "development of the station camera," "electric standby units," "high efficiency AM radiation from high TV towers," "TV performance measurements," "contouring of antenna patterns," not to mention 3-D television and "conelrad."

These are the facts of broadcasting life today, and everybody wants in for the kill.

Welcome Mat

Continued from page 28

11:30 a.m. period cross-the-board, but declared it could only handle three days per week. Groups in New Jersey and Connecticut were offered time but didn't accept. In the fall, same offers will go out again, plus new collegiate arrangements as they are worked out.

Station's stake in educational programming is not a commercial one, says Larson, although he sees possibilities of some remuneration after a time.

Up to now, programming has been directed at out-of-school audiences at out-of-school time, with the exception of shutins and hospital cases. In the latter instance, Larson says, programs have done quite well. But once the schools install television sets, they'll be doing a lot of in-school programming.

Larson indicated that budgetary problems make installation of sets in public schools highly difficult at this time, but pointed out as an example of what can be done the case of Philadelphia, where the Parent-Teachers groups raised funds for installation of sets. At any rate, Larson says, when the schools do install sets, WPIX will be ready to increase its programming to supply in-school shows.

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TV GUIDE

Published and edited on a platform of Service to Television!

Spot Biz Zooms

Continued from page 29

Fels Naptha, Minute Maid, Minute Tapioca, and Sunkist Oranges.

One reason for the "exceptionally good" spot outlook this summer is explained by Reginald H. Rollinson, director of advertiser relations for the Station Representatives' Assn. He has found that many ad agencies are testing spot in one to 15 markets for new advertisers, with a view to determining the wisdom of saturation buys.

"I know of one advertiser who tested spot in one city two months ago," Rollinson said. "He's now in 34 markets and plans to continue for the summer."

Herbert Claussen, timebuyer for Ruthrauff & Ryan agency, N. Y., said several of his clients, taking no chances of a lack of availabilities, had already skedded summer spot lists. Among them are Lipton's Frostee, which will be in 130 radio and TV markets in June, and Bosco Milk Amplifier, which will use TV announcements in 30 markets.

Grab Up Franchises

"Morning radio availabilities have become prime A time, because there's such a rush on afternoon and evening TV spot in video markets," Claussen believes. "Afternoon TV announcements are rapidly becoming few and far between. It's now hard to get, and hold onto, a good broadcast property."

Lee Curlin, timebuyer for William Weintraub agency, N. Y., expounds the notion that bankrollers are currently booming spot buys to keep up with the competition. One of his clients, Revlon, is skedding a spot TV campaign in 39 markets for White Sable cleansing cream and Moon Drops skin freshener, presumably to keep abreast with Helena Rubinstein products, now heavy for the first time in spot TV. Another client, Blatz Beer, is prepping a particularly heavy spot TV campaign, via announcements and half-hour programs, to maintain its position among rival beers who have recently foamed into a spot TV binge.

Timebuyers at McCann-Erickson agency, N. Y., report a flock of bankrollers are prepping summer spot schedules well ahead of the usual time. Among them are Lehn & Fink, skedding a night and day TV summer spot campaign in 40 to 45 markets for Etiquette cream deodorant, and Junket Foods going in heavy for summer radio announcements and participations for Junket Sherbert Mix and Freeze Mix. Borax and Boraxo are still using the half-hour "Death Valley Days" in 60 TV markets, and are still mulling summer plans. Congoleum-Nairn will return to its TV pioneer, Dave Garroway, to participate on the "Today" show for four to eight weeks in May, and will supplement it with TV spot. Nabisco is skedding a heavy summer radio campaign, and will spread its cracker messages in at least 60 TV markets.

Donald Cooke, prez of Donald Cooke station reps, doesn't know why spot is booming, except to exult, "My cup runneth over. I've never seen both AM and TV spot business so exceptionally good."

Cooke believes a source of the flourishing trade may possibly be attributed to bankrollers expanding their advertising appropriations, in the manner of Hood Chemicals infiltrating Florida with spot radio messages and Campbell's Soup launching a summer spot TV campaign. The old reliables, the automotive supply and the soap companies, are splurging especially in spot. Among them are Kaiser Frazer in spot radio, along with Esso, Standard Oil, Continental Oil and Roots Motors, plus Lux and P & G.

Cooke, who represents CKEY, Toronto, CKVL, Montreal, CKOY, Ottawa, CKY, Winnipeg and CKMO, Vancouver, also finds that U. S. TV network bankrollers are increasing their spot buys in Canadian radio. Gillette Razors, via the Maxon agency, is beginning to splurge heavily in Canadian AM spot, as is Campbell's Soups.

A spokesman at the Katz station reps pointed out that "spot radio business looks as though it will exceed last summer's, and that was one of the best we've had in years." As a sign that business was perking up, he pointed out that Wildroot was back in spot radio, and Vitalis was mulling a heavy summer schedule. Other bankrollers who've been buying well into spot AM include Masland Carpets, Florists Telegraph Delivery Service and 666 Cold Remedy.

Donald Quinn, timebuyer at Doherty, Clifford, Steers & Shenfield agency, N. Y., pointed to Feenamint and Chews, in 100 markets with AM spot, and Minute Rub, of Bristol-Myers, prepping a good-sized radio announcement campaign, as indications of brisk trade.

"All signs," said Quinn, "show that you'll have to get your availabilities early, if you don't want to get lost in the rush for prime summer spot time."

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Solons Deal Body Blow To U. of Ill. TV Station

Chicago, April 28.

The U. of Illinois' proposed educational TV station was dealt a legislative blow at the state capitol in Springfield, April 22. House majority leader Franklin U. Stransky introduced a bill which would prevent any state-supported educational institution from spending funds for a tele station. University intended to use funds from the state budget for the construction of a teevee outlet. State House of Representatives is now considering a bill which asks for a $2,000,000 stake for the Chicago public schools and the unversity's TV stations.

The Taxpayers Federation of Illinois, an organization of business and industry seeking a reduction of state taxes, were the successful lobbyists in inducing Representative Stransky to introduce the bill. A successful block by Representative Dillavou, university spokesman, prevented Stransky from expediting the bill past the necessary committee hearing.

Odds favor the TFI bill at present. Aside from Gov. William Stratton's disapproval of the bill favoring university appropriations, the university legislation was thrown for a loss when the Senate executive committee approved a measure which created a commission to study the educational television situation. The committee is to report to the legislature in 1955.

New Peak in Religioso Programming on L.A. TV Stations With 12½ Hrs.

Hollywood, April 28.

A new peak in religioso programming has been reached on the seven L.A. television stations, with a steady increase the past year, to point where there are now 12½ hours of such shows weekly on the channels, with seven hours and 45-minutes of that time sponsored. Figure for bankrollers would be higher, except for policy of some stations, such as KTLA and KNXT, to nix bankrolling of religiosos, playing them as public service.

Outdistancing all other channels is KECA-TV, which has six hours, 45 minutes of such programs, and all that time is sponsored. Programs are "Inspirational Guest Hour," two hours, 15-minutes, participating; "Church in the Home," one hour, American Soul Clinic; "Faith for Today," 30-minute, Faith for Today, Inc.; "Travelcade of Youth," 30-minute, American Christian Crusade; "Hour of Decision," 15-minute, Billy Graham Evangelistic Assn.; World Church, hour and 45 minutes, the Rev. O. D. Jagger.

Next on the religious roundup is KTTV, which has two hours and 45 minutes of such programming, with 1½ hours sponsored. Shows are "Youth on the March," 30-minute; Victory Baptist Church, 30-minute; Bishop Fulton Sheen, 30-minute, Admiral; "What One Person Can Do," 15-minute; "Great Churches of the Golden West," one hour, Inglewood Park Cemetery.

KTLA, which nixes bankrollers for the shows, has the 15-minute "Televespers," and "In God We Trust," which runs an hour. KLAC-TV has "Thought for a Day," a daily five-minute program, plus one-minute spots for groups such as the National Council of Churches. Channel will not sell time to churches, donates instead.

KNXT's lone religioso is "Light of Faith," half-hour show not open for sponsorship; KNBH has "Frontiers of Faith," 30 minutes, and "Sunday Service," 30 minutes, while KHJ-TV has 15 minutes. "The Christophers," sustaining and not open for bankrolling.

Whelan Expands 'Date' To Cross-the-Board

Whelan Stores is expanding its twice-weekly "TV Dinner Date" on WOR-TV, N. Y., to a cross-the-board status this week. Program replaces on Monday, Wednesday and Friday Coca-Cola's "Do You Want to Be a Star," which started its hiatus.

"Dinner Date" stars Florence George (Mrs. Everett Crosby) and Ziggy Lane.

From the Production Centres

Continued from page 44

is resigned for in-school use by primary grade pupils. KSUD, U. of South Dakota station, also copped an award, its "Candy Cane Lane" program for out-of-school listening doing the trick.

IN BOSTON . . .

WNAC-TV upped its power from 26.6 kw to 220 kw over the weekend. Increase was slated to become effective about two months ago, but was set back when the $80,000 antenna toppled to the ground while being set into place . . . **John D. Maloy** has been appointed production supervisor of WNAC and the Yankee Network . . . Latest figures released by WBZ-TV and WNAC-TV show number of TV sets installed in homes at 1,043,130, an increase of 13,979 during month of March . . . Due to serious illness in family, **William Cody** has resigned as merchandising rep at WEEI and has been replaced by **Richard P. Luetters** . . . WEEI's **Priscilla Fortesque** plans to fly to Glasgow May 16 via BOAC, ultimately winding in London for the Coronation.

IN PITTSBURGH . . .

Hank Stahl resigned from WDTV staff to become program manager of WSAZ-TV in Huntington, W. Va. . . . Radio singer **Bette Smiley** has gone home from St. Margaret's Hospital after undergoing surgery . . . Keps Electric Co. will pick up the tab for **Johnny Boyer's** late-night, across-the-board sportscast, Monday through Saturday, on KDKA . . . **Ernie Stern** in town beating the drums for Don McNeil's Breakfast Club broadcast from Syria Mosque here May 7. Every ticket was gone in first wave of mail to WCAE . . . **Harold Lund**, general manager of WDTV, in Hollywood for NARTB convention. He has relinquished delegateship to Variety Club international meet in Mexico City middle of May and **Al Weiblinger**, first alternate, replaces him. Other delegate will be **I. Elmer Ecker**. Tent No. 1 is also to be represented by chief barker **Carl Dozer**, sales manager of WCAE, and his predecessor at Variety Club, **Bill Finkel.**

IN PHILADELPHIA . . .

WIP's **Mac McGuire** and his Harmony Rangers guested on Wilson Line's opening cruise down Delaware to Baltimore (26) . . . WFIL announcers **Jerry Grove, Jim McCann** and **Allen Stone** will serve as narrators for mammoth 1953 March of Scouting Pageant at Philadelphia's Convention Hall . . . Broadcaster **Laraine Day** in for guest appearance at Wanamaker Store (21) to promote fashion show . . . **Jack Steck**, program director of WFIL-TV, is back as emcee of Woodside Park's Sunday talent show "Starlet Stairway." Latter half of show is broadcast over WDAS . . . **Jim Leaming**, WIP sports director, was honored at closing ceremonies of Education for Blind Week, receiving parchment scroll in Braille from group of blind athletes . . . WPEN's singing deejay **Bud Brees** has formed organization for purpose of packaging radio and TV shows, personal management promotion and songwriters service, opening midtown offices . . . The Television Assn. of Philadelphia has elected **Franklin Roberts** as president, succeeding **Art Borowsky.** Other new officers elected were **Walter Erickson**, v.p.; **Ethel Foster**, secretary; **Gordon Wahl**, treasurer, and **David Kaigler, Alexander Dannebaum** and **Robert Dome**, as directors. **Jinx Falkenburg** will do the commentary for the May Day fashion show (sponsored by Gimbels department store) which will reopen the Playhouse-in-the-Park, municipally-owned summer theatre . . . **Jack Creamer**, WIP commentator, has parlayed another book, titled "Horses and Men," an anthology of his favorite horse stories. Coward-McCann will publish May 3.

IN WASHINGTON . . .

TV sets in Northeastern Ohio total over 750,000 . . . **Don McNeil's** May 5 WJW appearance is SRO, and the star is finding an "anniversary baby" dating to his start in radio to tie in with promotion for upcoming Press Club presentation of "Blessed Event" at Hanna Theatre . . . WJW's general manager **Bill Lemmon** vacationing in Florida . . . **Paul Bedford**, WTAM, picked up the Firestone tire road-test announcing stint . . . **Sid Andorn's** WXEL's "Audition Ambition" may go ABC net

TV HOOPERATINGS UP TO 50 CITIES IN FALL

C. E. Hooper, Inc., will extend its TV-Hooperatings from current 40 cities to 50 in October, with no increase in subscription rates to advertisers, agencies or TV stations.

Ten added markets are Rochester, N. Y.; Wilmington, Del.; Norfolk; Huntington, W. Va.; Miami; New Orleans; Youngstown, O.; Grand Rapids-Kalamagoo, Mich.; Denver, and Portland, Ore.

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DISKERS URGE FILM TUNE REVAMP

Adams, New ASCAP Prez, Strikes Note Of Harmony; Eyes TV and Pix Deals

Stanley Adams, newly-elected president of the American Society of Composers, Authors & Publishers, will aim at strengthening the society by solidifying the writer-publisher ranks and by entrenching ASCAP's position with the various users of music, including the jukebox operators. Adams said he will continue the policy of his predecessor, Otto A. Harbach, in creating an era of intra-organizational harmony by giving all members an opportunity to voice their grievances.

Adams, a 45-year-old lyricist and youngest member of the ASCAP board, was named last week in an unusual atmosphere of unanimity. He was named by acclamation on a motion by Louis Bernstein, after being nominated by Gene Buck and seconded by Saul H. Bourne. Adams has been a member of the ASCAP board for the past 10 years, and his activity in committee work and as a negotiator brought him forward as the sole nominee for ASCAP prexy this year. He was elected for the regular one-year term.

Reshuffling

The ASCAP elections also brought a complete reshuffling of ASCAP officers. Bernstein, formerly treasurer, was named vice-prexy along with Fred E. Ahlert. They replaced Frank H. Conner and Oscar Hammerstein 2d. John Tasker Howard was named for the secretary's post,

(Continued on page 50)

Young Buck

Although the new ASCAP prexy, Stanley Adams, is only 45, Gene Buck was the youngest president the Society has had to date. Buck became prez in 1924 at the age of 39, succeeding publisher George Maxwell, ASCAP's first prexy. Buck also served in that post for the longest time, being prexy for 17 years until 1941.

Under ASCAP's new by-laws, a president can now serve only for a maximum of three consecutive one-year terms.

Diskers Worried About Full Return Policy on Pops

Disk industry execs are becoming increasingly concerned over the spread of the 100% return guarantee privilege on pop disks to retailers. This sales policy was launched a few of years ago by some of the top companies on isolated disks, but in recent months the practice has spread to the point where at least one major company is taking 100% returns on its full pop release schedule.

Trade toppers frankly concede that this sales pattern has grown to the danger point. They point out that full return guarantees put the whole burden of the industry on the distribs and manufacturers, while the retailer is allowed to coast without taking any risks. From the retailers' viewpoint, of course, the 100% returns policy is great, since he can stock up with a big variety of merchandise without fear of getting stuck with dead inventory.

In the New York area, Capitol Records has gotten a competitive jump on the rest of the majors by selling virtually all its releases on consignment. Via this tactic, Capitol has been able to get wide coverage on all its numbers over the metropolitan area. Many retailers are reciprocating Capitol's policy by pushing the Capitol label on numbers which have been covered by other labels.

The 100% return guarantee originated with the idea of blanketing the market with a potential hit in order to get maximum sales. At the outset, the major companies used this policy sparingly, but now have been forced to extend the guarantees even on lesser numbers. In most cases, they are getting stuck with hefty returns on initial pressings that run anywhere from 50,000 to 200,000 copies.

One of the most disturbing factors is that the major companies are using the guarantee policy at a time when business is comparatively good. Industry execs are wondering what sort of giveaways will be made if and when business drops off. Finally, they believe that it will be difficult to train retailers back to the old sales format in which he was only accorded a 5% return on his merchandise.

EMI's U. S. Subsid, Angel, Slated for a Sept. Start; Dramas Added To Music

Angel Records, longhair label which will release British Columbia Records in this country, will be launched in September with Dario Soria as president of the newly-formed company, Electric & Musical Industries (U. S.), Ltd. EMI made the deal with Soria after its deal with U. S. Columbia expired at the end of last year. The Angel label will comprise British Columbia's catalog as well as other foreign diskeries which are part of EMI's other subsid, Columbia Graphophone Co., in North America.

Dorle Jarmel Soria (Mrs. Sorja) will be artists and repertoire chief for the new company, having resigned her post as public relations chief for the N. Y. Philharmonic. The initial release schedule, due in the fall, will include the first officially-sponsored recordings of La Scala Opera Co. in Milan.

In addition to music, Angel will devote a section of its catalog to dramatic, literary and poetical works. First to be released in this category will be Oscar Wilde's "The Importance of Being Earnest," with John Gielgud, Pamela Brown, Dame Edith Evans and Robert Morley. Play will be cut in London shortly.

M-G-M Gets Rights To 20th's Soundtracks

M-G-M Records has completed a deal with 20th-Fox to release soundtrack albums of studio's filmusicals. M-G-M will get soundtrack rights to all of 20th's future pic musical output except in instances where pic's star is tied to another diskery. (Soundtrack album of "Call Me Madam" went to Decca because Ethel Merman is an exclusive Decca pactee.).

M-G-M moved in to the 20th orbit for the first time about six months ago with the soundtrack album release of "Stars and Stripes Forever." Second album due in the tieup is "Gentlemen Prefer Blondes."

Mike Conner, Decca promotion chief, heads for Chicago this week for confabs with the diskery's new midwest disk jockey contactman, Larry Green.

CARLTON TO TOUR U.S. FOR NEW RCA DISKERY

Joe Carlton, artists & repertoire chief of RCA Victor's new quasi-indie label, as yet unnamed, will hit the road late this week on a national tour to line up distributors for his operation. As projected, this line of RCA disks will be handled through exclusive platter distribs instead of RCA Victor's outlets, which also deal in radio-TV sets, air conditioners, stoves, etc.

Carlton will also o.o. the talent picture in various cities for possible pactees to the new label.

WAX NAMES IN PIX NEED FRESH SONGS

Riding with a couple of current picture tune hits in "Moulin Rouge" and "Ruby" on top of last year's "High Noon" winner, Hollywood producers are again becoming song-conscious in a big way. They are being impressed anew by the boxoffice stimulation of a hit pic tune disk. The Hollywood outlook on songs is also being hypoed by the influx of platter personalities, such as Rosemary Clooney, Guy Mitchell and Johnnie Ray, into the picture market.

Although the batting average of pic tunes on wax is far better than the negative attitude of the disk companies indicates, the film scores have not been as productive as they once were. Six numbers, out of a total of over 60 pix score tunes, registered as some form of a hit during the past year, an average that exceeds that of the straight pop releases.

Despite this showing, however, disk execs believe that Hollywood is losing a golden opportunity in not wrapping up the new crop of writers, who have found the pulse of the pop market, for picture assignments. The arguments against accenting those special material numbers, which are good only in the picture situations but mean little on wax, are expected to hear

(Continued on page 53)

M-G-M Inks 10 In Tyro Kick

Sparked by the big payoff of wax tyro Joni James, M-G-M Records is on an all-out prowl for new faces. In the past several months the diskery has tagged about 10 newcomers for a shellac buildup.

Now in the label's stable are such novice diskers as Ken Remo, Betty Cox, Doreen Davis, Bob Santa Maria, Danny Winchell, Jilla Webb, Jo Ann Tolley, Ginny Gibson, Victor Marchesi and Ricky Vallo. For the most part, M-G-M is giving these youngsters top priority on song assignments and pitching in with strong exploitation and promotion assists.

Diskery has developed no set policy in pacting the new artists. Deals range from longtermers to one-record pacts with options.

Rival diskeries, too, have been prowling young singers and have even gone so far as to raid the indie labels in their search. Since it's still a wide-open wax market, the record company execs are almost pacting the newcomers at random, hoping that in the bunch a hot wax potential will turn up.

Four 'I Believe' Cleffers Win Christopher Award

For the first time in the five-year history of the religioso Christopher Award, the writers of pop tune were named award recipients. Writers honored by the Christophers are Erwin Drake, Irvin Graham, Jimmy Shirl and Al Stillman for their song, "I Believe."

Tune was written especially for Miss Froman's CBS-TV show, "U.S. Canteen." It's being published by Howie Richmond. The award will be presented to the songsmiths tomorrow (Thurs.) at the Park Lane Hotel, N. Y., by Father James Keller.

RCA Hawks Hawkshaw

Hawkshaw Hawkins, one of the topsellers in the rhythm & blues market, is moving into the RCA Victor r&b artists fold under Steve Scholes.

Hawkins deal with King Records expires April 30.

Director **Laszlo Halasz** has signed duo-pianists **Pierre Luboshutz** and **Genia Nemenoff**, violinist **Ossy Renardy** and pianist **Eugene List** for Remington recordings.

SPA Execs Eye Foolproof System For Collecting Cleffer Royalties

Dig That 3-D Plug

The third dimension fever in Hollywood has spread to the music biz and has resulted in a new pop tune, "3-D Baby Of Mine." Number was written by Jack Ellis, who doubles as film distributor, in collaboration with Henry Tobias and Dave Ormont.

Tobey Music, owned by the Tobias brothers (Charles, Henry and Harry), is publishing.

Some top execs of the Songwriters Protective Assn. are pressing for a new system of collecting writers' royalties on sheet music that will involve a radical departure from the accounting systems now used by publishers. New plan would have all royalties earned by writers set aside into special bank accounts having no relation with other funds of the publishers.

Proposal is designed to protect the interests of writers from numerous small publishers who use the cleffer royalties as part of their working capital. Frequently, these pubs become strapped for cash and hence are unable to pay off the writers on time. SPA execs' thinking is that the music business is tough enough for writers without having them hung up for moneys rightfully earned.

Publishers, on the other hand, claim that they cannot lay aside the cleffer royalties as each copy of sheet music is sold until they know what the returns will be from the jobbers. The exact total of copy sales on any number can be figured only several months after the song has died and all unsold copies come back.

The SPA execs rebut these objections by pointing out that any deduction for returns can be made just as easily from the special writers' account. Since royalty statements are made on a six-month basis, they claim that there is ample time for the publisher to make such deductions before making payments to the writers.

The philosophy of the publishers' accounting system is completely wrong, according to the SPA proponents of the new plan. The pubs now consider royalties as expenses whereas, in the opinion of the writers, such royalties should not be counted in the publishers' gross revenue. The writers maintain that the publishers only act as collection agency for their earnings and that such money should not be tampered with in any way.

United Artists Sets Music Firm For Film Plugs

Underscoring the importance of picture tunes for film exploitation campaigns, United Artists, major pix distribution company, has set up a new subsid, United Artists Music. According to present plans, firm will not publish tunes directly but will act as a holding corporation for the rights to music in pix which UA handles. The subsid will make separate deals with established publishers for regular publication and plugging.

Coin from the music rights will be used for promoting pictures via tieups with disk jockeys and field reps of the disk companies which cut the picture tunes. UA execs have found that "The Song From Moulin Rouge" has given a powerful boxoffice boost to the John Huston-Jose Ferrer pic from which it was taken. It was at UA's insistence, incidentally, that the song was given its final title, although it was originally named "Where Is Your Heart." The tune is published by Broadcast Music, Inc.

Obvious advantage of a title song is that every tune plug means another plug for the picture. Such was the case with "Moulin Rouge" and "High Noon." The upcoming UA pic, "Return From Paradise," will also have a title song by Dimitri Tiomkin.

STAFFORD-WESTON FORM PUB OUTFIT

The performer-to-publisher vogue, which had dropped off during the past year, was given a revitalization kick last week with the formation of music firm by thrush Jo Stafford. She'll operate the pubbery, which will be tagged Grady Music, with her husband Paul Weston, Columbia Records' west coast chief.

Firm, for the time being, will operate with a Coast office only. No professional staff has yet been designated. It'll be affiliated with ASCAP.

Jane Russell in Longhair Stint With B'ham Orch

Birmingham, April 28.

Jane Russell will make a personal appearance here Friday (1) with the Birmingham Symphony Orch in a Music-Under-The-Stars program at Legion Field for an anticipated crowd of $35,000.

Last year at the annual free event sponsored by the Birmingham News, when Lizabeth Scott appeared with the symphony, the stadium was only set up to handle 21,000 and many were turned away. The city park board is providing more room this year.

Tommy Riggs, of WAFM-TV and WAPI, will emcee. The Tuskegee Choir will sing and students from the public grade schools will demonstrate folk dancing.

J. J. Robbins & Sons Files Bankruptcy Petition But Agrees to Pay Off 100%

J. J. Robbins & Sons, Jack Robbins' publishing firm, has agreed to pay off all creditors in full in a voluntary bankruptcy petition in N. Y. Federal Court last week. The company listed liabilities of $345,893 against assets of $47,082, and declared in the petition that it had lost money on its pop operations during the past two years, although it earned a profit on its standard publications.

Filing of the bankruptcy petition follows recent suit by Robert Teller Sons & Dorner, music printers, for $18,000 in unpaid bills against Robbins. This action in N. Y. Supreme Court has been stayed pending the outcome of the bankruptcy hearings. A meeting of the 10 largest creditors will be held next Monday (4), at which time Robbins will present his instalment payoff plan for their approval. A large part, $290,000, of the liabilities of the Robbins firm is owed to Consolidated Music, also owned by Robbins and which handles the distribution end of the business.

Robbins has stated that he will pay off royalties due writers over 18 months, while other creditors will get instalments spread over 36 months. The Songwriters Protective Assn. is virtually certain to okay this agreement with the proviso that less affluent cleffers be paid off first.

Jack Robbins some years ago sold out his interest in Robbins Music (Metro-20th), one of the Big Three.

Pianist Andor Foldes in May will undertake his first South African tour, which will include 25 concerts in Johannesburg, Nairobi, Capetown, Durban, Port Elizabeth, etc.

Jocks, Jukes and Disks

By MIKE GROSS

Norman Brooks: 'Somebody Wonderful"-"You Shouldn't Have Kissed Me the First Time" (Zodiac). Wax tyro Norman Brooks has a surefire followup to his preem clicko, "Hello Sunshine," in "Somebody Wonderful." Brooks' Jolsonesque styling beats out its ingratiating rhythm beat for socko impact. Pegged for hefty spins on all levels. Reverse is another standout rhythm side which should make some noise in the market.

Frankie Laine: "Ramblin' Man"-"I Let Her Go" (Columbia). "Ramblin' Man," another country item by the late **Hank Williams**, should sustain the current cornball vogue. Laine gives the slice the kind of driving and emotional reading that appeals to urban tastes and it can't miss moving into the hit brackets. M-G-M has released Williams' waxing of the tune pegged strictly at the alfalfa aud. Laine packs a lot of power into "I Let Her Go," another hayseed product, but its chances are slim.

Freddy Martin Orch: "There's Music in You"-"Featherfoot" (Victor). "Music in You," a **Rodgers-Hammerstein** collaboration for the pic, "Main Street to Broadway," is a topflight ballad blending of melody and lyric. Freddy Martin's orch gives it a tasteful workover with **Stuart Wade** coming in for a charming vocal rendition. **Al Martino** works it over on the Capitol label for okay results. Martino's style here is restrained and tender and he never sounded better. Martin has a brisk instrumental in "Featherfoot" on the Victor flip.

Jimmy Palmer Orch: "Never, Never, Never"-"Somebody Stole My Gal" (Mercury). Palmer's is a bright, energetic orch which displays plenty of bounce in its wax product. This coupling is a standout example of its gay style. In "Never, Never, Never," Palmer has a flavorsome melody to play with and he gives it a delightful delivery. **Tiny McDaniel** gets across the vocal with an appealing zest. Palmer and McDaniel ditto on the oldie on the reverse.

The Toppers: "Who's Gonna Win This Pennant This Year?"-"Chicken in the Basket" (Decatur). The "Pennant" disk fits right into the season's top sports activity and should get a good ride from the platter spinners and coinboxes during the season. Okay melodic beat and familiar ballclub references in the lyric get an added assist from The Toppers' delivery. **Fred Lightner** and **The Savoir Faires** take over the reverse with an average rhythm novelty, "Chicken in the Basket."

Red Buttons: "Strange Things Are Happening" - "The Ho-Ho Song" (Columbia). This coupling can't miss in areas where the Red Buttons' CBS-TV show has become a Monday night must. Coupling is a rehash of his familiar patter material and he projects on wax with the same effect as he does on the TV screen. Both sides were cut with a live audience and the laughter and community sing that backgrounds gives the impression that you're tuned in to the Buttons show with no picture but plenty of sound.

Fran Warren: "A Puppet On a String" - "I Challenge You" (M-G-M). Fran Warren has been given some fine material for this coupling and her top warbling on both makes it one of strongest entries in some time. "Puppet" should be the big one for her. Its rich melody and romantic lyric excellently suit her warm warbling treatment. Reverse is slow and moody but winning.

Donald O'Connor: "Crash"-"I'm Walking Behind You" (Decca). Screen star Donald O'Connor's Decca debut should win an okay payoff with deejay spins and juke plays. O'Connor has plenty of wax projection but it appears that he's more at home on a rowdy novelty, "Crash," than a sentimental ballad, "Walking Behind You." At any rate there's too much strong competition on the latter (**Eddie Fisher** on Victor and **Frank Sinatra** on Capitol) for the O'Connor cut to mean much. However, he's fast, bright and in safe territory on the "Crash" cut and it could be a strong entry.

Eydie Gorme: "All Night Long"-"Frenesi" (Coral). Eydie Gorme continues to look like a good bet to crack through the hit brackets one of these days. Each succeeding slice demonstrates her wax potential and vocal moods. On "All Night Long" she hits an effective moody beat for potent effect. On "Frenesi" on the reverse, her lively piping makes it a must play.

Rosemary Clooney - Marlene Dietrich: "Dot's Nice - Donna Fight"-"It's the Same" (Columbia). The Rosemary Clooney-Marlene Dietrich tandem has an offbeat slice in "Dot's Nice-Donna Fight" but it's the kind of unusual entry that could crash through for a big payoff. It's bright and gay with a humorous melodic beat that demands replays. Gals complement each other excellently. Bottom deck is another catchy novelty good for jock and juke action.

Bob Santa Maria: "Don't Ever Cry"-"You're Mine, My Love" (M-G-M). Bob Santa Maria, recent addition to M-G-M's artists roster, gets off to an impressive start with this coupling. He's of the big-voiced school but he has a legitimate style that carries plenty of impact. "Don't Ever Cry" is a neat ballad that rates attention. Santa Maria drives hard on "You're Mine, My Love" building it into potent shellac.

Eddy Howard: "Broken Wings"-"Say You're Mine Again" (Mercury). "Wings," a British import, gets another fine waxing via Eddy Howard's cut. It's a pleasing item with an ingratiating melodic line and a charmingly sentimental lyric. Howard delivers in his A-1 style. Although there already are a flock of "Say You're Mine Again" disks out on the market, Howard's slice will grab plenty of attention. He works with a trio on both sides.

Four Aces: "Honey in the Horn"-"Organ Grinder's Swing" (Decca), Aces hit "Honey," a lively rhythm entry, with a brisk vocal pacing in on interesting harmony arrangement. Good juke fodder. Combo gives the oldie on the reverse the kind of rhythmic polish that makes it seem bright and new.

Buddy Morrow Orch: "I Wonder Why"-"Heap Big Beat" (Victor). The Morrow crew has styled another rhythm & blues item for the pop market and it should be greeted with the same enthusiasm given his previous r. & b. etchings. Orch hits a socko beat as **Frankie Lester** belts out the mournful lyric, "Heap Big Beat" is strictly instrumental and shows the Morrow band to advantage.

Leslie Caron-Mel Ferrer: "Hi Lili-Hi-Lo"-"Lili and the Puppets" (M-G-M). From the soundtrack of the Metro pic, "Lili," M-G-M has culled a flavorsome item that should create some noise in the pop market. It's got a charming lilt and an ingratiating reading by such non-vocal pros as Leslie Caron and Mel Ferrer. Reverse is a fine instrumental shellac entry.

Best Bets

NORMAN BROOKS ..... **SOMEBODY WONDERFUL**
(Zodiac) ..... *You Shouldn't Have Kissed Me*
FRANKIE LAINE ..... **RAMBLIN' MAN**
(Columbia) ..... *I Let Her Go*

Edwards & Mann Form New Pubbery

Another instance of the cleffer-to-pub trend is the recent formation of Commercial Music by tunesmiths Jack Edwards and Bert Mann. Initial copyright in Commercial catalog is "How Many Stars Have to Shine" by Edwards and Mann.

Edwards, incidentally, is the nephew of the late Gus Edwards.

Pocket Books

Continued from page 1

low-price pop platters already on the market are peddled via chains and department stores but the Bell distrib setup will be much wider.

Move marks the second time a book publishing firm has stepped into the diskery biz. Simon & Schuster set the pattern several years ago with the formation of Golden Records. Golden, however, is pegged strictly for the juve market.

No artists and repertoire staff has yet been set for Bell nor have any artists been pacted to the label.

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
88th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively for Coral Records
"MINNIE THE MERMAID"
Backed by
"SAY IT ISN'T SO"

SOME ADDENDA TO BASEBALL TUNE LIST

Vinton, Va.

Editor, VARIETY:

For the sake of completeness, I'd like to mention a few baseball songs and records not included in my story in April 8 issue of VARIETY.

Songwriter Ray Walker tells me a "Base Ball Polka" was published in 1867, and in 1927 Jack O'Brien wrote "Batterin' Babe," dedicated to Babe Ruth, with a picture of The Bam on the cover.

In 1911 Joseph W. Stern published "You've Made a Home Run With Me," by Thomas J. Gray and Edna Williams. It didn't sell, but Herbert E. Marks, president of Edward B. Marks Music, says it's always been one of his favorite baseball tunes since he was a kid in kneepants rooting for the Giants. Henry I. Marshall about the same time wrote, "I Want to Be a Pitcher in the National League."

And also in 1911, a vaude comic, Murry K. Hill, made a Victor record, "Through the Hole in the Fence," comparing life to a game of baseball. He spoke, with apparent awe, of Hans Wagner's being paid "I hear, $10,000 a year." But Hill, pessimistically and accurately, predicted that in another 10 years The Dutchman would be washed up as a player. However, he was wrong in saying "he'll be through in baseball," because Honus hung on as a coach with the Pittsburgh Pirates until his recent retirement.

Jim Walsh.

Adams

Continued from page 49

formerly held by Paul Cunningham, while Bourne stepped into the treasurer's spot. George W. Meyer and Connor were named assistant treasurer and assistant secretary, respectively.

Adams said that his major objectives for the coming year will be negotiation of a new pact with the TV networks, the film studios and theatres using music for exit and intermission purposes as well as live stage performances. He disclosed that the talks with the TV nets are underway although still in the preliminary stage. Another important goal for ASCAP, Adams stated, was the passage of a Copyright Act amendment through Congress, removing the jukebox licensing exemption.

A graduate law student from New York, Adams broke into the music business by writing several varsity shows. While in law school, he collaborated with Fats Waller on his first song and first hit, "Rollin' Down the River." He also wrote the lyrics to "What a Difference a Day Makes," "Little Old Lady," "There Are Such Things," "La Cucaracha," and numerous other songs. Adams also has written songs for several pictures, including "Duel in the Sun," "My Reputation" and "Viva Villa." Among Adams' collaborators have been Sigmund Romberg, Victor Herbert, Hoagy Carmichael, Oscar Levant, Ray Henderson, Max Steiner and George W. Meyer.

Longhair Disk Reviews

Brahms: Quartet No. 2 in A (Columbia, $5.45). Clifford Curzon and Budapest Quartet members in a highly engaging performance of the melodic work for piano and strings. Some incisive playing by Curzon is matched by fine fiddling of the supporting trio.

Smetana: Bartered Bride (Urania, 3 LP, $18.50). Lively performance of the charming, sentimental comic opera, given complete, and in original Czech, by soloists, chorus and orch of the Prague National Theatre under Jan Vogel. Good voices and proficient orch add to the authority of the home-based opera.

Mozart: Impresario and Abduction From Seraglio Overtures (London, $2.95). Josef Krips and London Symphony ably present two sparkling Mozart overtures, the "Impresario" being no less lively for being less known than "Abduction."

Music by Strauss and Gungl (Westminster, $4.95). Leslie Bridgewater and his Westminster Light Orch in engaging performances of waltzes and dances by Johann Strauss, Jr., and another Viennese composer, Joseph Gungl.

Telemann: Concerto in E and Vivaldi: Concerto in D (Decca, $3.85). Two charming suites for viola d'amore, flute, lute and strings, from the classic 18th century period, tastefully played by some talented German musicians.

Debussy: Afternoon of a Faun and Ravel: Alborado del Gracioso (London, $2.95). Ernest Ansermet and L'Orchestre de la Suisse Romande in fine readings of prime concert bits, the Ravel being particularly deft and appealing.

Folksongs From British Isles (Westminster, $4.95). Pleasant, appealing Irish, Scotch and old English folksongs, capably performed by Leslie Bridgewater and his Westminster Light Orch.

Boito: Mefistofele (Urania, 3 LP, $18.50). Something of an operatic novelty, this sprawling, disjointed but dramatic and musically interesting opus is excellently recorded by a group of Italian artists under Franco Capuana. Giulio Neri is a distinguished bass as Mefistofele; Gianni Poggi a good tenor as Faust.

Bron.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of April 17-23, 1953
(Listed Alphabetically)

A Fool Such As I	Robbins-M
All By Myself	Berlin
Anywhere I Wander—†"Hans Christian Andersen"	Frank
April In Portugal	Chappell
Blue Gardenia—†"Blue Gardenia"	Harms
Caravan	American
Doggie In the Window	Santly-J
Don't Let The Stars Get In Your Eyes	Four-Star
Gomen Nasai	Disney
How Do You Speak To An Angel—*"Hazel Flagg"	Chappell
Hush-A-Bye—†"The Jazz Singer"	Remick
I Believe	Cromwell
I'm Sittin' On Top Of The World	Feist
Just Another Polka	Frank
Kaw-Liga	Milene
My Jealous Eyes	Famous
Nearness Of You	Famous
Ohio—*"Wonderful Town"	Chappell
Pretend	Brandom
Quiet Girl—*"Wonderful Town"	Chappell
Red Canary	Shapiro-B
Ruby—†"Ruby Gentry"	Miller
Say Si Si	Marks
Seven Lonely Days	Jefferson
Side By Side	Shapiro-B
Song From Moulin Rouge—†"Moulin Rouge"	Broadcast
Tell Me You're Mine	Capri
When Red Red Robin Comes Bob Bob Bobbin' Along	Bourne
Wild Horses	Simon
Your Cheatin' Heart	Acuff-R

Second Group

A Little Love	Lion
Downhearted	Paxton
Golden Years—†"Houdini"	Paramount
Have You Heard	Brandom
Hold Me Thrill Me Kiss Me	Mills
Hot Toddy	Coachella
I Confess	Witmark
I'll Be Hangin' Around	Broadcast
Is It Any Wonder	Midway
Keep It A Secret	Shapiro-B
Magic Touch	Sheldon
Moving Away	Kramer
My One And Only Heart	Roncom
No Help Wanted	Acuff
Pickin' Sweethearts	Bellemeade
Say It With Your Heart	Feist
Say You're Mine Again	Blue River
Sweet Thing	Hill & R
Till I Waltz Again With You	Village
Why Don't You Believe Me	Brandom

Top 10 Songs On TV

(More in Case of Ties)

Can't I	Harvard
Doggie In The Window	Santly-J
Don't Let The Stars Get In Your Eyes	Four-Star
I Believe	Cromwell
I'm Sittin' On Top Of The World	Feist
My One And Only Heart	Roncom
Pretend	Brandom
Side By Side	Shapiro-B
That's What Makes Paris Paree	Harms
Till I Waltz Again With You	Village

Five Top Standards

(More In Case of Ties)

I Feel A Song Coming On	Robbins
I Get A Kick Out Of You	Harms
It's A Grand Night For Singing	Williamson
Possibilities	Morris
Rockabye Baby	Mills
That's What I Like About The South	Southern
Then I'll Be Happy	Bourne

† *Filmusical.* * *Legit musical.*

Disk Flacks' Romancing of Deejays Makes 'Em Key Plug Force for Artists

In the past couple of years the record promotion flack has emerged as a key factor in the new music business. Before the disk became "king" of Tin Pan Alley, the publishers' contactmen were solely responsible for the tune plugs, but in today's wax age, the disk promotion man, operating on an indie basis, has become the dominant plug force.

Disk promotion developed into a booming biz during the last five years as artists realized that the disk jockey outlet was the main source of pop record sales promotion at the consumer and juke level. As they began latching on to disk promoters for personal service, an increasing number of flacks moved into this field.

Via contacting, correspondence and sundry favors, the disk promoters have developed strong ties with the deejays and the latter usually reciprocate with platter spins. The disk promoters, depending on the areas in which they operate (local or national) maintain regular deejay visiting hours and carry on a steady stream of mailings (including news about clients and new releases) so that the jockey will always be aware of the artists or disks being plugged.

The artists have moved to the specialized disk promoters for a fulltime promotion job. The diskeries maintain disk promotion staffs but their efforts have to be spread about among the entire roster. Artists are also maintaining disk promoters to prevent any of their etchings to get lost in the flood of waxings hitting the deejays from the major and indie disk companies.

In some instances, publishers recently have been turning to the indie promoters to work on their tune. Friction has developed between these pubs and the Music Publishers Contact Employees Union, which claims that pluggers are being deprived of their jobs when a pub goes to an outside promoter, but no serious hassles have yet developed.

The disk promotion biz was kicked off in the late 1930s and early '40s by such names as Barney McDevitt, Mel Adams, Henry Okun, Leige McElvey, Milton Karle, Jack Egan and Jim McCarthy. Since then such disk promoters as Jerry Simon, Marvin Drager (who also operates a regular public relations setup), Buddy Basch, Morris Diamond, Buddy Friedlander, Paul Brown, Pinky Roller and Nat Lorman also have become prominent in the New York area. The growing biz also has brought such femme promoters into the field as Virginia Wicks (in addition to her p.a. setup), Kappi Jordan, Ellie Koffler and Elaine Bergman.

The comparatively new biz also has launched several indie promoters in careers in other phases of the music biz; for example, Howie Richmond now tops his own publishing firms, Bernie Lang is managing Johnnie Ray and Dick Linke is publicity manager for Capitol Records.

Fees for a disk promotion job generally range from $25 to $150 per week depending on the artists and whether the flacking is to be on a local or national basis. As one disk promoter put it—"we're to the record industry what an advertising agency is to any other biz."

Spina, Wood Form New BMI Pubbery

Pubbery topper Jack Spina and publisher-recording exec, Randy Wood, have teamed up in the formation of a new firm, Gallatin Music. The pubbery will be affiliated with BMI.

Both will continue to handle their other operations independently. Spina heads an ASCAP firm, Spinlan Music, and Wood is topper of Dot Records as well as an ASCAP pubbery, Randy Smith Music. The new firm will have headquarters in New York and in Gallatin, Tenn.

Eugene Ormandy has been signed for another five-year period as music director and conductor of the Philadelphia Orchestra. This is the fourth successive five-year contract awarded Ormandy by the orchestra directors.

Three Dons & Greer Team Inked to Coral Term Pact

Three Dons & Ginny Greer, vocal team which kicked off "Say You're Mine Again" for the indie Allied label on the Coast, were inked to a term pact by Milt Gabler, Coral Records' artists & repertoire topper, during his recent visit to Hollywood.

Gabler also added Coast singer Johnny Prophet to the Coral label. Several masters which Prophet made on his own have been bought by Coral.

Mills Platter Subsid Sells Masters To Indies

The American Records, Mills Music wax subsid, peddled 14 masters last week to the Jubilee and BBS diskeries. Jubilee picked eight masters by the Jimmy Valentine orch and two by Freddy Kohlman's band, while BBS latched on to four sides cut by the Starnoters, instrumental combo.

For the past year Sidney Mills, pubbery's general professional manager, has been pacting artists for wax sessions and subsequently peddling the disks to other record companies or releasing them via their American label.

Groovy Civic Plugs

The Three Flames, instrumental-vocal combo, are hitting the public service trail with original jive numbers for civic campaigns. Group's latest tune, "Clean up! Fix Up! Paint Up!" is being pegged for a New York citizens committee in its May 4-16 campaign for beautifying the city.

Trio also is penning a song for Far Rockaway's Playland stressing precautionary measure on amusement rides. Tune, which is tagged "Be Cool, Dig The Rule!" will be played over the park's public address system. Other civic-angled songs penned by The Flames were "Get Hep, Watch Your Step!" for the National Safety Council and "Obadiah, Put Out the Fire!" for the N. Y. Fire Department. Combo is comprised of Bill Pollard, bass; Roy Testamark, piano, and Tiger Haynes, guitar.

Stadium Concerts Sked 6 Weeks for 36th Season

The Stadium Symphony Orchestra of N. Y. will offer a six-week season of 30 concerts, from June 22 through Aug. 1, at Lewisohn Stadium this summer, for its 36th successive season.

Conductors will include Leonard Bernstein, Pierre Monteux, Thomas Schipper, Andre Kostelanetz and Alexander Smallens.

Band Prospects Spotty, But Disclicks By Orchsters Seen as Hopeful Omen

Although many orchs are rolling out of an encouraging winter and spring season, the band picture still remains spotty. Agency men and orch leaders are unsure of the biz's prospects while vet ballroom operators are divided on the shape of things to come.

General upped b.o. ballroom grosses around the country and the resurgence of bands on wax indicate some kind of an upbeat. Nobody is claiming that the band biz will return to the heydays of the 1930s but they hold that it's in a healthy and profitable state. The pessimistic angle is that only a handful of bands are racking up the big takes and scoring on wax. The struggle is seen getting tougher for the majority of working orchs touring the one-niter circuit.

Vaughn Monroe's decision to quit the band biz after 13 years to do a single has been offset by the reorganization of the Artie Shaw orch for a swing through Texas as a test jaunt, the launching of the Sauter Finegan orch and the reteaming of Tommy & Jimmy Dorsey. The reforming of the "old" Benny Goodman orch for a concert trek has also cued the band biz hopefuls to see a return to swing.

Strongest upbeat factor in the band biz remains the disclicks that a flock of orchs have been turning out. Such orchs as Ralph Marterie (Mercury), Ralph Flanagan and Buddy Morrow (Victor), and Billy May and Ray Anthony (Capitol) have been consistently hitting the payoff disk bracket and making the public more orch conscious.

In the ballroom operators field, the biggest clincher that the band biz ain't what it used to be is decision of Frank Dailey to put his Meadowbrook, Cedar Grove, N. J., on the block. Dailey has been operating the spot for the past 24 years and had developed it into an orch mecca. During the '30s it was the hottest ballroom spot in the east and an incubator for new bands. Rising costs and the decline of the terping crowd brought about Dailey's decision to sell out if the price is right. So far none has come up with a satisfactory offer.

In other ballrooms around the country the situation isn't as clear cut. Some ops are going all out in renovating their spots and shelling out more coin to promote their one-niter attractions while in others the ops are pulling in their belts running dances on weekends only and renting their spots for fairs and exhibitions during the weekdays.

Fred Jackson Upped In Mills' Brit. Firm

London, April 21.

Fred Jackson has been upped to managing director of Mills Music, Led., following the death April 3 of Harry Ralton, who served in that post.

Jackson had been Ralton's assistant.

Army To O.O. More Tunes For Official Song Hunt

Washington, April 28.

The Army intends to try out four other songs before deciding whether to adopt "The Army's Always There," by Sam H. Stept as the official song. Publisher of the latter is the Sherwin Music, N. Y.

"Army's Always There" has been under test for three months, but the final decision is still months off, said an Army spokesman. There have been many complimentary comments, and also some adverse ones. The Daughters of the American Revolution objected that the song failed to mention God and the flag, and that it was "too aggressive." Titles of the four other songs which will receive public trials are being withheld.

Clovers Sell 2,000,000 Platters for Atlantic

Impact of rhythm & blues disks in the grassroots areas was pointed up this week when The Clovers, vocal combo, racked up 2,000,000 disk sales in less than two years.

Combo waxes on the indie Atlantic label and have kicked off six r&b disclicks. Current highrider is "Crawling" backed by "Yes It's You." Combo includes Johnny Bailey, Mathew McQuarter, Hal Lucas, Harold Winley and guitarist Bill Harris.

Boston Post's Ensemble As Pub Relations Peg

Boston, April 28.

John Fox, financier who recently took over as publisher of the Boston Post, and former member of Local 9, American Federation of Musicians, has added a string ensemble to his payroll, which will be booked on a non-commercial basis through the daily's public relations department.

Group, recruited from Local 9, is under direction of violinist Saul Levitan and is slated to present concerts at various hospitals and charity events. Group will appear only at non-competitive functions.

Russ Morgan to Frisco

Russ Morgan orch has been booked for a two-week tour of the San Francisco area, opening June 5.

He'll cover Santa Cruz, Los Altos, Oakland, Palo Alto and Sacramento and will play for the Stanford Univ. senior ball.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**PATTI PAGE** (Mercury)	Doggie in the Window
2	3	**NAT (KING) COLE** (Capitol)	Pretend
3	2	**FRANKIE LAINE** (Columbia)	I Believe Your Cheatin' Heart
4	7	**PERCY FAITH** (Columbia)	Song from Moulin Rouge Swedish Rhapsody
5	5	**F. LAINE-J. BOYD** (Columbia)	Tell Me a Story
6	4	**TERESA BREWER** (Coral)	Till I Waltz Again
7	7	**JONI JAMES** (MGM)	Have You Heard Your Cheatin' Heart Almost Always
8	..	**SYLVANA MANGANO** (M-G-M)	Anna
9	8	**PERRY COMO** (Victor)	Don't Let the Stars Wild Horses Say You're Mine
10	9	**GAYLORDS** (Mercury)	Tell Me You're Mine

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*DOGGIE IN THE WINDOW	Santly-Joy
2	2	*I BELIEVE	Cromwell
3	3	*PRETEND	Brandom
4	8	†SONG FROM MOULIN ROUGE	Broadcast
5	4	†TILL I WALTZ AGAIN	Village
6	5	†YOUR CHEATIN' HEART	Acuff-R
7	..	*APRIL IN PORTUGAL	Chappell
8	7	†TELL ME A STORY	Montclare
9	6	*SIDE BY SIDE	Shapiro-B
10	9	†DON'T LET THE STARS GET IN YOUR EYES	Four Star

Goodman-Satchmo P'kge Hit by Internal Beefs; B. G. May Not Come Back

Already hit by the absence of Benny Goodman from the touring Goodman-Louis Armstrong package, troupe is also suffering from internal dissension. Armstrong is reportedly squawking that he's being brushed off in the promotion and ad campaigns. In addition, it's now unlikely that Goodman will rejoin the unit for any of the dates lined up through June 7.

The Goodman orch has been helmed by Gene Krupa since the maestro was felled 10 days ago by an acute respiratory attack. Although none of the promoters have been hurt too badly, more favorable deals on upcoming dates are now being worked out by Associated Booking Corp.

Package racked up fair grosses over the weekend pulling in $9,000 in Norfolk Saturday (25) and over $10,000 in Washington the following night.

NSG B.O. In Reading

Reading, Pa., April 28.

The Benny Goodman-Louis Armstrong package, minus Goodman who is ill, played here Wednesday (22) at the Rajah Theatre. Irving Feld, booker for the show of Super Attractions, Washington, said he had half houses for the two performances. The theatre seats 2,100 and was scaled at $2.60 to $3.90.

Many reserved tickets were not being picked up and some money was refunded. Poor b.o. was attributed to Goodman absence.

PAR MUSIC PEDDLES TWO DEMOS TO M-G-M

In a departure from its regular publishing activities, Paramount Music this week set two of its tunes for major label release by peddling the demonstration disks to M-G-M Records. The demos were a Ken Curtis etching of "The Call of the Far Away Hills," the theme music from the Par pic, "Shane," by Victor Young with a Mack David lyric, and Dick Thomas' cut of a pop entry by Charlie Tobias & Jerry Livingston, "Brass Ring Love."

The "Far Away Hill" slice has a few of juve actor Brandon De Wilde's lines from the "Shane" soundtrack dubbed in the disk. The sides will be released back-to-back by M-G-M.

Gillespie Gets Bopped With Paternity Rap

Toledo, April 28.

John B. (Dizzy) Gillespie, bop orch leader, was arrested Saturday (25) in Toledo, where he had been booked for a dance that evening in the Civic Auditorium. He was freed in time to make his date. He was charged with neglect of an illegitimate child, and placed under $500 bond.

Last July 2, in Domestic Relations Court here, Gillespie admitted paternity of the Toledo child and was ordered to pay $40 a month support and $80 a year clothing allowance. In December the mother charged the payments were not being received. In court yesterday (Mon.) Gillespie paid up his arrears and was released on a $500 bond, enabling him to go to Cleveland where he had a booking that night.

Mangano Paces Joni As M-G-M Bestseller

For the first time in more than six months, another disk has sided up to Joni James to pace M-G-M Records' bestselling lists. Miss James had the diskery's bestselling slot all to herself until last week the Sylvana Mangano soundtrack disk from the Italo pic, "Anna," began racking up neck-and-neck sales.

In three weeks on the market, "Anna" has passed the 250,000 mark nationally and was selling at a 5,000 copies-a-day clip in the New York area. Diskery is tying in with pix exhibitors around the country to plug the record in ads and on local radio spots.

Albany Disk Salesmen Shifts

Albany, April 28.

Les Deuel, former WOKO disk jockey, has been named Albany area salesman for Capitol Records. He succeeded Hal Slason, who joined Decca as salesman.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 10 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Boston—(Boston Music Co.)	Philadelphia—(A. Williams Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	St. Louis—(Ludwig Music House)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	Detroit—(Grinnell Bros.)	Seattle—(Sherman & Clay)	TOTAL POINTS
1	1	**PATTI PAGE** (Mercury) "Doggie in the Window"	1	5	3	1	7	1	1	1	..	1	78
2	2	**FRANKIE LAINE** (Columbia) "I Believe"	2	..	2	3	..	3	3	2	6	10	57
3	3	**PERCY FAITH** (Columbia) "Song from Moulin Rouge"	4	1	..	..	1	5	9	..	5	2	50
4	4	**NAT (KING) COLE** (Capitol) "Pretend"	3	9	..	4	..	..	..	3	..	5	31
5	5	**F. LAINE-J. BOYD** (Columbia) "Tell Me a Story"	5	..	4	..	..	2	..	..	..	4	29
6	7	**SYLVANA MANGANO** (M-G-M) "Anna"	7	4	..	..	4	..	4	..	..	8	28
7A	9	**JONI JAMES** (M-G-M) "Your Cheatin' Heart"	..	..	5	8	..	4	..	4	..	..	23
7B	6	**TERESA BREWER** (Coral) "Till I Waltz Again"	8	..	..	2	..	..	..	5	..	6	23
9	16	**LES BAXTER** (Capitol) "April in Portugal"	..	..	..	..	..	7	5	7	4	..	21
10A	7	**GAYLORDS** (Mercury) "Tell Me You're Mine"	..	..	9	5	..	..	..	10	..	3	17
10B	..	**DOLORES GRAY** (Decca) "Big Mamou"	..	..	..	..	2	..	..	..	3	..	17
12	..	**PERRY COMO** (Victor) "Say You're Mine"	..	7	..	..	..	..	8	..	2	..	16
13	..	**RED BUTTONS** (Columbia) "Ho-Ho Song"	..	2	..	..	5	..	..	..	..	..	15
14A	12	**PERCY FAITH** (Columbia) "Swedish Rhapsody"	..	..	..	..	..	..	2	..	..	7	13
14B	..	**RICHARD HAYMAN** (Mercury) "Ruby"	6	3	..	..	..	..	..	..	..	..	13
16A	10	**PAUL FORD** (Capitol) "Sitting On Top of World"	10	..	..	..	..	6	6	..	10	..	12
16B	16	**KAY STARR** (Capitol) "Side by Side"	..	..	..	6	..	8	..	9	..	9	12
16C	12	**JOHNNIE RAY** (Columbia) "Somebody Stole My Gal"	9	..	1	..	..	..	..	..	..	..	12
19	..	**HAMISH MENZIES** (Decca) "Less Than Tomorrow"	..	..	..	..	10	..	..	..	1	..	11
20	11	**GEORGIA GIBBS** (Mercury) "Seven Lonely Days"	..	..	7	10	..	..	..	6	..	..	10

FIVE TOP ALBUMS

1	2	3	4	5
HANS CHRISTIAN ANDERSEN DANNY KAYE Decca DL 5433 A 919 9-364	WONDERFUL TOWN Broadway Cast Decca DL-9010 DA-937 9-391	SWEETHEARTS Marion Marlowe Frank Parker Columbia B 331	PETER PAN Hugo Winterhalter Victor EP A407	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H-352

Hank Williams Immortal

Continued from page 1

Williams on all the major disk labels. The absence of commercialism and the honesty of the emotion is underlined by the general move to contribute the royalties from these disks to various funds set up in honor of Williams.

Ernest Tubb, for example, is donating the royalties from his Decca disk, "Hank, It Will Never Be The Same Without You," to the Hank Williams, Jr., trust fund. The tune, incidentally, was penned by Tubb in collaboration with his son, Justin. Johnnie & Jack, RCA Victor hillbilly pacteeş, composed and etched "Hank Williams Will Live Forever," the royalties of which are going to the Hank Williams Memorial Fund. A childhood friend of Williams, Jack Cardwell, penned "The Death of Hank Williams," which was cut by King Records. Latest tribute is the formation of Hank Williams Memorial Scholarship at the U. of Alabama by Country Song Roundup, a cornball mag. Mag started with a $1,000 donation and is conducting a campaign for reader donations via its editorial columns.

The reverence of his country colleagues is attributed to the fact that he sparked the hillbilly vogue of pop music and built it into a nation-wide commodity. According to Frank B. Walker, head of M-G-M Records which waxed Williams, the country artists have a deep group loyalty, and when anyone in their group breaks through for national prominence he receives unending respect and admiration. Walker added, "Williams was primarily a singer and writer of sacred songs, singers too, the Angels, they're so wonderful—I know they'll want you to join them."

Requests for copies of the letter have been flooding the diskery's New York office for the past three months and Jimmy Swann, deejay on WFOR, Hattiesburg, Miss., etched excerpts for an M-G-M disk tagged, "The Last Letter." Diskery also reports that more than 25,000 requests for Williams' photos have been received since his death. Negotiations for the disposal of the royalties from "The Last Letter" into one of the Williams' foundations is currently under way. Walker has waived all royalties as author of the letter.

According to Walker, M-G-M has enough Williams' waxings in the cans to keep hitting the market at regular intervals for the next several years. The tunes are all originals and will be published by Acuff-Rose. Incidentally, "Your Cheatin' Heart," a Williams' composition released a few weeks after his death, broke into the "Hit Parade" circle for the first time last week. It's undecided as yet as who's the legal heir to the forthcoming Williams' royalty coin. The courts are now deciding between Williams' mother, son, widow, first wife and sister.

Widened Output

When Williams expanded his output to include rhythm novelties ("Jambalaya" and "Kaw-Liga") and heart ballads ("Cold, Cold Heart," "Your Cheatin' Heart" and "Hey, Good Lookin'"), he hit the national music biz jackpot via the M-G-M disks and the publication of his tunes by Acuff-Rose. Other diskers also cashed in on the William's compositions. Frankie Laine scored with "Jambalaya" via Columbia. Dolores Gray has a Decca click in "Kaw Liag" and Joni James is hitting the top brackets with "Your Cheatin' Heart."

An example of the wave of sentiment that was set off by Williams' death is this excerpt from a letter written to Williams on the day of his death and addressed c/o "Song Writers Paradise" by Walker. "Remember the time the newspaper man asked you how you wrote a song? I'll never forget your answer—'I just sit down for a few minutes, do a little thinking about things, and God writes them for me.' You were so right, Hank, and do you know I think He wanted to have you just a bit closer to him, Nashville's pretty far away, so He just sent word this morning, Hank, that He wanted you with him. You're going to be kept busy too, there's lots of work to be done way up there for we aren't improving too much here on earth. You'll be writing for the greatest and the devotion of hundreds of thousands of rustic fans was probably won because the people in the south have a deep sense of religion."

Jones Goodwill Trek Nets 51G for Fla. Charities

Spike Jones, a native Californian, was an ambassador of goodwill to Florida last week when he raised $51,000 for charities in six towns via six nightly performances of his band and revue.

Jones' troupe is currently working its way up the east coast and plays Camp Lejeune, N. C., tonight (Wed.).

'Biggest Show of 1953' Pulls Fair $14,000 In Carnegie Hall Stand

"Biggest Show of 1953," touring jazz-vaude package headlining Frankie Laine, Ella Fitzgerald and Woody Herman's orch, racked up a moderate $14,000 gross in two concerts at Carnegie Hall, N. Y., Friday (24). Unit has been hitting slow grosses in key cities but has been doing SRO biz in small-city dates.

Current "Biggest Show" is cut from the same pattern as all its predecessors. It's a potpourri of standard vaude turns (Frank Marlowe, Dusty Fletcher and Bobby Ephram), socko vocalling (Ella Fitzgerald and Frankie Laine) and lively instrumentals (Woody Herman and Louis Jordan's Tympany Five).

Repertoires of Miss Fitzgerald and Laine were familiar, but they belted 'em out for socko effect. Herman's orch offered plenty of drive with some vivid musical ideas and Jordan brought some humor into his songalog.

Marlowe's prattfall comedics, Ephram's tapping and Fletcher's "Open the Door Richard" reprise, seemed wasted in this concert form. The Carnegie Hall dates were promoted by Patricia Music. *Gros.*

Buffalo Boff 13½G

Buffalo, April 28.

"Biggest Show of 1953" with Frankie Laine, Louis Jordan, Ella Fitzgerald and Woody Herman Orch netted a lusty $13,500 in two shows at the Paramount Thursday (23) night.

Attraction was heavily billed in a 60-mile radius from here, including Canada. House was scaled at $1.80 to $3.60.

Fair 11G in Pitt

Pittsburgh, April 28.

Big last-minute sale for "Biggest Show of 1953" package at The Gardens last Wednesday night (22) helped boost the take to better than $11,000 and permitted promoters to get off the hook with a short profit.

Two performances were scheduled, first at 8:30 p. m. and second at midnight, but latter was pretty much of a bust, drawing less than $2,000.

KAHL JOINS LEVY AS PATRICIA PARD

Phil Kahl, former New York head of Disney Music, has partnered with Morris Levy in latter's Patricia Music. Kahl also will have a one-third interest in Patricia's jazz concert promotion activities. In recent months Patricia has sponsored Carnegie Hall, N. Y., jazz concerts with the "Biggest Show of 1953" with Duke Ellington.

Kahl also formed a new pubbery under his own name last week which will be operated on a 50-50 split with Levy. Both Kahl and Patricia Music firms are affiliated with BMI.

Settle Sammy Kaye Suit Against CBS

A $400,000 suit brought several years ago in N. Y. Supreme Court by bandleader Sammy Kaye against CBS has been settled and discontinued, it was disclosed this week. Terms of the settlement were not revealed.

Kaye's action charged that CBS wrongfully appropriated an idea for a radio-TV show which he had submitted to the net in 1949.

Philly Narcotic Squad Weeds Out Musicians

Philadelphia, April 28.

Berton Schwartz, 22, saxophonist and bandleader known professionally as Buddy Savitt, was held in $500 bail for the grand jury last week charged with illegal use of narcotics. Savitt, according to police, is on probation after a drug conviction last February. Held on similar charges along with Savitt were Mary Ann Ross, 27, former chorus girl, and Vincent Piselli, 27, a non-pro.

Narcotic squad members also picked up George Freedman, 22, nitery pianist now working in a South Jersey cafe. Freedman was held in $500 bail.

Band Reviews

BILLY BISHOP ORCH (10)
With Gini Patton
Hotel Muehlebach, Kansas City

This one is the swan song here for Billy Bishop, who leaves the band biz within the next month for a career in the financial world. This time around the Bishop crew is fully as adept as any in the past. The instrumentation of three reeds, two trumpets, trombone, string bass, piano, drums and the leader's piano-solovox, gives the dancers a full-bodied, tuneful style, with dansable rhythm always predominating.

From his 22 years of experience in the biz, Bishop has added several fillips to his music, embellishing them with good vocal department and other finishing touches of personableness and enthusiasm. Heading the vocals is blonde Gini Patton, who recently stepped into the niche filled formerly by Alice Mann (Mrs. Bishop). Miss Patton adds natural attractiveness to her warbling in the deeper range, handling ballads and more lively pops nicely. Tommy Sica steps down off the stand to lend his tenor vocals to the proceedings, and two singers get together on frequent duets. Bishop adds his bit with vocals one a novelty or and old standby, and also chimes in with some keyboard specialties on piano and solovox.

A Canadian by birth, Bishop's band career carried him to most of the key spots of this Continent and many in Europe, with stands at spots such as Chi's Trianon and Aragon, Frank Dailey's Meadowbrook, the Del Mar Club on the Coast and the Cafe De Paris, London, where his outfit weathered the now-historic blitz. Shortly after he married his girl singer (a New Yorker), he shifted to American citizenship. Band has a date at the Claridge, Memphis, opening there April 26, after three weeks at the Muehlebach here. Following the Memphis date, crew disbands, with the Bishops taking up residence in Los Angeles. *Quin.*

PAUL QUINICHETTE QUINTET
Bandbox, N. Y.

Having started in the band business seven years ago with Benny Carter's orch and more recently a member of Count Basie's crew, Paul Quinichette is now fronting his own combo. A sax-man, Quinichette's style has been linked closely to that of Lester Young, also a Basie alumnus, who, incidentally, is appearing on the same bill. Current Bandbox engagement marks quintet's debut.

Instrumental makeup of the group, somewhat unusual in its blending of organ, drums, electric guitar, bass and sax, produces a nice rhythmic effect. Brand of music falls into the modern vein and therefore will appeal mostly to the more progressive hepsters. However, after a slight warmup period combo succeeds in luring patrons onto the dance floor, giving some of the lindy-hoppers a chance to show their stuff.

In addition to the maestro, group includes Joe Paris, organ; Les Erskine, drums; Skeeter Best, electric guitar, and Eugene Wright, bass. *Jess.*

BOBBIE STEVENSON TRIO
Embers, N. Y.

Coming in as a replacement for Bunty Pendleton who exited the Embers recently after a run of several months, the Bobbie Stevenson Trio registers as an instrumental crew capable of dishing out palatable melodies for this eastside spot. Stevenson works over the ivories in a light-fingered manner that's pleasing on the ear. Also, enhancing the rhythmic output are Bobby Mitchell on guitar and Bobby Foster on bass.

Trio has been together for about 12 years, during which time they've headquartered mainly in Detroit, where they've done considerable radio work. Boys also own the Wyoming Show Bar in that city. This is their first N.Y. date. *Jess.*

PETE HERMAN TRIO
With Liza Whitney
The Saxony, Boston

Originally booked into this boite, operated by ex-Latin Quarter bonifaces, Lee Fields and Will Oxman, for a couple of weeks, Pete Herman and his trio are currently approaching the completion of their first year here. During their tenure, group has built a solid following. Herman on bass and sometimes drums, Marvin Raffe at '88 and Tony Sherbo strumming the guitar, dish out a wide variety of tunes ranging from Dixieland to current pops with an occasional tongue-in-cheek hillbilly (air) creeping in.

Herman, one of Hub's zaniest musicos, injects plenty of life in sets with spur of the moment (topical) parodies, miming the vocalistics of Louis Armstrong and Phil Harris and bits of general clowning, all of which clicks.

Liza Whitney, a cute brunette thrush, while not officially associated with the trio usually grabs a solo spot during each of the combo's sets to give out with slick thrushing. Gal has a solid rhythmic feel for chirping melodic showtunes of the "S'Wonderful," "Someone to Watch Over Me" and "Almost Like Being in Love" category. *Elie.*

INITIAL RED BUTTONS DISK SHAPES AS HIT

Red Buttons' initial coupling for Columbia Records, "The Ho-Ho Song" and "Strange Things Are Happening," is likely to be the first disk hit produced by a video comic. Buttons' platter has already gone well over the 200,000 marker in its first two weeks in the New York-New England market alone. National reaction is expected to follow the same pattern.

In the last couple of years, Milton Berle and Jerry Lester etched some sides for RCA Victor and Coral Records respectively without hitting the bestseller lists. Wally Cox, another TV comedian, also cut a disk for Victor a couple of weeks ago.

Hayman Sets Pub Contact Procedure

Following along the lines established by most artists & repertoire men, Mercury Records new a&r head, Richard Hayman, has designated Wednesdays and Fridays as "publishers day." To prevent confusion and unnecessary delays, Hayman has notified the pubs to set their appointments in advance on these days.

Hayman, who took over Merc's eastern a.&r. chores when Joe Carlton ankled to the new RCA Victor label, is throwing a cocktailery for the local deejays and press tomorrow (Thurs.).

Laine's 'I Believe' Disk Topseller in Britain

London, April 28.

Frankie Laine's "I Believe" disk has shot up to the top of the best-seller list in Britain, deposing Lita Roza's "Doggie in the Window," which drops to third place.

Guy Mitchell's "Red Feathers" stays in second place, and Mitchell also hold fourth place with "Black-Eyed Susie."

Best British Sheet Sellers

(Week ending April 18)

London, April 21.

Doggie in Window...Connelly
Wonderful Copenhagen..Morris
Broken Wings .....Fields
In Golden Coach..Box & Cox
Oh Happy Day.....Chappell
Red Feathers .....Dash
Little Red Monkey...Robbins
Walking Behind You..Maurice
Outside of Heaven.....Wood
Talk to the Trees....Chappell
Don't Believe Me...F.D. & H.
Till I Waltz Again...F. D. & H.

Second 12

Don't Let the Stars....Morris
Now .....Dash
Pretend .....Leeds
Because You're Mine Robbins
Black Eyed Susie..Cinephonic
Glow Worm .....Lafleur
I Believe .....Cinephonic
Downhearted .....New World
Celebration Rag .....Wood
Love of My Life.....Reine
Love to Fall Asleep..Feldman
I Will Never Change.....Yale

Diskers Urge

Continued from page 49

fruit in the new Hollywood perspective on the b.o. importance of a film score hit.

It's understood that Mitch Miller, Columbia Records' artists & repertoire chief, has proposed to Paramount an idea which will get the most out of Miss Clooney's future picture assignments. Miller would like to pick the tunes for Miss Clooney in the pic, wax them and then put them in the can for simultaneous release with the pic. Via this tactic, the picture would get the most out of the disk jockey plugs on thousands of radio outlets while the Clooney platter would be hypoed by the picture release. If the tune is right, this tandem plugging would maximize the chances for developing a hit.

Prevalence of the platter names in Hollywood may cue this type of song-picking by a&r men of the various major labels. It's contended that even in non-musical pix, the spotting of a two-or three-minute chorus of a title song with a wax name could pay off in multiple air plugs with benefit to both the picture and the diskers.

With this type of setup, the publishing subsids of the picture companies could expect an end to the brushoff of picture scores by the diskers. The lack of enthusiasm by the diskers for picture tunes has been a conspicuous fact for the last couple of years. Hollywood's cooperation with the diskers in coming up with fresh pop material delivered by disk artists in pix is seen as the surest route to ovecome this apathy.

Fein Joining Goday

Hal Fein is exiting his general professional manager post with Sammy Kaye's music firms, Republic and World, next month to join Happy Goday's pubbery as an associate.

'Doggie in Window' Only One Specie In Tin Pan Alley's Animal Kingdom

By JIM WALSH

King Solomon never held down office space in the Brill Bldg. If he had, the heppest character of his day might have revised one of his better known Proverbs to read: "Go to the animals, thou cleffer. Consider their days and write a hit." And that's just what the songsmiths have been doing this past century and more.

In their lyrical snooping into the lives of our dumb chums they have ranged from the familiar canines and felines to orangutans, batrachians, amphibians, marsupials, serpents and sea-going mammals. That's the way it's been for at least 100 years. Back in 1853, Stephen Collins Foster, king of antebellum cleffers, was riding high in popularity, even if not making much money, with two terrific hits, "My Old Kentucky Home" and "Old Dog Tray." And now, a century later, what are the hits?

On platters, the No. 1 slot has been occupied for weeks by Patti Page's Mercury waxing of "Doggie in the Window." Leading the country music parade is "Hound Dog," with "Bear Cat" shaping up as its successor.

Coming up are Doris Day's revival of "When the Red, Red Robin Comes Bob, Bob, Bobbin' Along" and several platterings of the 1912 Stanley Murphy-Henry I. Marshall classic, "Be My Little Baby Bumble Bee."

For the purpose of this survey, "animal" will be stretched to include practically all life not human. No claim is made that these notes are exhaustive. They are merely intended to be representative, to touch on some of the innumerable songs that have been written about our sub-human contemporaries and to show that the same elements are working in music now as decades or centuries ago. To save space, reference will be omitted to the innumerable kidisks about dogs and other creatures—the type of platter of which Decca's Frank Luther is the high priest. And bird songs are so numerous they will also be passed over.

One of the most enduring of dog songs has been "Where, Oh Where, Has My Little Dog Gone?" rendered by generations of German dialect yodelers. A lot of oldtimers still remember "Daddy Wouldn't Buy Me a Bow-Wow," written by a forgotten English tunesmith, Joseph Tabrar, and introduced in 1892 by Vesta Victoria. The ditty's little girl heroine naively explained: "I've got a little cat, and I'm very fond of that, but I'd rather have a bow-wow-wow."

Twenty years later, "They Gotta Quit Kickin' my Dawg Aroun'" was a hit in 1912, largely because of its political implications. It was sung by supporters of Champ Clark, then Speaker of the House of Representatives, who wanted, but didn't get, the Democratic nomination for President. It was frequently called "The Missouri Houn' Dawg Song."

Tom Allen & Joe Daly prospered in 1913 with a good comic number, "What Do You Mean You Lost Yer Dog?" perhaps better known as "Has Anyone Seen My Roving Rover?" The chorus consisted partly of whistles for the missing Rover. Its success must have inspired Charles McCarron, Thomas J. Gray and Ray Walker to do an equally clever one, "Fido Is a Hot Dog Now." On first hearing, it's a bit puzzling as to whether Fido, the poodle, has been made into a "hot dog," or, having been a bad boy, is receiving eternal punishment, "down, down below, where there isn't any snow." (The "hot dog" supposition is correct.)

Fido departed this life under tragic circumstances. By contrast, Ivan Caryll wrote a number, introduced in "The Girl Behind the Gun," which boasted "There's Life in the Old Dog Yet." Back in 1923, Al Bernard wowed Edison record buyers with his combination of a song and monolog in blackface dialect praising "My Dawg." Several years before that, Billy B. Van had recorded his own recitation, "To My Dog," for Victor. And many years still earlier, Len Spencer, the most ingenious and versatile of early recording comedians, had come through with a pathetic sketch about "Old Dog Sport," who was to be shot because he was "gittin' cross and in the way," but was reprieved in the final grooves when his farmer owner, discovered he was "gittin' old, too." I ain't got the heart to do it! Come on, old Sport!"

Spencer also did a sobby recitation, "Roger and I," written by John T. Trowbridge, about a vagrant who roamed the world with no friend except his old dog, Roger. Len likewise came through with a serio-comic affair, "Krausmeyer and His Dog Schneider," in which a henpecked German confides his woes to his pet. Spencer's "Scene at a Dog Fight" was for many years one of the most popular recorded descriptive specialties. In "A Barnyard Serenade" and "Daybreak at Calamity Farm" he introduced almost every domestic animal.

Now let's move into the opposition corner and consider the use of cats, who have been less gushed over than dogs and, in pop music, are creatures strictly of comedy. After Daly & Allen clicked with their dog song they did the inevitable and wrote another success, "The Pussy Cat Rag." As recorded by Ada Jones and the Peerless Quartet, the cat, "Tiny," gratified her old maid owner by dishing out a terrific whipping to a supposedly unbeatable bulldog. (Thrashing a dog, for the sake of laughs, is one thing a cat can always do in a song or on a platter.)

'The Cat Came Back'

Back in 1893, Henry F. Miller, a protege of the still-living Chicago publisher, Will Rossiter, came through with one that's still remembered, "The Cat Came Back." The lyric was crude, rhyming "longer" with "goner," but the theme was ingenious. A "Cat Duet" (otherwise called "When the Song of Love Is Heard") was introduced in the 1908 production of Joseph Herbert and Oscar Straus' operetta, "A Waltz Dream," and as recorded by Miss Jones and Billy Murray is a riot. It contains probably the most realistic simulation of a cat fight ever put on a platter. In 1926 Victor issued "Bridget O'Flynn," which was termed "the first successful whispering record ever made."

As long ago as 1901, when Eldridge R. Johnson was painfully building up the Victor catalog, one of the favorite platters used by traveling demonstrators of "the wonders of the marvelous talking machine," was Steve Porter's descriptive specialty, "An Armful of Kittens and a Cat."

A 1924 comic song, "What Does the Pussy Cat Mean When She Says Me-Ow?" was mildly successful. But perhaps the most enduring song of feline interest is one which combines a courtship between members of the animal and bird families—that favorite of male quartets, Reginald De Koven's "The Owl and the Pussy Cat." By extension, "Tiger Rag" might also be considered a "cat song."

(More about Tin Pan Alley animals in a later issue).

VARIETY 10 Best Sellers on Coin-Machines

1.	DOGGIE IN THE WINDOW (12)	*Patti Page*	*Mercury*
2.	PRETEND (9)	*Nat (King) Cole*	*Capitol*
3.	TILL I WALTZ AGAIN WITH YOU (17)	*Teresa Brewer*	*Coral*
4.	TELL ME A STORY (6)	*F. Laine-J. Boyd*	*Columbia*
5.	I BELIEVE (2)	*Frankie Laine*	*Columbia*
6.	SIDE BY SIDE (13)	*Kay Starr*	*Capitol*
7.	DON'T LET THE STARS GET IN YOUR EYES (19)	*Perry Como*	*Victor*
8.	ANNA	*Sylvana Mangano*	*M-G-M*
9.	SONG FROM MOULIN ROUGE	*Percy Faith*	*Columbia*
10.	TELL ME YOU'RE MINE (14)	*Gaylords*	*Mercury*

Second Group

SEVEN LONELY DAYS	*Georgia Gibbs*	*Mercury*
SOMEBODY STOLE MY GAL	*Johnnie Ray*	*Columbia*
HAVE YOU HEARD	*Joni James*	*M-G-M*
KEEP IT A SECRET	*Jo Stafford*	*Columbia*
YOUR CHEATIN' HEART	*Joni James*	*M-G-M*
TWILIGHT TIME	*Johnny Maddox*	*Dot*
HO-HO SONG	*Red Buttons*	*Columbia*
APRIL IN PORTUGAL	*Freddy Martin*	*Victor*
YOUR CHEATIN' HEART	*Frankie Laine*	*Columbia*
HOT TODDY	*Ralph Flanagan*	*Victor*
SAY YOU'RE MINE AGAIN	*Perry Como*	*Victor*
BIG MAMOU	*Pete Hanley*	*Okeh*
RUBY	*Richard Hayman*	*Mercury*
SONG FROM MOULIN ROUGE	*Henri Rene*	*Victor*

[Figures in parentheses indicate number of consecutive weeks song has been in the Top 10]

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP. †BMI.

Pos. this wk.	Pos. last wk.	No. weeks in 'og	Artist	Label	Song	EAST: New York — Jack Lacy—WINS	New York — Bill Silbert—WMGM	Ithaca — Jack Deal—WHCU	Rochester — Joe Deane—WHEC	Utica — Dan Fusco—WRUN	Hartford — Ross Miller—WTIC	Worc'st'r — Dick Smith—WORC	Phil. — Larry Brown—WPEN	Newport — Joe Hyder—WRJH	D.C. — Eddie Galagher—WTOP	SOUTH: Atlanta — Bob Watson—WSB	Savan'h — Stan Friedman—WTOC	San Ant'o — Bob Jenkins—KONO	L'ville — Carl Shook—WKYW	N.O. — Jerry Kay—WWEZ	Richmond — Ray Schreiner—WRNL	Orlando — Bill Dawson—WORZ	Tex'kana — Roy Mitchell—KCMC	MIDWEST: Chi. — Dick Courtenay—WIND	St. L — Chuck Norman—WIL	Cincy — Will Lenay—WCPO	Milw'kee — Paul Bartell—WFOX	Cleve — Bill Randle—WERE	Mpls. — Johnny Morris—WLOL	FAR WEST: Hollywood — Bill Anson—KFWB	Hollywood — Ira Cook—KECA-KMPC	Fresno — Bob Harris—KFRE	Seattle — Wally Nelsgo—KRSC	Long B'ch — Buddy Reason—KFOX	Salt Lake — Wayne Cody—KALL	TOTAL POINTS
1	4	6	Percy Faith	Columbia	†Song from Moulin Rouge	5	3	7	8	7	..	..	..	8	4	..	..	..	..	..	4	..	2	2	5	7	1	3	3	..	1	4	4	2	..	129
2	2	10	Frankie Laine	Columbia	*I Believe	1	10	..	1	8	..	..	..	2	..	3	..	2	2	..	1	10	..	1	9	1	..	..	9	..	6	1	3	..	3	125
3	5	12	Nat (King) Cole	Capitol	*Pretend	4	..	2	9	..	..	1	..	1	2	4	7	1	3	..	..	8	..	..	..	6	..	..	1	10	3	6	..	..	..	108
4	1	13	Patti Page	Mercury	*Doggie in the Window	..	..	3	6	3	..	..	..	5	1	..	..	7	1	3	..	3	..	..	..	..	6	..	..	..	..	2	..	3	2	98
5	7	6	Les Baxter	Capitol	*April in Portugal	6	..	..	..	4	..	..	..	..	3	..	..	..	..	1	..	..	6	5	6	5	2	8	..	..	4	..	..	..	..	71
6	3	12	Joni James	M-G-M	†Your Cheatin' Heart	3	..	..	..	9	..	..	..	3	..	..	..	4	5	..	..	7	..	..	..	3	..	..	4	3	..	..	..	6	4	70
7	8	13	Kay Starr	Capitol	*Side by Side	..	..	4	..	6	..	..	..	4	..	..	3	10	6	..	3	1	..	..	..	..	..	..	..	7	..	9	..	1	..	67
8	6	4	Richard Hayman	Mercury	*Ruby	2	1	..	..	..	10	6	..	..	9	..	..	..	..	5	..	..	4	..	8	..	3	2	..	..	..	..	..	..	..	60
9	20	5	Johnnie Ray	Columbia	*Somebody Stole My Gal	..	6	..	7	..	5	2	..	..	10	..	..	..	..	..	..	..	..	..	4	4	..	..	..	..	7	..	..	..	9	45
10A	11	3	Pete Hanley	Okeh	†Big Mamou	..	2	..	..	..	..	4	..	..	..	..	..	..	..	2	7	..	..	..	..	..	..	6	..	6	9	..	..	..	..	41
10B	10	2	Sylvana Mangano	M-G-M	†Anna	..	..	2	..	3	..	..	..	..	..	..	..	..	..	..	..	..	3	..	10	..	..	2	..	5	..	..	..	..	41
12	18	6	Paul-Ford	Capitol	*Sitting on Top of World	..	8	..	4	4	..	..	..	8	..	..	..	..	..	4	9	..	..	3	..	10	..	..	..	..	..	..	..	..	..	38
13	9	9	Georgia Gibbs	Mercury	*Seven Lonely Days	..	..	..	..	..	..	..	..	..	..	6	..	9	4	9	..	..	1	..	..	..	..	..	..	..	10	5	..	..	33
14A	14	2	Teresa Brewer	Coral	†Till I Waltz Again	..	..	..	..	..	..	..	..	6	..	4	3	7	..	..	..	..	..	..	9	..	..	..	..	..	..	7	..	..	30
14B	37	5	Florian Zabach	Decca	*Red Canary	..	1	..	1	7	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	30
16	13	7	F. Laine-J. Boyd	Columbia	†Tell Me a Story	..	6	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	9	..	..	5	..	..	..	2	..	..	..	..	..	27
17A	33	2	Perry Como	Victor	†Say You're Mine Again	7	..	..	..	..	8	5	..	..	9	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	3	..	..	..	26
17B	22	6	Nat (King) Cole	Capitol	†Can't I	..	7	10	..	..	1	..	..	..	..	..	..	..	10	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	26
19	18	5	Bob Manning	Capitol	*The Nearness of You	..	..	..	..	5	..	..	1	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	10	..	10	..	..	25
20	23	8	Ralph Marterie	Mercury	*Caravan	..	..	..	..	..	6	..	..	..	7	..	..	..	..	..	6	..	..	..	..	..	4	..	..	..	..	..	..	..	8	24
21	..	1	Vic Damone	Mercury	*April in Portugal	..	4	..	..	..	..	..	2	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
22A	25	13	Perry Como	Victor	*Wild Horses	..	..	5	..	..	..	..	..	7	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	16
22B	12	15	Ralph Fanagan	Victor	*Hot Toddy	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	5	..	..	16
22C	14	8	Jane Froman	Capitol	*I Believe	..	..	..	..	2	..	..	..	5	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	16
22D	16	19	Gaylords	Mercury	†Tell Me You're Mine	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	10	..	..	..	..	..	..	2	..	..	16
22E	..	9	Ralph Marterie	Mercury	*Pretend	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	1	..	16
27	..	5	Eddy Howard	Mercury	*Gomen-Nasai	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	2	8	..	..	..	..	..	..	..	..	..	..	10	..	14
28A	27	2	Joni James	M-G-M	*Almost Always	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	8	..	..	7	..	..	..	7	..	..	..	..	13
28B	50	2	Mantovani	London	†Song from Moulin Rouge	..	..	..	..	..	8	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
30A	..	1	June Hutton	Capitol	†Say You're Mine Again	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	13
30B	..	1	L. Brown-Modernaires	Coral	†I'll Be Hangin' Around	..	..	..	..	3	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	5	12
30C	..	2	Karen Chandler	Coral	†Goodbye Charlie, Goodbye	..	..	3	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	8	..	12
30D	..	1	Ralph Flanagan	Victor	*Albuquerque	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	6	..	..	..	..	..	..	..	12
30E	..	1	Perry Como	Victor	*My One and Only Heart	..	..	5	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
35A	28	4	Hamish Menzies	Decca	*Less Than Tomorrow	9	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
35B	36	2	Red Buttons	Columbia	*Strange Things Happening	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	11
37A	..	1	Les Brown	Coral	*Ruby	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	11
37B	43	4	June Christy	Capitol	†Heart Belongs to Only You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	5	..	..	..	..	10
37C	..	5	Bing Crosby	Decca	†Hush-A-Bye	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	10
37D	..	5	Frankie Laine	Columbia	*Tonight You Belong to Me	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
37E	21	4	Freddy Martin	Victor	*April in Portugal	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
42A	..	2	Kay Starr	Capitol	*Breeze (Bringin' Back)	..	..	..	..	..	..	7	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	9
42B	37	5	Gordon MacRae	Capitol	*Congratulations to Someone	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	9
42C	..	12	Eddie Fisher	Victor	*Even Now	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
42D	..	2	Lisa Kirk	Victor	*Ohio	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
46	..	20	Perry Como	Victor	†Don't Let Stars	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
47	49	2	Bob Carroll	Derby	*A Little Love	..	..	..	..	..	..	..	..	..	..	..	5	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
48A	47	8	Norman Brooks	Zodiac	*Hello Sunshine	..	..	10	..	..	..	..	7	..	9	..	..	..	..	8	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	7
48B	..	9	Rusty Draper	Mercury	†No Help Wanted	..	..	..	..	..	9	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
50	..	3	Ray Anthony	Capitol	*Wild Horses	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	6
51	..	1	Eddie Fisher	Victor	*Just Another Polka	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	10	..	7	..	..	..	..	..	..	..	..	..	..	..	..	5
																											9	..	..	..	..	..	..	..	4

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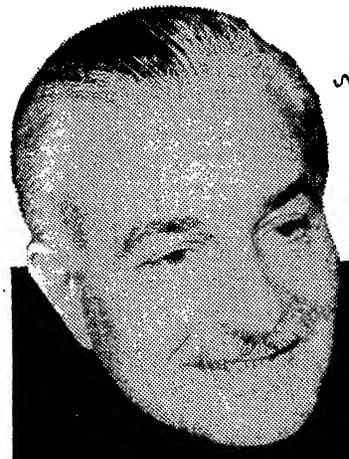
two great POPS by a great "POPS" Orchestra



Members of
THE BOSTON POPS
ARTHUR FIEDLER, Conductor

Playing —

DOO WACKA DOODLE
and
the Song from MOULIN ROUGE

This Week's BEST SELLING RCA Victor Records

POPULAR	78 rpm/45 rpm	Playing Time
MY ONE AND ONLY HEART/SAY YOU'RE MINE AGAIN *Perry Como*	#20/47—5277	2:58/2:48
I'M WALKING BEHIND YOU/JUST ANOTHER POLKA *Eddie Fisher*	#20/47—5293	3:04/2:11
THAT HOUND DOG IN THE WINDOW/PORE OL' KEE-LIGER *Homer & Jethro*	#20/47—5280	2:45/2:45
HOT TODDY/SERENADE *Ralph Flanagan*	#20/47—5095	2:22/3:00
APRIL IN PORTUGAL/PENNY WHISTLE BLUES *Freddy Martin*	#20/47—5052	3:15/2:25
NOW HEAR THIS/APRIL IN PORTUGAL *Tony Martin*	#20/47—5279	2:16/2:53
WILD HORSES/I CONFESS *Perry Como*	#20/47—5152	2:45/3:05
HOW DO YOU SPEAK TO AN ANGEL/DOWNHEARTED *Eddie Fisher*	#20/47—5137	2:22/2:24
SWEET THING/WHY COME CRYING TO ME *Dinah Shore*	#20/47—5247	1:40/2:29
USKA DARA (A Turkish Tale)/TWO LOVERS *Eartha Kitt*	#20/47—5284	3:05/2:42
A-L-B-U-Q-U-E-R-Q-U-E/MOON *Ralph Flanagan*	#20/47—5237	2:56/3:02
DON'T LET THE STARS GET IN YOUR EYES/LIES *Perry Como*	#20/47—5064	2:37/2:30
THE SONG FROM MOULIN ROUGE/STREET OF SHADOWS *Henri Rene*	#20/47—5264	3:02/2:50
WHAT A CRAZY GUY/THERE IS A TAVERN IN THE TOWN *Wally Cox*	#20/47—5278	2:40/2:25
LITTLE RED MONKEY/ANNA *The Three Suns*	#20/47—5246	2:40/2:52
COUNTRY–WESTERN		
YOU ALWAYS HURT THE ONE YOU LOVE/I'M GONNA LOCK MY HEART *Eddy Arnold*	#20/47—5193	2:38/2:45
THE MISSOURI WALTZ/MOONLIGHT AND ROSES *Eddy Arnold*	#20/47—5192	2:25/3:05
THE GLORY LAND MARCH/IN DADDY'S FOOTSTEPS *Hank Snow-The Jordanaires*	#20/47—5249	2:28/2:47
BROKEN WINGS/THE CANNONBALL YODEL *Elton Britt*	#20/47—5251	2:37/2:56
A FOOL SUCH AS I/THE GAL WHO INVENTED KISSIN' *Hank Snow*	#20/47—5034	2:30/2:35
RHYTHM & BLUES		
I WANNA KNOW/THE LAUGHING BLUES *The Du Droppers*	#20/47—5229	2:15/2:48
AMAPOLA/NOBODY ELSE BUT YOU *Les Harris*	#20/47—5270	2:20/2:50
OO-SHOO-BE-DO-BE/THE BIGGEST FOOL *The Deep River Boys*	#20/47—5268	2:25/3:04

RCA VICTOR
FIRST IN RECORDED MUSIC

TIPS TO DEEJAYS:
THESE ARE THE HITS THAT
MAKE A GOOD PROGRAM GREAT!

Inside Stuff—Music

Albert Von Tilzer, who hit the alltime bestselling song lists with "Take Me Out To The Ballgame," which he wrote in collaboration with Jack Norworth, is getting unusual coverage of his most recent tune, "I'm Praying To Saint Christopher," by London Records. Label has assigned the tune to its two top femme diskers Vera Lynn and Anne Shelton. Only the Shelton platter, however, will be distributed in the U. S. Von Tilzer, who's now living on the Coast, penned the tune with Harry MacPherson. Incidentally Albert is one of six brothers who entered the music biz. Jules and H. Harold Gumm (latter adopted his mother's name) are now associated with Harry Von Tilzer Music. Jack, Will and Harry are deceased.

Columbia Records' extensive use of the old Adams Memorial Presbyterian Church on East 30th St., N. Y., for a recording studio was spotlighted in Meyer Berger's "About New York" column in the N. Y. Times last week. Columbia's engineers claim that the church's dimensions of 96 ft. long, 65 ft. wide and 45 ft. high are ideal for waxing purposes since any dimension of greater than 100 feet produces echoes. Top asset of the church, however, is its old wooden beams which mellow the overtones.

RCA Victor is marking the 50th anni of the first Red Seal recording tomorrow (Thurs.). It was on April 30, 1903 that Ada Crossley, at Carnegie Hall, N. Y., cut "Caro Mio Ben" for Victor. However, it was not until the following year, when Enrico Caruso joined the company, that Victor's Red Seal recordings were launched in the mass market. Since 1903, it's estimated that over 325,000,000 classical disks have been pressed by Victor. The count for all Victor platters is well over the 1,000,000,000 mark.

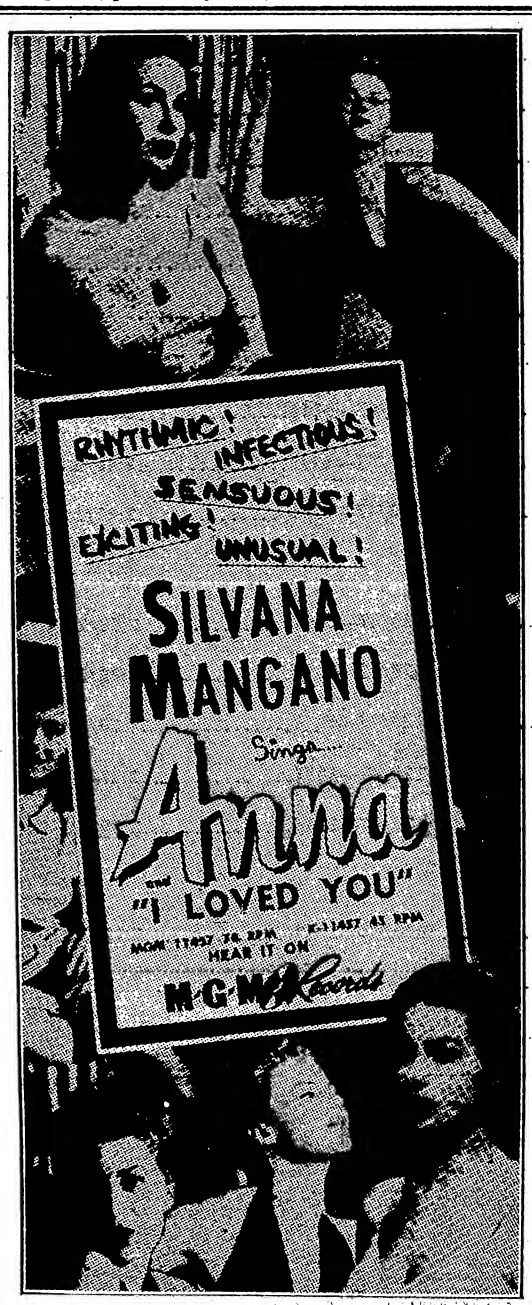
Click of Red Buttons' initial comedy disk for Columbia Records is cuing Jackie Gleason to get off his serious maestro kick for Capitol Records and etch some of his comedy numbers. Capitol Records will probably release two special material tunes, "And Away We Go" and "Hmmm, Boy," which Gleason has used on his TV appearances. Tunes were written by Charles and Henry Tobias in collaboration with Gleason. Tobey Music is the publisher.

K.C. Philharmonic Opens 27G Fund Drive

Kansas City, April 28.

Philharmonic Orchestra last week inaugurated a campaign to raise $27,000, deficit on its 1952-53 operation. Amount is balance of $111,000 needed to complete the sustaining fund, provided by individuals and civic firms and organizations to give the orchestra support needed in addition to ticket sales.

Past season was described as successful by Dale M. Thompson, president, who said expenses totaled $270,328. Receipts amounted to $158,351, including some other funds.



Disk Companies' Best Sellers

	ARTIST
CAPITOL	
1. PRETEND / DON'T LET EYES SHOP FOR HEART	Nat (King) Cole
2. APRIL IN PORTUGAL / SUDDENLY	Les Baxter
3. BLUE GARDENIA / CAN'T I	Nat (King) Cole
4. I'M SITTING ON TOP OF THE WORLD / SLEEP	L. Paul-M. Ford
5. SIDE BY SIDE / NOAH	Kay Starr
COLUMBIA	
1. STRANGE THINGS ARE HAPPENING / HO-HO SONG	Red Buttons
2. SONG FROM MOULIN ROUGE / SWEDISH RHAPSODY	Percy Faith
3. I BELIEVE / YOUR CHEATIN' HEART	Frankie Laine
4. TELL ME A STORY / LITTLE BOY AND OLD MAN	F. Laine-J. Boyd
5. I LET HER GO / RAMBLIN' MAN	Frankie Laine
CORAL	
1. DANCIN' WITH SOMEONE / BREAKIN' IN THE BLUES	Teresa Brewer
2. MANY ARE THE TIMES / THERE'S NO ESCAPE	Don Cornell
3. YOU'RE DRIVING ME CRAZY / I PREDICT	Buddy Greco
4. RED TOP / LET'S GO DOWN TO THE TAVERN	Johnny Long
5. DANGER / THE JAPANESE SANDMAN	Johnny Desmond
DECCA	
1. LESS THAN TOMORROW / YOU CAN BE IN LOVE	Hamish Menzies
2. BIG MAMOU / SAY YOU'RE MINE AGAIN	Dolores Gray
3. RED CANARY / APRIL IN PORTUGAL	Florian Zabach
4. WHO'S GONNA PAY THE CHECK / SORRY BABY	Peggy Lee
5. SEVEN LONELY DAYS / DOWNHEARTED	Guy Lombardo
MERCURY	
1. DOGGIE IN THE WINDOW / MY JEALOUS EYES	Patti Page
2. SEVEN LONELY DAYS / IF YOU TAKE MY HEART	Georgia Gibbs
3. CARAVAN / WHILE YOU DREAM	Ralph Marterie
4. RUBY / LOVE MOOD	Richard Hayman
5. APRIL IN PORTUGAL / I'M WALKING BEHIND YOU	Vic Damone
M-G-M	
1. IS IT ANY WONDER / ALMOST ALWAYS	Joni James
2. ANNA / I LOVED YOU	Silvana Mangano
3. YOUR CHEATIN' HEART / I'LL BE WAITING FOR YOU	Joni James
4. KAW-LIGA / YOUR CHEATIN' HEART	Hank Williams
5. COQUETTE / A FOOL IN LOVE	Billy Eckstine
RCA VICTOR	
1. MY ONE AND ONLY HEART / SAY YOU'RE MINE AGAIN	Perry Como
2. I'M WALKING BEHIND YOU / JUST ANOTHER POLKA	Eddie Fisher
3. HOUND DOG IN THE WINDOW / PORE OL' KEE-LIGER	Homer & Jethro
4. HOT TODDY / SERENADE	Ralph Flanagan
5. APRIL IN PORTUGAL / PENNY WHISTLE BLUES	Freddy Martin

Mpls. Symph Repacts Dorati for Three Yrs.

Minneapolis, April 28.

Antal Dorati, Minneapolis Symphony orchestra conductor, has been repacted for three years. He just has rounded out a similar period, having succeeded Dimitri Mitropoulos who, in turn, had replaced Eugene Ormandy. Dorati again this summer will make guest conductor appearances in the Netherlands and Italy.

Next season's Minneapolis Symphony program will include appearances of guest conductors Leopold Stokowski and Pierre Monteux and soloists Vladimir Horowitz, William Kapell, Robert Casadesus, Dame Myra Hess, Rudolf Serkin, Isaac Stern, Yehudi Menuhin, Joseph Szigeti and Rafael Durian. Tour schedule will take the orch to the Atlantic coast for the first time since 1947, with concerts scheduled in Carnegie Hall, N. Y., Feb. 14, and in Symphony hall, Boston, Feb. 23.

Martin To Play Houston Benefit

Houston, April 28.

Freddy Martin will appear here with his orch and a troupe of entertainers at the ninth annual Pin Oak Charity Horse Show, June 3-7.

Bobrow's Weekly Concerts For Charities in Seattle Showcase Local Tooters

Seattle, April 28.

Norm Bobrow's Sunday "Charity Concerts," begun here a few weeks ago as a specialty to showcase local musicians, has attained status of an institution. Concerts, now in ninth week, have moved from Cirque Playhouse to larger Little Opera House, and curtain time has been moved from 7 to 8 p. m. Total gross, minus 5% city tax (Federal tax is waived) and special musicians scales, goes to charity.

Concerts are produced in theatrical style and feature various types of music, including jazz, popular, progressive and classical. There is one admission price, $1, and no passes. With no advertising campaign and no concerted publicity effort beyond plugs for concert on Bobrow's disk shows on KXA and KOMO, concerts have definitely caught on, with turnaways at last four concerts.

Typical talent lineup is seven musicians and one vocalist, plus Bobrow, who directs and performs. Much of the appeal is credited to listener's opportunity to hear music unopposed by drinks, conversation or dancing. Increasing crowds are credited to word passed by enthusiasts. Bobrow is vet impresario for jazz concerts here, having presented first bashes while student at University of Washington in late '30s.

Berry Heads Connelly's Brit. Aberbach Pubbery

London, April 28.

Roy Berry, who just resigned from Chappell's British music firm, is taking over as general professional manager of Aberbach Music, Ltd., new company being operated here by Reg Connelly as part of a reciprocal deal with U. S. publishers, Jean and Julian Aberbach. Firm went into action yesterday (Mon.) with "Hot Toddy," recorded by Ralph Flanagan and Ted Heath orchs; "Mother Nature and Father Time," with Nat (King) Cole; "I Laughed Until I Cried," with Rosemary Clooney; "I've Never Seen," an Al Martino etching which will be exploited in conjunction with the singer's June Palladium date, and "Hello Sunshine," with Norman Brooks.

Reg Connelly Music, which will be operated in the U. S. by the Aberbachs, will get underway shortly with tunes from a flock of top writers, including Ray Noble, Billy Reid, Jack Jordan, Jack Strachey, Robert Stolz, the late Dr. Robert Katscher and Ted Shapiro. Irving King, writer of "Show Me The Way To Go Home," which launched the Campbell Connelly firm, may also be represented.

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On the Upbeat

New York

Carl J. Swanson and Dan Fusco, deejays on WRUN, Utica, N. Y., in town last week to o.o. the Tin Pan Alley scene . . . Josh White held over at the Blue Angel, N. Y., for an additional two weeks . . . Thrush Josephine Premice into the Bar of Music, Los Angeles, for three weeks beginning tomorrow (Thurs.) . . . Milton Karle handling disk promotion for the Woody Herman orch . . . Nat (King) Cole underwent surgery at New York Hospital yesterday (Tues.) . . . Nellie Lutcher into the Blue Note, Chicago, for two weeks beginning May 8 . . . Archie Levington, Midway Music topper, back to his Chicago home base after a two-week business trip in New York . . . Crooner Danny Sutton pacted for a series of appearances on Kate Smith's NBC-TV show . . . Bernice Parks begins a two-week engagement at the Beverly Hills Country Club, Covington, Ky., tomorrow (Thurs.) . . . Marks Music staffers hit the road Monday (27) to plug firm's "Say Si Si" and "You Too, You Too." Included in the trek are Lester Collins, Marvin Frank, Bob Marks, Bob Morton, Larry Norett and George Shotler . . . Doreen Davis, M-G-M Records thrush, appearing at the Enchanted Room, Yonkers, N. Y., May 1-2.

Chicago

Ronald Bros. do their third repeat at the Cairo Supper Club May 6, coming in for the rest of the summer . . . Ray Anthony does a string of one-nighters starting May 1 and then swings into the Texas territory in June . . . Russ Carlyle inked for a week at the Aragon May 5 . . . Shep Fields does a repeat at the Vogue Terrace, Pittsburgh, May 4 for a week and then has another frame at the Skyway Lounge, Cleveland, May 21 . . . Freddy Martin plays the Houston Horse Show June 3 through 7.

Joyce Caylor's girl band does one-nighters in Texas starting May 1 . . . Dick Pierce goes into Lakeside, Denver, May 8 for two rounds and then is followed by Clyde McCoy for two more . . . Tommy Reed does the Shepard Air Force Base hops from June 27 through July 5 in Wichita Falls, Tex. . . . Buddy DeFranco has 16 days at Angelo's, Omaha, May 15 . . . Muggsy Spanier does his third stand since last fall at the Frolics, Columbus, with a trio frame May 9 . . . Eddie Wiggins brings his unit into the Brass Rail May 1 . . . Anita O'Day returns to the business with current booking at the Riviera, St. Louis, with the Three Chocolateers and then headlines the new Bert Miller progressive jazz spot, Beau Coup, May 8 for indefinite stay . . . Norman Dygon to Windsor Hotel, Windsor(Ont., for a two-weeker May 8.

Dinah Washington headlines at the Riviera, St. Louis, May 8 for nine days . . . Ravens come into the Chicago Theatre May 1 for two stanzas . . . Chuck Cabot does a week at the Casa Loma, St. Louis, May 5 . . . Four Freshmen in for a month's stand at the Crest Lounge, Detroit, May 18 . . . Sax Mallard at the Oasis, Muncie, Ind., May 4 for two stints . . . Three Lads & Lass do 14 days at the Town House, Havana, Ill., May 5 . . . Revel-Aires featured at the Town Casino for a month May 18 . . . Ed Larsen has started Motor City Records in Detroit and has put out four sides with the Three Twins as his first releases . . . Hamish Menzies has a Milwaukee date at the Tic-Toc June 15 for two weeks.

Tiny Hill, who has been dormant in Denver lately, starts back again with string of one-nighters May 17 in Cheyenne, Wy., and works the midwest until coming into Peony Park, Omaha, week of June 12 . . . Clyde McCoy stops at the Aragon June 23 for a month . . . Teddy Phillips also has a month's stay at the Rice Hotel, Houston May 28 . . . Tex Beneke does a two-weeker at the Claridge, Memphis, June 26.

London

Francisco Cavez Latin group booked for Eustace Hoey's new Copacabana nitery, opening May 27. Main name band is being negotiated . . . Change of bands at Ciro's. Sydney Simone leaving. Pianist Ronnie O'Dell coming in with octet . . . Freddy Martin, Jr., son of U. S. bandleader, flew in to London on release from U. S. Army . . . British singer Dorothy Carless, on holiday in London from New York, where she has lived for seven years, starts a BBC series May 21 with Australian comedian Dick Bentley . . . Edmundo Ros, top Latin-American band here, will do a summer tour, playing at Blackpool, Scarborough, Bournemouth, etc. . . . Julie Dawn, British Columbia songstress, now singing with the BBC Show Band, debuts this week in cabaret at the re-opened 96 Piccadilly Restaurant.

Pittsburgh

Guy Lombardo has set up a Decca recording session at the George Heid studio here during his four-day engagement this week at Syria Mosque . . . Saxman Sonny Stitt into the Midway Lounge for a limited stay to guest star with the Deuces wild . . . Hazel Scott plays a special musical program Sunday (3) at Hotel Schenley at dinner commemorating fifth anniversary of State of Israel's independence . . . Baron Elliott band signed for Pennsylvania State Jaycess Inaugular Ball at William Penn Hotel on Saturday (2) . . . Eddie Andrews and Pat McCully furnishing the music at bandleader Tommy Carlyn's new restaurant in Brentwood . . . Piccolo Pete orch, after long run at VTW Club in East Liberty, now working the week-end dancing job at Etna Elks. . . . Tiny Wolfe band at Copa for another three-month stretch . . . Bobby Cardillo & Reed Jaynes open May 10 as twin-piano team at new Dore's lounge and restaurant in the Kenilworth Apartments.

Omaha

Lee Barron, whose orch works out of here, rehired as announcer for Playland Park stock car races in Council Bluffs, Ia. . . . Ken Griffin into Tomba Ballroom, Sioux City . . . Tommy Morgan band touring this sector . . . The Conleys, musical trio, succeeded Ish Kabibble at Colony Club here.

Kansas City

Billy Bishop orch into Terrace Grill of Muehlebach for its annual stand, this time with new singer Gini Patton. Bishop replaced the Ray Herbeck crew which took off for the southwest . . . Tony Caracci held over in the Zephyr Room of Hotel Bellerive second time.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

*ASCAP †BMI

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Rochester, Nelsner Bros.	Philadelphia, Charles Dumont	Boston, Krey Music	San Antonio, Alamo Piano Co.	Chicago, Carl Fischer	St. Louis, St. Louis Music Supply	Cleveland, Grossman Music Co.	Minneapolis, Schmitt Mus. Co.	Detroit, Grinnell Bros.	Kansas City, Jenkins Music Co.	Seattle, Capitol Music Co.	TOTAL POINTS
1	2	*I Believe (Cromwell)	1	2	1	2	4	3	2	2	1	1	2	1	110
2	1	*Doggie in the Window (Santly-J)	2	1	3	7	1	1	1	1	3	5	1	2	104
3	4	*Pretend (Brandom)	5	..	4	3	3	2	6	..	6	9	5	5	62
4	5	†Your Cheatin' Heart (Acuff-R)	7	7	6	5	5	5	4	7	10	8	3	..	54
5	8	†Moulin Rouge (Broadcast)	3	..	2	1	..	6	8	3	2	..	..	10	53
6	3	†Till I Waltz Again (Village)	8	9	..	6	2	4	3	4	..	..	4	7	52
7	10	*April in Portugal (Chappell)	4	6	8	4	..	7	..	5	5	..	..	..	38
8	6	†Don't Let the Stars (Four Star)	..	..	..	..	7	8	5	8	..	4	6	..	28
9	6	*Side by Side (Shapiro-B)	..	..	..	..	6	9	7	6	..	..	8	3	27
10	12	*Anywhere I Wander (Frank)	..	..	..	..	8	..	..	..	7	2	..	..	16
11	8	*Keep It a Secret (Shapiro-B)	..	..	..	10	9	10	10	..	..	10	7	6	15
12	..	*Say It With Heart (Feist)	..	..	..	..	..	..	..	..	4	7	..	..	11
13	15	*Hot Toddy (Coachella)	..	5	..	..	..	..	..	..	..	..	..	8	9
14A	..	†Say You're Mine (Meridian)	9	..	7	9	..	..	..	..	..	..	..	..	8
14B	13	†Tell Me a Story (Montclare)	..	..	..	..	..	..	..	10	..	..	..	4	8

N.O. Pops Orch Lines Up Summer Artists Sked

New Orleans, April 28.

Irwin F. Poche will manage the eight-week season of al fresco summer "pops" concerts in Beauregard Square, starting June 1, with Hermann Herz, maestro of the Duluth Symphony, to baton the group of 53 musicians making up the orchestra.

Mimi Benzell will open the season. Artists' schedule includes Elaine Malbin and Thomas Hayward, Dorothy Sarnoff, Thomas L. Thomas, Tito Guizar, Jean Fenn, Morton Gould and Danny Daniels for successive weeks starting June 15.

Bishop's Brokerage Post

Vet orch leader Billy Bishop is exiting the band biz after 22 years for an account exec spot with Merrill Lynch, Pierce, Fenner & Beane. He'll work out of the brokerage's Beverly Hills branch.

For the past 10 years Bishop had been touring the midwest territory. Orch winds its bowout engagement May 8 at the Claridge Hotel, Memphis.

James Touring Texas

Dallas, April 28.

Harry James band and troupe are scheduled to make a series of one-night stands throughout Texas, appearing here yesterday (Mon.) at the Fair Park Auditorium.

With James is a revue which includes The Dornan Bros., The Burns Twins & Evelyn, The Mulcays, Randy Brown and Ralph & Lorraine.

Disney to Handle Erwin-Howard Tune

Mel Erwin and Lee Howard, composer-publisher team, have turned over their latest tune, "Somebody Wonderful," to Walt Disney Music. Disney will handle the song for a three-year term.

Transfer of the copyright reverses Erwin-Howard practice of publishing their own compositions. They recently scored with "Hello Sunshine," which they wrote, published and waxed with Norman Brooks on their own Zodiac label. Brooks, incidentally, also cut "Wonderful" for Zodiac.

J. Fischer & Bro. Mark 90th Year in Music Biz

J. Fischer & Bro., standard publishers, is marking its 90th year in the music business this month. The firm was founded in Dayton, O., in 1864 by Joseph Fischer, organist and choir director of Emanuel Church in that city. In 1884, the firm moved to New York where it's been headquartered since.

Joseph A. Fischer, grandson of the founder, is currently president of the company.

Sweden's Hot 'Doggie'

Stockholm, April 21.

The U. S. tune, "Doggie In the Window," presented here three weeks ago, has turned out to be a number one hit tune. Recorded in Swedish by five disk companies, the Odeon label's version by Cacka Israelsson and Astrid Soderbaum is the top seller.

It is backed with "Don't Let the Stars Get In Your Eyes."

Brunswick's Kidisks

Brunswick Records, Coral-Decca jazz subsid, is moving into the kidisk field with a coupling of fairy tales recited in jive jargon.

Steve Allen has written the scripts with Al (Jazzbo) Collins, WNEW, N. Y., disk jockey, set to handle the narrations.

Stravinsky to Baton 'Rake's Progress' in Hub

Boston, April 28.

Two public performances of Igor Stravinsky's "The Rake's Progress" have been skedded for May 17-18 at the Esquire Theatre by Boston University's Opera Workshop.

This will be the first time the opera has been presented in the Hub and with Stravinsky slated to handle the batoning, the first time the composer has conducted "Rake's Progress" in this country.

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See AGVA-TROA Struggle Resolved In Next Few Weeks; Ops' Truce Plan

Peace between the American Guild of Variety Artists and the Theatre Restaurant Owners of America may be worked out within the next few weeks. Both sides are showing indications that they can get together. Each is apparently fed up with fighting and both groups would like to get out of this tiff so that they can devote more time to other matters.

A meeting of TROA at the Park Sheraton Hotel Monday (27) worked out a basis upon which a truce can be arranged. The major bone of contention, the welfare plan, can be compromised, it's seen. The nitery owners recognized that a welfare plan is important to the performers as well as the union, but the operators insist that the present plan, which calls for a $2.50 weekly payment out of which $2.40 is turned over to an insurance company for accident coverage while on the job, is inadequate to meet the needs of the performers. TROA wants a welfare plan, it stated, in which all the funds go to the union to help its needy. They also feel that both operators and acts should contribute to such a plan.

TROA also seeks a change in the method of arbitrating disputes between operators and acts. They propose a setup whereby grievances will be aired by an AGVA rep, an operator and a neutral party.

Employer Status

Another major point, and one which indicates a stiff fight, is the contention by bonifaces that they're not employers. They want all contracts to be worded so that "operators" and "artists" will be substituted for "employers" and "employees." The union has indicated that it will fight this clause. However, ultimate settlement of this issue will be up to the rulings of Government bodies or the courts. There have been several Bureau of Internal Revenue ukases on this matter, but in these cases, rulings apply to collections of taxes only. In those cases where courts have ruled, the decision is stipulated to apply to the particular situation which has been tested and to no other. Thus the decision some 10 years ago in the case of Radio City Music Hall, N. Y., applies to that house only and to no other. That case adjudged acts to be independent contractors.

Another major demand by TROA is recognition by AGVA. Org declares that since the AGVA minimum basic agreement is the same in all situations and one form suffices in all cafes, then AGVA should negotiate with the organization and thus tie up a great number of cafes. Another reason for recognition is the need for representation in Washington to work on repeal of the 20% cabaret tax (see separate story).

It's expected that Silverstone & Rosenthal, AGVA attorneys, and Col. Maurice Lutwack, TROA counsel, will get together to discuss these proposals, probably this week or next. Willingness to settle is evident on both sides.

'Capades' 110G in Omaha, 20G Better Than in '52

Omaha, April 28.

"Ice Capades" grossed $110,000 for its seven-day, nine-show stint at Ak-Sar-Ben here, rink manager Harry Fowler disclosed this week. This was a $20,000 rise over last year, which was hurt severly by flood threat. However, it is a bit short of "Hollywood Ice Revue" stanza last fall.

"Hollywood" and "Capades" will return at approximately same dates next year.

N.Y. State Extends 90-Day Eatery Rule Pre-Liquor

Albany, April 28.

New York State Liquor Authority has extended for another year the rule requiring applicants for liquor licenses to operate as a straight eatery for 90 days before application can be filed.

As a result of this legislation, few niteries have been able to open during the past year since talent operations cannot flourish without liquor sales. This regulation has put a premium on spots now owning a liquor license.

M&L's 50G Fox, Detroit; See Brit. Rift Cleared

Martin & Lewis have been signed for the Fox Theatre, Detroit, for a week starting May 14 at a $50,000 guarantee against 70-30%. In the cast will be virtually the same lineup the comics want to take over to the London Palladium with them for their new show opening June 22. Mayo Bros., Kitty Kallen and Dick Stabile are on the card with them. M&L will pay for the orch, surrounding show and a percentage of the advertising costs. Team plays the Paramount, N. Y., Aug. 26 on the same terms. Their final "Colgate Comedy Hour" show is May 31.

The duo has been hassling with the Palladium over the inclusion of members of the Stabile orch in the Woolf Phillips Skyrockets orch at the London house. Rules of the British Musicians Union forbid inclusion of alien tooters. Music Corp. of America, team's bookers, says that the difficulties will be resolved and the team will play the theatre as per schedule.

Walters' 6-Month Season for Acts

Lou Walters, operator of the Latin Quarters, New York and Miami Beach, will be able to give an act six months' work between those spots and a pair of bookings at Las Vegas and Reno. Walters already has signed George & Bert Bernard for his Miami Beach nitery starting Dec. 22 for the season, plus an option for a run in New York. Duo are pacted for $2,500 and deal calls for an increase if they play the Nevada cafes.

Walters also operates Tahoe Village, Lake Tahoe, Nev., but that spot isn't on the Bernards' itinerary. Act, originally an American turn which became a name in Europe, will attempt to reach that status on the dates for Walters.

Ambassador's 5G Payoff To Lucienne Boyer For L.A. 5-Dayer; Ink Patachou

Los Angeles, April 28.

The recent ill-fated run of Lucienne Boyer at the Cocoanut Grove of the Ambassador Hotel here hasn't soured the inn's management on the potential of French chantooseys. The hotel has signed Patachou as head of a package to play the Grove July 15. In her unit will be the Al Donahue orch and the Szonys.

Miss Boyer's stand at the Grove was cancelled by mutual consent after five nights and she was paid $5,000 for her three-week contract. Settlement was worked out by the Ambassador management and Eddie Rio, Coast rep for the American Guild of Variety Artists. Singer Jack Smith was pressed into service for the remainder of Miss Boyer's run.

Cancel Boyer In S. F.

San Francisco, April 28.

The Lucienne Boyer "Continental Variety Revue," set for one week at the 1,550-seat Geary Theatre, starting May 4, has been cancelled.

Failure of Boyer management to send signed contract to theatre is cause. Geary management also declared it was unable to contact Miss Boyer regarding the deal. House is writing off cost of advertising and extensive publicity campaign.

Fire Razes Dallas Ex-Cafe

Dallas, April 28.

Fire destroyed the former swank Bagdad nitery here with a loss estimated at $1,150,000. Building was owned by Dr. and Mrs. Frank H. Newton.

Spot had been shuttered for some time and was being readied for opening as an art museum.

Ill. Jury Fans Sally Rand For $30,000 in Auto Suit

St. Louis, April 28.

Sally Rand was the loser in a damage suit brought by a St. Louisan as the result of injuries suffered in an auto accident April 7, 1952, on the Illinois side of the Chain of Rocks Bridge that crosses the Mississippi from here. Last week a jury in U. S. District Court in Springfield, Ill., awarded Harry Snell, a salesman, $30,000 damages.

Miss Rand and her secretary, Nancy Alexander, who was at the wheel at the time of the accident, were jointly named in the suit. The dancer testified in the case but was not in court when the verdict was returned.

Nev. Casinos Hike Coast's Talent

Hollywood, April 28.

Nevada's gambling has done some good for show biz personnel, records of the American Guild of Variety Artists indicate.

The growth of Las Vegas and Reno hostelries and the resultant demand for entertainment has created more employment among AGVA members this year than at any time since the boom began to slacken shortly after the war. Approximately 25% of the 2,300 Coast AGVA members are now working.

AGVA Coast chief Eddie Rio pointed out that while the Las Vegas and Reno situations are beneficial chiefly to top names, the constant turnover in shows provides plenty of work for lesser-known acts to fill out the bills at the various spots. Las Vegas alone, Rio estimated, is spending approximately $6,000,000 a year for talent.

AGVA records, of course, don't indicate how much of this talent coin the performers leave right there on the green felts.

Burlesk as 'Free Speech'; N.J. Supreme Ct. Gives Minsky Nod in Newark

Newark, April 28.

The New Jersey Supreme Court yesterday bumped the decision of Newark's Safety Director, John B. Keenan, when it ordered him to issue a license to Harold Minsky, who wants to open the Adams Theatre here as a burlesquery.

In a 6—1 vote, the court stated: "The performance of a play or a show whether burlesque or other kind of theatre is a form of free speech and prima facie expression protected by the state and Federal constitutions. The prior restraint is therefore plainly unsupportable unless the proofs which led the licensing officials to conclude that the plaintiff intends to stage lewd and indecent shows reasonably tend to show that such is the case."

In a dissent, Judge William Wachtenfeld stated: "I think there is ample evidence in the record to indicate that decency and good order would require the action taken."

Minsky, a scion of the noted burlesque clan, made application to Keenan to open the house on a burley policy last fall and was turned down. He subsequently appealed.

Harlem Trying Limp-Wrist Twist In Last-Ditch Pitch for Biz

By JOE COHEN

Harlem cafe owners are now playing the angles. The orthodox nitery operations that once paid off handsomely with ofay patronage from the monied sectors to the south of the vast Negro belt are no more. Harlem cafe society has the choice of a few disk jockey joints, musical bars, one regulation nitery, and a few after-hour spots getting the better-heeled clientele.

Indication of the distance that this section of New York has traveled away from regular nitery operation is seen in the fact that there is not one Negro chorus line in the entire sector. But Harlem bonifaces are still hopeful of hitting upon an angle that will lure customers from that sector as well as downtown.

The Flame Melody Room last week installed a limp-wrist show in a small smartly decorated room on top of a cocktail lounge. Phil Black, in a fetching creation, is "hostess" and the show on opening night comprised a number of the AC-DC set, one of them performing an Indian nautch dance, a team doing adagio, and with an ofay femme impersonator in a tasteful strip. Latter was the hit of the show. There are a couple of girl singers (genuine) but the major interest is in the boys. Operators complained that search for a girl with muscles to sing tasteful risque numbers failed to materialize.

It's an experiment that's going to be watched by the other cafemen in the district. The bonifaces have tried everything from big cafes such as the Club Sudan postwar, which was patterned after the long-defunct Cotton club, to the intime spots which had short careers. Anything that will bring fresh money to the neighborhood is to be encouraged.

Apollo Last Stronghold

The operators have long run out of original reasons on why the white monied elements aren't doing Harlem any more. The decline started during the war when a few publicized muggings scared outside patronage away. The nitery owners then felt that it was a temporary condition. The fear to tread Harlem is now gone, but so are the customers, and so far there hasn't been enough talent working

(Continued on page 70)

'Hello Sunshine' Singer's 2-Way Fog in Pitt Miss

Pittsburgh, April 28.

Norman Brooks ("Hello Sunshine") never made opening night of his engagement last week at the Copa here. The singer, who had played the Vogue Terrace in Pittsburgh just before that, had to go back to his home in Canada between the dates to straighten out work papers with the immigration authorities and details weren't completed in time to permit him to get back.

That wasn't all of Brooks' tough luck. In rush to make Pittsburgh even for the second night, he forgot his wardrobe, and had to call a tailor in New York to rush him a tuxedo posthaste. The tailor planed in with it himself right before Brooks' second show of the evening last Tuesday (21).

Weissmuller's 15G For Vegas Aqua

Las Vegas, April 28.

The Desert Inn will bring an aquacade to this desert resort in June in the mushrooming contest for bigger and better entertainment layouts. Show will star Johnny Weissmuller in a big spectacle that will cost the hotel around $15,000 per week for four frames.

Weissmuller will personally pocket $4,000 weekly for the stint. Swimming star cut his regular fee on the condition that the hotel stage only one show nightly and two on Saturdays and Sundays. During the four-week stand, hotel's Painted Desert Room will be closed down for refurbishing and the aquacade will be staged in the pool with tables set up on the lawn and ringside seats available on the pool's concrete apron.

Kay Thompson Mad About The Boy (Lynn Carter) Who's 'Imping' Her Style

San Francisco, April 28.

Kay Thompson has threatened legal action against Lynn Carter, female impersonator currently appearing at the Beige Room here.

Frank L. Ippolito, attorney for Miss Thompson, has demanded that Carter discontinue his "imp" of her act and that of the Williams Bros. Carter heads a group billed as Lynn Carter and the Four Cartiers. Ippolito also insists that Carter stop performing in slacks, costume, facial makeup and any other device that imitates Miss Thompson.

Carter has retained attorney Jacob W. Ehrlich to fight Miss Thompson's demands. Commenting on threatened legal action, Ehrlich said, "I see no merit in this request as there is no law against imitating anyone so long it is not done for the purpose of degrading them or injuring them in their livelihood."

Publicists Guild's Bally Ball A 5G New York Winner

The Publicists Guild netted about $5,000 for its scholarship and welfare fund from its debut Ballyhoo Ball, held last week (22) at the Roosevelt Hotel, N.Y. Approximately 900 showed up at the shindig thrown by the pressagent organization. Ticket sales ran to $4,500 and $4,000 was grossed by the journal.

Amonk those appearing were Christine Jorgensen, Darvas & Julia, Larry Storch, Patti Page, Lucille & Eddie Roberts, Mary Meade, Jimmy Nelson, Four Freshmen and Art Stevens. Joey Adams emceed. Ivan Black is the org's prexy. Ball was handled by George Schrier, Dick Mardus and David Alber, who co-chairmanned the affair committee, while Ben Kaufman topped the journal committee.

Name Orchs, Acts to Play Russells Pt., O., for Bruno

Toledo, April 28.

Louis Bruno, for the last four years assistant director of the Toledo Home Show and former manager of the Trianon Ballroom here, has been named manager of the French L. Wilgus Enterprises at Russells Point for the coming season.

In his new post, he will manage the Stardust Ballroom, the Show Boat nightclub, the Plaza Hotel and Old Vienna Corners. Several name bands will be booked at the ballroom and top performers at the nitery. Pete Iodice has been pacting the shows there for several years.

Larry Auerbach, recently discharged from the Army, has rejoined the William Morris Agency where he'll be assistant to Lou Weiss in the record and cafe sectors.

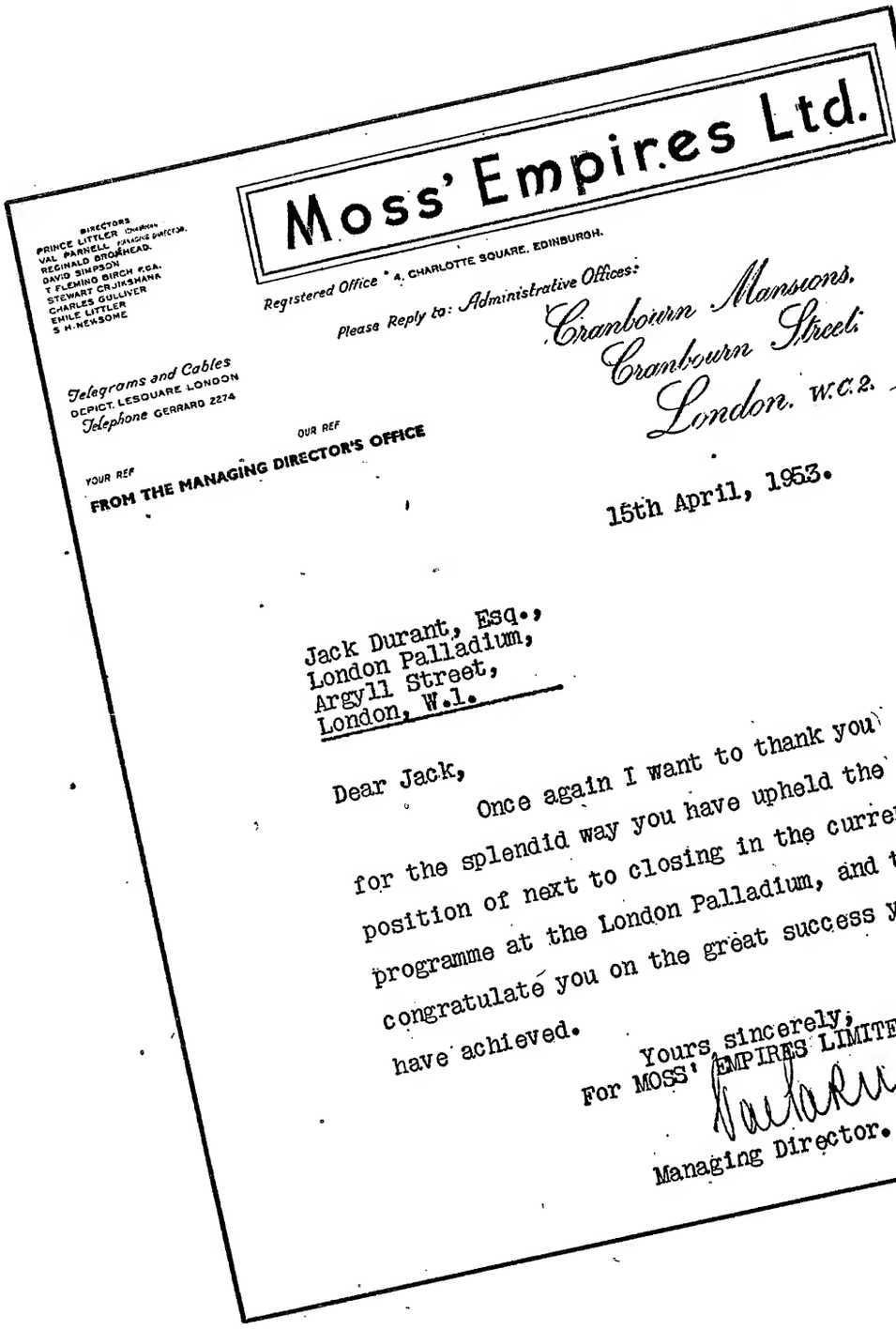
TROA Sets Sights on 20% Tax Repeal; Needs AGVA 'Recognition' as Bulwark

The Theatre Restaurant Owners of America is planning to establish a lobby in Washington to work for repeal of the 20% nitery tax. Organization of nightclub owners is seeking to join theatre and hotel interests in eliminating the excise. TROA feels, according to its president, Lou Walters, who operates the Latin Quarter in N. Y. and Miami Beach as well as Tahoe Village, Lake Tahoe, Nev., that action must be taken immediately.

Walters stated that unless the American Guild of Variety Artists gives TROA immediate recognition so that Congress would know it has the backing of labor in trying to work for repeal of the tax, its efforts in getting repeal would be hampered.

Walters said that there is now an excellent chance of getting some tax relief and this opportunity should not be permitted to pass.

AGVA, so far, has refused to give recognition to the organization, stating TROA has not yet provided the union with a list of members. Walters stated that as soon as AGVA sits down to negotiate, then it will be given a roster. Besides, Walters declared, it should make no difference to the union whether TROA represents 10 or 10,000 cafe operators, since it's an organization of bona fide owners and warrants recognition as a group.



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YOUR REF

OUR REF
FROM THE MANAGING DIRECTOR'S OFFICE

15th April, 1953.

Jack Durant, Esq.,
London Palladium,
Argyll Street,
London, W.1.

Dear Jack,

Once again I want to thank you for the splendid way you have upheld the position of next to closing in the current programme at the London Palladium, and to congratulate you on the great success you have achieved.

Yours sincerely,
For MOSS' EMPIRES LIMITED
Managing Director.

"SPORTING REVIEW & SHOW BUSINESS"
April 11, '53

"DURANT STEALS THE THUNDER"
"Jack is sure-fire and in the pure Variety sense is the true bill-topper of the London Palladium show."
"JACK DURANT is still one of the greatest showmen in the business; storms his way through 20 minutes of terrific tomfoolery, leaving the audience yelling for more."

"VARIETY"
New York
April 15, '53

"JACK DURANT again proves a surefire hit and keeps the customers rolling and merits the unanimous mitting and the inevitable begoff."

"THE HOLLYWOOD REPORTER"
April 7, '53

JACK DURANT—There's an act, well timed, well put over, and a laugh a second. They stopped the act six times last night with their applause and merriment, and brought the act to a glorious and uproarious conclusion.

"THE STAGE"
April 9, '53

"With a Palladium audience in full cry before him, JACK DURANT meets the occasion with a response that wins shouts of delight. . . .
There is no one quite like MR. DURANT—a big, friendly American with that style of humor which is irresistibly amusing to a sophisticated audience."

BACK TO NEW YORK SOON
TO PLAY RETURN ENGAGEMENT IN
LOU WALTERS'
'LATIN QUARTER'
MAY 31st

Jack's Back

"DUBLIN EVENING MAIL"
March 10, '53
"Jokes came like a stream of tracer bullets from the lips of JACK DURANT. MR. DURANT'S technique is to get his audience helpless with laughter in the first five seconds and then kick them when they are down."

CLIFFORD DAVIS
April 6, '53
London Palladium
"Hit of the night — all should take lessons from JACK DURANT, really funny."

"DAILY MAIL"
(CECIL WILSON)
April 7, '53
"JACK DURANT returns in triumph."

"THE PERFORMER"
April 8, '53
"JACK DURANT—To him went the laughter success of the evening—lapped up by an audience he had eating out of his hand."

THANK YOU SAM ZIMBALIST for the following:—"Dear Jack, you were great last night. You almost had me in the aisle except that it was already full of hysterical customers."

"EVENING CITIZEN"
(GLASGOW)
March 31, '53
"By far the greatest artiste is JACK DURANT—getting big belly laughs and sustaining them."

"NEWS CHRONICLE"
April 7, '53
"JACK DURANT—He is a comedian of uncommon brilliance."

"DAILY EXPRESS"
(GLASGOW)
March 27, '53
"DURANT'S style makes 20 minutes seem like 20 seconds."

LEAVING ENGLAND STILL ROARING WITH LAUGHTER.

JACK DURANT'S THE BOY

Personal Manager (for U. S. A.)
MILT STAVIN
New York City

Personal Representative (for Europe)
CHARLES L. TUCKER
17, Shaftesbury Avenue, London, England

George White's 'Treaty of Versailles'; Old Hand's N.Y. Sock Via 'New' Faces

By LEONARD TRAUBE

George White has made a resounding comeback in Gotham via his cafe-angled "musicalette" at the Versailles. The town's top scribes and show bizzers (cheerers and jeerers) turned out in force last Wednesday (22) to see what the producer of 14 editions of "Scandals" had up his sleeve after a long and often down-at-heels hiatus that had as its dubious climax a one-year confinement on a farm on a manslaughter rap stemming from an auto accident. (White insisted he fell asleep momentarily at the wheel). They found the sleeve prodigious with talent, deft production sans benefit of the usual accoutrements (the Versailles lacking both space and technical assets), and a razzle-dazzle musicomedy in miniature that packed a wallop disproportionate to its small cast of 10—all of them principals—plus two femme mood-setters.

Within 15 minutes of the jam-packed teeoff, it began to dawn on all and especially sundry that the Gay White Way had suddenly been transplanted to the east side saloon over which Nick (Prounis) & Arnold (Rossfield) preside. It recalled the "Scandal"-monger's Broadway nitery flier some 10 years ago only because that short-lived enterprise was tagged Gay White Way, at what's now the Latin Quarter; not the least of that being the pun-touched pigment in the title.

Most impressive value of the show aside from its load of extra-competent performers was the speed and cue-perfectionism with which it played at preem. White had cutely maneuvered a series of sneak previews beginning Sunday (19) and ending Tuesday (21), sandwiched between the regular two-act bill of comic Larry Storch and singer Carmen Torres. The management told the celebrants to go on with their victuals and vitamin juice while White was "fooling around" rehearsing his troupe. It was a typical White stratagem that figures to pay off in diamonds. Not much carat pointage for White, though, since in his zest to get his foot back in he made the most modest sort of deal with the bistro. The coin will come two-ply; probably a new deal growing out of his current click plus snowballing TV-guester-Broadway offers. Another edition of "Scandals" is more than a glint in the White(s) of his eyes.

That the Versailles braintrusters were not unaware of the potency of the vestpocket revue that's labeled "Nice to See You" was evidenced Thursday morning when, pre-dating and intuitively anticipating the smashola reviews and column-pundit commentary, they broke out Thursday with kingsize ads in tribute to the "Master Touch" of George White. The text seemed to hint at the fine Eye-talian hand of pressagent John O'Malley, but it niftily covered the situation in its candid approach to the comeback excursion, aside from the more positive box-office facets.

To help launch him upon his latter-day career, White brought up a heavy artillery twain who periodically had trotted out the words & music for his "Scandals" and other showtuners. Jack Yellen (with Sammy Fain) was hooked up on the last full-blown "Scandals" in 1939 and Irving Caesar (with Yellen) cleffed the series at intervals.

Their biggest and sauciest number is "Hardest Working Girls" and it's a show-stopper. Because its fulcrum is dumb doras of easy virtue with lyrics to match, it won't make capital elsewhere. But in the show it's a powerhouse via the singing and mugging of Fay DeWitt, Dorothy Keller and Marge Duncan. Example of how the trio operates is the line, "What we did for the Democrats we're now doing for Homburg hats." On the smooth, ballady side is "This Time" (music, Sidney Green; words, Caesar), handled with proper pash by the revue's romantic duo, Paula Stewart and Don Liberto. Of ovation stature is blonde Miss DeWitt's "Mother Knows Best," which is rigged to the pulchritudinous Gabor menage.

In the more popular vein, Stewart & Liberto caress "Rain in My Heart" (Yellen-Caesar lyrics; Lou Cobey music) and carry it out with a matched-up dance, the lad operating on an elevation above and behind the orch and the femme on the stage. Another catchy entry is "A Girl in Your Arms" (music, Jay Gorney; lyrics, Caesar), sung by Linda Lombard and Lou Nelson and concluding with Liberto's kinetic but slightly overdone acro takeoff on "Cry."

"Nice to See You" has a theme song of ditto name to intro the show and for reprises, with Caesar & Yellen getting an assist from Belle Fenstock on the w & m. Paula Stewart displays an operetta soprano on the cheerful tune. Most of the principals triple niftily in the song-dance-comedy departments and the layout is so rapid-fire as to give the semblance of a large cast. Skits and groupings are nicely spaced and paced under a tongue-in-cheek script that's mostly a rib of book-shows.

The talent is largely in the "been around" class but lacking any name lure. White has expertly feined them for their specialties, worked them into his scheme with new, or seemingly fresh material, and made them appear as "fresh faces" for the boite belt. Several of them have been castoffs or previously auditioned and scrapped for given shows at the Versailles.

Dorothy Keller, who's played the N. Y. Copa and TV, is a socko, free-wheeling, eccentric dancer with fluent mugging, and Marge Duncan is ditto. Lou Nelson, with similar background, has several clicko stints, topping with a mock emceeship and oldtime vaude tunery plus a getaway terp that rates him a virtual begoff. Georgie Kaye, vet of theatres and niteries, rings up a fat score in his psycho-memory monolog that's skillfully timed, in addition to other turns throughout, including a third dimensional view of pop songs.

A worker in the nitery-vaude-TV-legit-film vineyards, Al Norman, is a flexcentrick hoofer capable of lifting the proceedings. Fay DeWitt, who's played a few cafes, is a blonde hoyden who, in addition to her juicy scores in the "Hardest Working Girls" and "Mother Knows Best" numbers, does a lampoon on the French chantoosies and Yma Sumac's coloratorture that has the house in the w.k. stitches.

In some ways, the big smash belongs to youngster Patti Ross, first because this is her N. Y. debut (she was scouted at the Thunderbird, Las Vegas) and second, because she's a terping contortionist who knows what a face and body are for in footlight terms. She does an acrostrip after shedding her flowing gown and with slow, tantalizing buildup, shakes the rafters. A good deal of her ground stuff is lost, however, except to ringsiders. Barbara Stewart and Carol Ohmart serve as decorative and articulate storytellers at lecterns flanking the proscenium verticals.

After the show proper, White was called out for 10 minutes of bows, credits (especially to Salvatore Gloe's sterling backing), a bit of softshoe as per his break-in some 30 years ago, and was gifted by the cast with a gold Dunhill lighter. His previous break-in was as an aide, at age 14, to Rube Bernstein, the fabulous billposter, and then he went on to burlesque when that field had other connotations than now prevail.

Versailles, N. Y.

Nick & Arnold present George White's musicalette, "Nice to See You," by Jack Yellen, Irving Caesar, White; music and lyrics, Yellen & Caesar; incidental music, Charles Strouse; costumes, Wilma; musical director, Salvatore Gioe (& Orch); with Georgie Kaye, Fay DeWitt, Don Liberto, Patti Ross, Dorothy Keller, Al Norman, Lou Nelson, Marge Duncan, Paula Stewart, Linda Lombard, Barbara Stewart, Carol Ohmart; Panchito Rhumbas; $5 minimum.

Thunderbird, Las Vegas

(FOLLOWUP)

Jean Carroll stepped into the departing footsies of Robert Q. Lewis, after he skied east to fill contracted vid chores, and further cemented her Vegas position by displaying smart comedics. Biz continues on the upgrade.

Few femme comics if any, can touch this gal. She's hep, knows how to deliver with timing of a master. Her one-liners keep yocks rolling between setups about gambling, modern moppets, and topper rib of chantoosies in parodies of "Went to My Wedding," plus Yiddish "River Shannon."

Irving Fields carries on with his trio in show-stopping antics, leading from the Steinway in flash pianistics. Johnny Conrad Dancers toss in sexy diversion with four femmes working around Conrad for some exciting terps. *Will.*

El Rancho, Las Vegas

Las Vegas, April 22.

Gregory Ratoff & Susan Zanuck, Joel Grey, Billy Williams Quartet, Joel Friend, El Rancho Girls (8), Hal Schaefer, Bob Ellis Orch (10); no cover or minimum.

Curiosity will pull plenty of traffic into El Rancho Vegas for a gander at fabled character and screen actor - director Gregory Ratoff who, with Susan Zanuck, daughter of 20th-Fox chieftain Darryl Zanuck, is in headline position. Whether visitors will rally cheers for them depends upon strengthening of certain weak points as the fortnight progresses. (See New Acts.)

As things stood even before opening (22), producer Tom Douglas must have held a few doubts himself as to staying power of his main act because he had youthful comedian Joel Grey standing by four days in advance of Ratoff's debut. Grey subsequently went into the show two nights later.

Billy Williams Quartet saved the shebang before Grey joined the roster. They stop everything cold night at the top, making with terrif selling of tunes. Sparked by effervescence of Williams, who wheels along the high tenor route in solo passages, foursome wraps up "Dry Bones," "I Believe" and "Ride, Red Ride" as best mitt-grabbers, with other ditties getting fine salvos as well.

Dottie Dee's El Rancho Dancers pose prettily as they step the parquet, hands waving and derrieres wiggling. First is a chiffon-clad round, followed midway by their Afro-Cuban holdover from last frames, and a stroblit Brazilian samba just before finale. Bob Ellis leads the way musically okay. *Will.*

Hotel Chase, St. Louis

St. Louis, April 21.

Robert Q. Lewis (with Fred Elton), The Foursome, Tommy Reed Orch (12); $1-1.50 cover.

Sandwiching nitery engagements between his TV and radio chores, Robert Q. Lewis is not only packing them in at this plush spot but walloping across a wide variety of stuff. He is a click entertainer with an equally click personality whose rapid-fire whimsies drawn hearty guffaws and some of the heaviest palm-pounding dished out hereabouts.

Lewis doesn't try to hog the show. It includes the Foursome, two gal lookers and two males who seem to border on the teenage limit. They work in his teeoff and finale. Lewis also gives his pianist, Fred Elton, a sturdy bally and has him join in "Bye Bye Blackbird," each using a separate mike as Elton manipulates the 88.

Lewis gets off to a sock start with his interp of "No Biz Like Show Biz" with the Foursome. He follows with a rollicking dissertation on how he attempts to sub for Arthur Godfrey with "Substitute For Love," in which he says that capsules will soon be available for all human emotions, drawing a thunderous mitt.

After some soft-shoe byplay Lewis replaces Elton at the keyboard, plays a few bars of "God Bless America," then warbles a parody on "Change In The Weather" and traces the genealogy of the family name with some zany stuff thrown in to Elton's accomp of "I've Got to Change My Name." With the Foursome back, the customers are provided with tiny tin tambourines for Lewis' windup via "Hallelujah," with all smacking the instruments.

Session tees off with unbilled baritone in Tommy Reed's outfit scoring with "Mississippi Mud" during which the tooters join for the chorus. Foursome cop a neat mitt with the first of their three ditties, "Love Is Sweeping The Country." Both gals are brunets wearing eye-filling yellow strapless gowns. They follow in a tap routine with the gals working together and separately and the lads on different parts of the floor. The changing lights aid in the solid palm-pounding. Ditto for their own arrangement of "When You Were Sweet Sixteen." The windup ditty, "Mr. Anthony's Boogie," also wins lusty approval. Reed's boys have plenty to do during this 45-minute layout but acquit themselves with eclat. *Sahu.*

Baker Hotel, Dallas

Dallas, April 23.

Denise Darcel (with Fred Stamer), Abbey Albert Orch (9); $3 cover.

Infrequent local appearances of Gallic imports have been sad in the past. Reception of Denise Darcel ignores history and augurs good biz for the Mural Room. French thrush won't woo patrons via vocal ability. Hers is mainly a boff appeal to tablers as a personality, exuding s.a. and showing a neat figure (from which she's shed weight) accented by nature.

Blonde, encased in low black net gown, utilizes a rose bouquet to hide a handmike as she runs through an animated 40-minute sesh of seven tunes, laced with dialog bits. Cany chirp concentrates on male patrons with "L'amour," bestows busses on same during sexy "Kiss Me," and gives with an overlong "La Belle France," with wartime overtones. Oldie, "When You're Smiling," precedes "Eyes of Texas," as Miss Darcel milks ringsiders into a singsong. At opening, thrush got sock support from male tabler. Pair toured floor with "Alouette" lyrics for yocks and heavy mitting.

Fred Stamer gives expert piano backing to Miss Darcel. Abbey Albert orch favors terpers with floor-filling sessions. *Bark.*

Latin Quarter, Boston

Boston, April 22.

Billy Daniels with Benny Paine; Herkie Styles, Carol King, Bob Conrad Girls (8), with Bob Peters; Charlie Wolke Orch (11), Zarde Bros. Orch (4); $3 beverage minimum.

As result of Billy Daniels' annual visit here, the spenders are back in action, the ropes are up and customers as well as L.Q. staffers are happy. Daniels, one of the more polished performers, is always socko here and current 10-day stint, on strength of opening night turnout plus hefty reservation list, should be no exception.

While he's toned down slightly in the histrionic department, Daniels' format continues essentially the same as during his previous visits with showmanship and vocalizing of topnotch variety. Socks across with songalog which includes standards, ballads and, teaming with accompanist Benny Payne, bits of dueting and general kibitzing around. Inclusion of "My Yiddishe Momma" and "Old Black Magic" is always a must in the Daniels' log and the guy doesn't disappoint, resulting in boff mitt action for begoff.

Carol King tees off the layout with an ambitious and clever ballet bit depicting, with aid of off-stage recording, the emergence of an understudy to principal ballerina spot. Unwinding of story allows attractive redhead to showcase slick stint of whirls and spins with nice customer reaction down the line.

Billed as a comic, Herkie Styles' weak efforts failed to register with preem audience. The Bob Conrad dancers, aided by vocalizing of Bob Peters, whip three production numbers. Charlie Wolke orch, upped to 11 men for this stanza, showbacks nicely. The Zarde Bros. combo fills lulls. *Elie.*

Last Frontier, Las Vegas

Las Vegas, April 24.

Dorothy Dandridge, Eddie Bracken, Ben Wrigley (with Joy Dexter, Dick Thorpe), Nick Perito, Roy Fitzell, Dolores Frazzini, Jean Devlyn Dancers (12), Bob Millar Orch (10); no cover or minimum.

One of the top shows of all time for the Last Frontier, bizwise, is this Dorothy Dandridge toplined fortnight, with Eddie Bracken lending added potent name value.

Since her quiet entry into Vegas, nitery circles over two years ago, Miss Dandridge has skyrocketed into that strata of rare mesmerizers. She looks gorgeous, wears stunning gowns, has a bewitching sexiness. There's no doubt about the outcome of her stint right at the start as she bubbles a rhythmic "There'll Be Some Changes Made." Keeping the temperature hot, shoe pours out "Taking a Chance on Love," "Talk Sweet Talk," and completely capitvates with "Blow Out the Candles." A throbbing background cadence set to "What Is This Thing Called Love" makes the standard Cole Porter something new and exciting, with begoff tune "Just One of Those Things" wrapping up her terrif session.

Bracken makes a very neat segment-out of his deuce spot (see New Acts), while Ben Wrigley grabs chuckles with double-jointed wriggles and terps. Works with wife, Joy Dexter, and straightman Dick Thorpe for good hoke, low comedy pratfalls and tumbles in closing "Doctor's Office" sketch.

Devlyn Dancers frame outstanding legmania of Roy Fitzell, a dynamic and versatile terper. With "Carnival in Brazil" and sizzling closer, "Elks Parade," Fitzell's orch provides fine support, having tapistry plus modern leaps and floor skids are on exhibit. Femmes in this line get nods for know-how in choreo division Bob Miller Nick Perito at the keyboard and downbeating the Dandridge spot. *Will.*

Birdland, N. Y.

Stan Kenton Orch (19) with Chris Connors; Four Freshmen; $2.50 minimum.

This is strictly for the Stan Kenton cultists; and there are apparently enough of them around to keep this cellar jazz haven at overflow during the band's two-week stand.

It's Kenton's first Gotham nitery stint but that presents no new barriers since he's dittoing his surefire concert formula. Although the big band (four rhythm, 10 brass, five reed) appears cramped on the Birdland podium, its music is still free-wheeling and zestful. Orch works through a 40-minute stint mixing the Kenton originals with his sketches of standards for socko impact.

Crew shows up best on the originals. Here the sidemen, all top-flight instrumentalists, get ample opportunity to display their musical ideas and progressive patterns for peak results. They seem a little restricted by the melodic lines of the standards and when they start straying from that groove with novel arranging techniques, the familiar melody gets lost in a maze. However, it gives a good sampling of Kenton's musical experimentation and it goes over well with his fans.

Chris Connors, orch's lush thrush, offers a neat breather from the flock of instrumental offerings with some classy piping. She gets off slowly with "All About Ronnie," but really wows 'em with "Jeepers Creepers," "I'll Remember April" and "I Get A Kick Out Of You."

Orch has an overall youthful look and present an appealing, clean-cut appearance in smartly tailored tan suits. Four Freshmen, an imaginative vocal-instrumental combo who round out the bill, are reviewed under New Acts. *Gros.*

Palmer House, Chi

Chicago, April 23.

Kitty Kallen, Sharkey Bonana Band (6), Johnny Bachemin, Miss Loni, Merriel Abbott Dancers (8), Eddie O'Neal Orch (12) with Lee Leonard; $3.50 minimum, $1.10 cover.

Merriel Abbott, producer for the Hilton Hotels, seems to have a habit of launching femme singers into stardom. Here again she repeats with Kitty Kallen. Pretty chirper is no novice in the entertainment field, starting as a tot in Philadelphia 20 years ago and after a stretch in radio, becoming one of the better-known band thrushes. As a single she has been more or less in the supporting class category, although she has had the lead in "Finian's Rainbow" and several disclicks.

Technically, perhaps, Miss Kallen should be caught under New Acts, since, with the exception of "Glocca Morra" from "Finian's," there is no vestige of the old act. It's now a combo of smart material, ably penned by Sonny Skyler and Eli Basse, but more important it's a new personage. She's separated herself from the mike, working throughout the room and with the customers, and displays heretofore undisclosed talents as a comedienne and dancer. Lass has gained authority and is ready now for the things that follow, the top niteries, TV (but not just as a guest singer) and a new record pact

Singer takes a handmike and tours the floor with a special "hello" song but really gets started with the wistful "Glocca" which has the room stilled. After the applause dies down she changes the pace with a rewritten version of her "Daddy in the White House," which is now an open letter to the new President, asking for a job as a singer. Plea garners plenty of yocks, but singer switches again to show another facet with a gutty lament of "St. Louis Woman" which gets her a hefty mitt.

There's a delightful fairy tale for adults in the story of the princess and the bullfrog, but she gets back into the blues stuff with "It Takes a Good Woman," which meets with approval from the supper crowd. She dons a straw floater, a tophat, and finally a derby to intro some tunes; the last hat bringing on Sharkey Bonana and his group as she sings "Darktown Strutters Ball."

Miss Kallen returns to the floor after her stint to parade around the room with the Dixieland group as they go up and down the aisles singing and playing "When the Saints Come Marching In." The customers chime in and stamp and applaud as the pair strut off.

Rest of the show is a rousing complement to Miss Kallen's stint with Sharkey Bonana a natural adjunct with his Dixieland music. His opener, however, is not on the two-beat side, but he gets started with "Muskrat Ramble" and then he rolls with "Basin Street" and, of

(Continued on page 64)

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SEE BACK PAGE

Night Club Reviews

Continued from page 62

Palmer House, Chi

course, gets a big mitt for his "Saints."

Johnny Bachemin is a frantic youngster who has a tremendous surplus of nervous energy which he switches from dancing to playing piano, the latter rather creditably. He opens with some jivy dance steps, with a twist of acroterping, and then takes over at the 88 for a flashy "Slaughter on 10th Ave." He slaps out a Latin rhythm and then gets back into the jive slot with a fast treatment of "St. Louis Blues" which earns him a hefty palm.

Miss Loni is a pretty miss who uses her feet more than her hands as she tosses, from a prone position, balls, sticks, wands, and lamps aloft at a rapid pace. Her feet twirl madly as if she were a marathon bike racer and she gets a neat burst of applause.

Eddie O'Neal is returning to this room, where he had a three-year stay, after an absence of eight months. Despite the other attractions, the first night was definitely a "welcome home" party with the mob mitting him as he entered the room and moaning as he took a break now and then. He does a fine job as emcee and cuts the show in top fashion. He added a pop singer, Lee Leonard, who gets across okay. Merriel Abbott line has two new numbers, one in keeping with the upcoming coronation and the other in cue with the show, a jazz thing, done to the Dixieland band and both well received. *Zabe.*

Sands, Las Vegas

Las Vegas, April 24.

Van Johnson, Connie Moore, DiGatanos (2), Buddy Bregman, Morty Jacobs, Jack Berger, Bob Travis, Joy Healy, Dick Beavers, Copa Girls (10), Ray Sinatra Orch (12); no cover or minimum.

Another Hollywood personality and nitery fledgling hits the Vegas glam, and with terrif results. Van Johnson's first round comes as a surprise to checkholders, but to maitre'd' Joaquin and host Nick Kelly, it's a continuing scrap with lines of people to get a foot inside the room, much less obtain a table. This Johnson fortnight may well set a Sands record.

In his new medium, Johnson shows class and enough savvy to put him in winner's circle eventually, and name is socko on the marquee. (See New Acts).

Connie Moore always looks breathtakingly gorgeous, displaying expensive creations, and having a statuesque beauty for holding orbs. Her thrushing is okay; she's improved considerably since last viewing in Vegas. Although on a trifle long, she still manages to keep interest going and mitts warm. Fills her repertoire with sophisticated songs, but adds a different number, a new song by Earl Brent set to Edna St. Vincent Millay's poem, "The Penitent." It's smart contrast to other brassy tunes in her songalog.

Jane & Anthony DiGatano glide effortlessly through display of ballrooming. Lifts receive big plaudits, and sensuous beguine adds good touch, while closing soft-shoe, a la oldtime vaude team, receives deserving encomiums.

Copa Girls parade some eye-grabbing costumes in "Widow From Amarillo," fronting tap solos by Joy Healy and warbling by Bob Travis. "Carnival" holdover is good for big hands. Ray Sinatra orch backstops the best, aided by Buddy Bregman's maestroing at show caught. Morty Jacobs gives Van Johnson expert accomps on the 88, sided by Jack Berger's timball thumping. *Will.*

Hotel Roosevelt, N. O.

New Orleans, April 23.

Wayne King Revue, with Harry Hall, Barbara Becker, Singing & Dancing Ensemble (8), Wayne King Orch (15); $2.50 minimum.

Wayne King and his troupe of young and talented entertainers are whammin' and jammin' the customers into Seymour Weiss' plush Blue Room. King received an SRO welcome. The "Waltz King" came and the customers, like the Pharisees, bowed down and worshipped. Although King is no stranger here, this is his first nitery job in this city on the Mississippi's levees, and his music fits the room like a glove.

A medley of Strauss waltzes in his familiar style as curtain-raiser starts the customer palm-pounding that is continuous throughout the hour-long offering at opening show. The personable maestro unveils a talented group or musicians, soloists, dancers and choral ensemble. He's knit his crew together with an eye and ear to musical blending and in-person showmanship values. End result is dividends in pleasure.

The 15-man orch features the familiar musical styling that has won it a top rating for years through broadcasting, disks and p.a.'s appearances. It's not meat for the hepsters but it's surefire dancing lure and that's where the payoff is. Band delivers with a continuous, easygoing lilt etched for listening or ankle-bending. Four violins have rich, colorful sound.

In the floorshow, King spotlights a number of socko young warblers; notably Harry Hall, a rich, full-voiced baritone, and Barbara Becker, a redhead with personality plus. Hall garners enthusiastic response for "In the Still of the Night," with choral ensemble assist; "I Apologize" and the hardy perennial, "Ol' Man River." Pert, dimpled Miss Becker chips in a group of tunes including "Joan of Arkansas," "A Guy Is a Guy" and "Blue Skies" to win plenty of mitt action.

The mixed eight-member chorus and dance group—young, bright-faced and enthusiastic—make several appearances in the revue, sometimes singing, sometimes dancing and sometimes both. They perform both in a lively square dance sequence in blue jeans and in a western session in cowboy costume and twirling ropes in which they terp and chirp through a medley of "Don't Fence Me In" and "Deep in the Heart of Texas," etc.

King cops some hefty applause for himself when, on his sax, he enchants tableholders with his interpretations of "Stardust" and "Make Believe." He also wins rapt attention with his mellow crooning of "I Wonder Who's Kissing Her Now?" and "If You Were the Only Girl."

Strong appeal is present in everything the band does. And when they sandwich in a bunch of oldies with modern pops and Latin rhythms, the patrons make a beeline for the dance floor. *Liuz.*

Chez Paree, Chi

Chicago, April 24.

Jan Murray, Rose Marie, Blair & Dean, Johnny Martin, Chez Adorables (8), Brian Farnon Orch (9); $3.50 minimum, $1.10 cover.

This is a pleasant fortnight fill-in which should have the customers leaving in a ditto frame of mind. There's comedy in Rose Marie's stint, but it doesn't conflict with headliner Jan Murray, and the sprightly terp opening of Blair & Dean seems to be in keeping with the spring season.

Murray starts off with a special hello which leads into a spiel about different types of cafe patrons, especially the women. Since there are always prototypes in the audience, this gives rise to good-natured ribbing. He warns about the evil influence of nursery rhymes, but neglects to notice the kids in the room. However, the slightly tinged stuff goes over their heads. He makes a mistake later in the show, however, after he notices the juves, of trying to explain the quips. That just brings the jokes out more prominently and slows down his stint.

In his "Laugh, Clown, Laugh" soliloquy Murray carps at the high cost of living, kids with the ringsiders—and it's here he's at his best—and finishes with a very funny piece on the foibles of suburban life.

Rose Marie not only has grown up but has discarded much of her old material with the new special songs adding to her new stature. She has a cute opener that laments the fact that a singer has no tricks that can automatically get applause, and then proceeds to demolish that premise. She tells of the woes of an Army private and tries to promote a new state song for Colorado with the seatholders laughing at her attempts at spelling.

The "new" Rose Marie depicts how various singers would treat "My Blue Heaven," gathering yocks, and gets off in fine style with her trademark, "Butcher Boy," a base for tossing around some oldies but which get by through her delivery.

Blair & Dean, youthful dance team, gather applause with their graceful routines done to some old standards. Couple seem to have a gay time of it which they manage to project to the aud. It's all light and airy and very pleasing. Line numbers from the last show are vocally backed by Johnny Martin. Brian Farnon is a busy and adept maestro with all the musical cues in the revue. *Zabe.*

Bagatelle, London

London, April 21.

Anne Shelton (accompanied by Johnny Franz), Arnold Bailey Swingtet, Santiago Lopez Latin Band; $5.50 minimum.

With this booking, the new cabaret season gets underway and from now through the coronation and into the summer the West End niteries will be hotly competing for available talent. This engagement, however, means a little more than the beginning of the bigleague scramble. For British songstress Anne Shelton, long a fave with local audiences in vaudeville and radio, this represents her British nitery debut.

Miss Shelton made her first venture into the cafe field a year or so ago in the U.S. If she could make a standout hit at the Copacabana, N.Y., her current stint should be a mere Bagatelle. Not that she took her success for granted; on the contrary, there is every evidence of care in preparation, more than adequate rehearsing and the usual accompaniment of preem jitters. As she took the floor, for example, she admitted frankly "I'm scared" and at once had the audience rooting for her. There was ample sincerity in the remark, but little justification for it.

The songalog prepared by the chirper strikes a happy balance of light tunes blended with ballads, and pops with originals. Not a few of her numbers are a reprise of her Copa routine. But the act has been adroitly adapted to make it 100% palatable for British tastes. Her vocal prowess, which is beyond question, reveals an expert know-how in selling a number. She gets a boffo reaction for her impressive rendition of "Don't Leave Me Now" (subsequently repeated by request of Johnnie Ray, who was in the audience, and for the way she handles "Tenement Symphony." As a contraster there is a nice variation of "Come On-A My House" which, after an opening with the conventional lyrics, receives adaptations in the Scottish, Lancashire and Cockney dialects.

After the spotlight had been focussed on Johnnie Ray, he joined Miss Shelton at the mike and recalled that they had worked together in 1951 B.C. (Before "Cry"). He then asked for the reprise of the ballad and the inclusion of "Black Magic" into the routine. It made the act somewhat overlong but was obviously a first-night exception.

Although the opening attracted a VIP audience, attendance was disappointing and there were quite a few available covers. This, of course, is a reflection of the depression currently hitting the London entertainment scene.

Miss Shelton is given first-class assist by her regular accompanist, Johnny Franz, at the keyboard, with the Arnold Bailey combo providing the general backgrounding. The Santiago Lopez outfit dispenses the rhythm music with its usual polish. *Myro.*

Bandbox, N. Y.

Bill Kenny & Ink Spots, Nicholas Bros., George Kirby, Lester Young Quintet, Joe Loco and Marty Napoleon Orchs; $3.50 minimum.

The Bandbox has veered away from its usual jazz format with a show that runs off more like a straight nitery layout with a variety of turns. It's a strong bill with three solid name acts. For the hipsters, this spot is again featuring the Lester Young Quintet for the between-show musical interludes.

Bill Kenny is an effective headliner. Working with the Ink Spots trio, Kenny belts across a brace of his disclicks with his trademarked falsetto pipes and gesticulations. Kenny occasionally pours on too many trills but he's a dramatic stylist who consistently focuses attention. Kenny's book includes such standards as "Into Each Life Some Rain Music Fall," "When You're Smiling," "If I Didn't Care" and his lastest Decca release, "Who's To Blame." His supporting trio gives able backing with individual members also getting a crack at solos.

The Nicholas Bros. are standout. This team has evolved a surefire routine for any nitery or TV situation and they hit with special impact here because of this spot's large dance floor area. Their hoofing is still among the classiest in the business. The younger brother adds a strong fillip with his excellent warbling of "Lady Be Good," "What Is This Thing Called Love" and a Spanish tune. It's tops all the way.

George Kirby, in the opening slot, gets the show away fast with his clever mimicry. He has an extensive library of carbons to choose from and his execution is generally flawless on such personalities as Gary Cooper, Joe Louis, Pearl Bailey, Arthur Godfrey, et al.

Lester Young's combo dishes up listenable music in the modern vein and Jo Loco's quintet fills in with smooth Latin tempos. Marty Napoleon's band cuts the show in okay style. *Herm.*

N.Y. Incorporations

Albany, April 28.

Ding Ngai Corp., amusement business in New York; capital stock of $20,000, $100 par value. Directors are Richard W. Chan, Dong Y. Chee and Yuen H. Lee with George Green filing attorney.

Gaby's V/T Studio, Inc., amusement enterprise in New York; capital stock is 200 shares, no par value. Joseph Neumann is a director and filing attorney.

Mapes Skyroom, Reno

Reno, April 23.

Beatrice Kay, Jackie Kannon, Mapes Skylettes, Eddie Fitzpatrick Orch; no cover or minimum.

Beatrice Kay is right at home here, literally. Ten minutes away is her guest ranch (rates on request), so she and her accompanist-husband, Sylvan Green, have more than the usual fun. The wicked laugh, the red hair, the boisterous songs will keep the Skyroom filled for two weeks. She growls, shouts and icky-goos her lyrics at random. "Good Man Is Hard To Find" and "Piano Roll Blues" are in the honky-tonk vein, and though "Melancholy Baby" is described as "straight," she even manages to inject this with a modified "nasty" interpretation. Exchanges with Green are simple and clear jabs at each other for good yocks.

Miss Kay leads Skylettes in a riproaring finale, with the whole team in flapper dresses of the late '20s and the singer herself doing socko Charleston.

Jackie Kannon is a smooth young comic in his Reno debut. His reception even prompts him to remark, "And you told me this bunch would be tough!" He's at his best when rambling; routines come second and songs third. Topping his bits is magic act with a broken egg in sack which ends up, after magico words, a broken egg in a sack. *Marc.*

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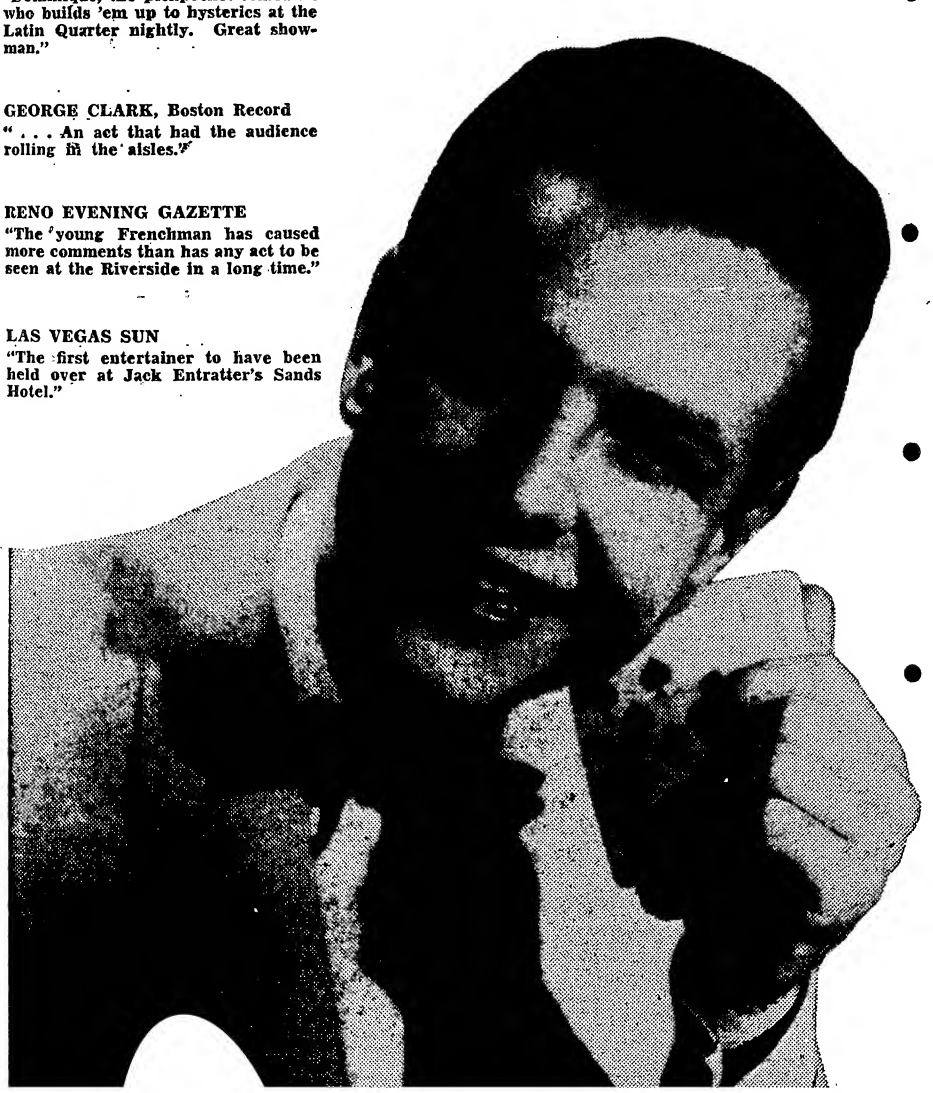

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Chi AGVA Sez Agents Swinging Over To ARA in Union's Tussle With EMA

Chicago, April 28.

Ernie Fast, midwest regional manager of the American Guild of Variety Artists, claimed more adherents last week in his fight against the Chicago Entertainment Managers' Assn. over latter's refusal to contribute to the welfare fund.

Fast said that Goldie Cohan had joined Artists Representatives' Assn., the group that is bargaining with AGVA. He also stated that Hal Lawrence had applied directly to the union for a license.

Although Jack Montgomery, in the Milton Schuster office, was reported to have joined EMA, Fast said that Schuster himself intends to keep his AGVA franchise. However, as yet there have been no new repercussions as to acts playing for "unfair" listed agents either here or out-of-town. Of course, most of those agents are working through ARA members or the employer for the date.

Darcel, Mata-Hari to End Pierre, N.Y., '52-'53 Swing

Blowoff show for the season at the Cotillion Room of the Hotel Pierre, N.Y., will be kicked off next Tuesday (5) with Denise Darcel and Mata & Hari. They're in for a five-week stand. Current three-weeker features Dorothy Sarnoff and mentalists Lucille & Eddie Roberts.

Room will relight Sept. 15 with Hildegarde, who's pencilled in for a 12-week run.

Columbus Cafes In Talent Upbeat

Columbus, April 28.

Columbus is jumpin' after a winter of success that Joe Alexander has enjoyed with bookings at his Club Palm Gardens and Ben Cowall's promoting of one-night stands. Within a month the town will have experienced an entertainment onslaught that totes up to 16 artists booked into three niteries, a restaurant and Memorial Hall.

Palm Gardens last week featured Earl (Fatha) Hines. Ella Mae Morse was scheduled with him but bowed out because of laryngitis. Mel Torme is at the Palms currently along with Al Pellegrini, pianist, and Murray Parker, juggler-magician-ventriloquist. Starting May 4, Sugar Ray Robinson comes in for a week and on May 18, Stan Kenton for a seven-day stand. The spot is dickering for Robert Q. Lewis.

Lou Posey's Frolics is now exhibiting Jack Teagarden and has return engagements booked with Bobby Hackett, Muggsy Spanier, Phil Napoleon and others.

At Tony Delewese's Riviera, where Don Cornell kicked off a name policy last week, Connee Boswell is now holding forth and Francis Langford is tagged for seven days starting May 4.

Promoter Cowall, who also has laid a foundation for the present upbeat trend with one-night engagements through the winter, has the Benny Goodman-Louis Armstrong troupe ticketed for a one-nighter at Memorial Hall, May 8, and Ted Lewis, May 13. Cowall did okay last Tuesday (21) with Guy Lombardo.

At Mike Flesch's Grandview Inn, where the deep-dyed jazz aficionados are catered to, Marian MacPartland opened a limited engagement last Friday (24).

Shore, Rose Marie Set For New Vegas Package

Hollywood, April 28.

Hershey Martin, of the William Morris Agency, and Sammy Lewis, boniface at Billy Gray's Band Box, have packaged another unit for Las Vegas, this one toplining Willie Shore and Rose Marie. It opens at the Flamingo in mid-June for four weeks. Delta Rhythm Boys also have been set for the unit and two other acts will be included. Shore's prior date is at Chase Hotel, St. Louis, starting Friday (1).

Last Martin-Lewis package for Vegas was the "Belle of New Orleans" unit with Marilyn Maxwell which recently played the Last Frontier Hotel. The Shore-Rose Marie deal may be packaged as "Follow the Girls," a legit musical of some years back. Shore is attempting to get cafe rights for this show.

AGVA Vs. RC Music Hall On Dismissal of Dancer

The American Guild of Variety Artists is now tangling with Radio City Music Hall, N. Y., over dismissal of a ballet dancer. Union last week notified the theatre that failure to arbitrate the dismissal would be construed as a breach of contract.

Ballet dancer, Wintress Perkins, who has been with the Hall for five and a half years, was given notice following her preference not to work a show which was regarded as difficult. Miss Perkins said that in February, she injured her ankle and had been advised to take it easy by her medicos.

According to AGVA, the rest of the ballet chorus petitioned the union to get her reinstated. Union says that Miss Perkins was a member of the grievance committee which tangled with the Hall management during union negotiations.

Irving Evans, of the Hall's managerial staff, said, "Miss Perkins is hiding behind her union activities in an attempt to obscure the real reason for her dismissal. The Music Hall cast contains many performers who were active in forming the union here. They are respected by the management and are not discriminated against."

Kaye Bids Palace Adieu In a Marathon Gala As House Staff Pitches In

It's become customary for Danny Kaye to finale at a New York house with a one-man concert that encompasses virtually his entire catalog. Annually, his repertoire grows, and thus each farewell stretches out increasingly further into the night. Kaye's 14-week stand at the Palace Theatre, N. Y., two-a-day wound up Sunday (26) with a display that lasted just a little more than an hour and three-quarters. Yet it was insufficient to satisfy the majority of the audience who were just about ready, as Kaye suggested, to send out to the Gaiety and Stage delicatessens for some fodder and stay there for the night.

Kaye's closing had the brilliance of a gala. There was little of the sentiment that pervaded Judy Garland's exit from that house. Most of those on hand came for a second helping of one of the more versatile comedians around.

Show Biz 'Democracy'

The only touch of sentiment came from the house staff. The corps of usherets and front-of-the-house employees at the conclusion of the show presented Kaye with a gold bracelet. Visibly touched by the gift, Kaye gave a tasteful speech which called attention to the fact that show business is the only "completely self-sustaining democracy." Here, Kaye pointed out, a performer doesn't refuse to work because there are those on stage or in the theatre that differ from him.

The house staff, joined by the rest of the cast, then joined in the singing to "Auld Lang Syne" to Kaye. A more sentimental audience might have picked up that cue and joined in the song just as it did at Miss Garland's farewell.

Of course, RKO toppers, having exhausted their search for a successor to Kaye for two-a-day, returned to the grind policy the following day (27). Execs from prexy Sol A. Schwartz to booker Danny Friendly had been exploring the possibility of having Jimmy Durante succeed the Brooklyn-born comic. The Schnoz didn't feel that he wanted to come in at this point and so, the RKO hierarchy felt that it would be better to postpone any two-a-day until the fall.

Besides, it's pointed out, two-a-day at $6 top makes the Palace a "hot" theatre again. After last year's reserved seat policy, business was better than it had ever been. Friendly also finds it easier to get representative bills together. Opening bill is an example (see review).

The dignity and force of two-a-day carries over for a long time into the summer. So Kaye can be given credit for an assist long after he bowed out of the house.

The bill booked with Kaye stayed with him to the close of the show. Openers, the Peiro Bros (2), woke up the house regularly. The Marquis Family, a group of chimps, was charming. The Dunhills (3) are expert dancers and have

(Continued on page 70)

Inside Stuff---Vaudeville

In an extraordinary rave review for Gracie Fields at the Palladium, drama critic Brooks Atkinson, writing in the N. Y. Times from London, observes, "If we had audiences as relaxed and hospitable as those that patronize the Palladium, we could have vaudeville in America. We do not lack performers as desperately as audiences. Our performers have to look to the Palladium for employment."

The Times critic further observed, "From the number of Yankees who take top billing at the Palladium, you would think that vaudeville were a flourishing institution in America . . . This cheerful acceptance of Yankees as performers able to fill the Palladium may reflect indirectly the popularity of Danny Kaye, who stands somewhere between Winston Churchill and Field Marshall Montgomery as a household god in London . . ."

Legit publicist William Fields, who's currently flacking for Ringling Bros. and Barnum & Bailey circus at Madison Square Garden, N. Y., pulled a publicity coup that netted the circus 11 consecutive days (April 16-26) of cuffo publicity in all Gotham dailies. A tieup with Macy's was made whereby the circus was mentioned in over 200 full-page ads announcing the store's "greatest sale on earth." Ads linked the catch-phrase to the preceding line of copy which touted the circus with the corresponding tagline, "See the Greatest Show on Earth."

In return, the circus sent over four acts to entertain the store's employees on the opening day of the sale preceding the start of business. Also sent over were seven baby elephants and seven large pachyderms as an additional publicity gimmick.

Omaha's Rassle-Dazzle

Omaha, April 28.

Local sport turnouts have amusement ops licking their chops. Rasslers have averaged near-capacity crowds of 3,000 through the winter.

And now Offutt Air Force Base predicts a throng of from 50,000 to 75,000 for its national sports car races July 5. Event has backing of Omaha civic leaders and is a baby of Gen. Curtis S. LeMay, chief of the Strategic Air Command.

PHILLY NITERY SUES TO END 4-YR. PICKETING

Philadelphia, April 28.

A suit to end the four-year picketing of the Anchorage Cafe, East River Dr. showplace, was filed in Common Pleas Court No. 2 here last week.

Notices of the petition for an injunction were sent to officers of Waiters & Waitresses Union Local 301, Hotel & Restaurant Employees (AFL). Local 301 has been picketing the spot since March 18, 1949.

The Anchorage owners claim the picketing is illegal and are also seeking an unspecified amount of damages.

Vegas Month Launches Whiteman's Western Trek

Las Vegas, April 28.

Paul Whiteman has been set for a four-week stand at the Last Frontier Hotel here starting June 1, in his first visit to the west in many years. After the local date, he'll play a fortnight at the Mapes Hotel in Reno and the William Morris Agency now is lining up other dates on the Coast. It's unlikely, however, that he'll play the Los Angeles-Hollywood area.

Whiteman will front a 25-piece band and is assembling a big show package. In each spot he'll provide the floorshow in addition to handling the dance stuff.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., April 28.

Frances Robbin, retired superintendent of the Northwoods sanatorium, who took care of many of the Jewish Theatrical Guild patients years ago, visited Al Brandt, one of her old patients, and found him progressing.

Bob Hall, Apollo Theatre, N. Y., backstage technician, was rushed to the general hospital for an emergency operation and is back at the V. C. hosp resting comfortably.

Observation period brought real top clinics to John (IATSE) Streeper, Ray McCarthy and Morris Wecker, who joined the ambulatory gang with limited privileges.

Otto Hayman, former manager of Cambria Theatre on Interboro circuit, after a long siege at the general hospital is back at the

Write to those who are ill.

San Antone's Summer Sub

San Antonio, April 28.

The Anacacho Room of the St. Anthony Hotel, which has been presenting name bands and floorshows, will close May 21 for the summer months.

Hotel's Peraux Room will be opened for the hiatus.

Lots of 'Farfel' (21G) But 'Tumultine' Quiet $7,200

The two Yiddish-American touring vauders had varied results this week. "Farfel Follies" continued strong at the Cass, Detroit, hitting $21,000.

On the other hand, "Tumultime," composed of elements of "Bagels and Yox" hit a dismal $7,200 at the National, Washington. Its opening night (19) was strong because of a benefit. However, on subsequent nights biz skidded.

ARCHIE ROBBINS
Now Headlining
San Souci Hotel, Miami Beach

BERT STONE & EDDIE SHINE
Now Headlining
Nautilus Hotel, Miami Beach

SHEILA BARRETT
Now Headlining
Olympia Theater, Miami

Booked by
HERBERT MARKS AGENCY
152 W. 54th St. New York
600 Lincoln Rd. Miami Beach

RALPH and MARY
CARNEVALE
IN A DANCING MOOD
Currenty
CHICAGO Theatre
Thanks to
Jack Rael and Patti Page
Direction: GAC

BOB (Bobby) ROLLINS
Playing
FOOD FAIR
ELIZABETH
April 25 to May 3
Thanks to WILLIAM SHILLING
165 West 46th Street
New York City

JACK DENTON
WORLD'S GREATEST COMEDIAN
(Pending Senate Approval)
C/O IRVING CHARNOFF
1619 BROADWAY, NEW YORK CITY

TERRI STEVENS
Currently at:
BOULEVARD, Long Island
STAR MANAGEMENT
848 7th Ave., New York
BAyside 4-0910

JOE TERMINI
Return Engagement May 3rd
Ed Sullivan's
"Toast of the Town"
CBS-TV

Eddie Albert Show
CBS-TV
3:30 P.M.
Friday, May 1
MILBOURNE CHRISTOPHER
and His Magic
Thanks DAVID L. SHAPIRO
AL 4-1077

JAY MARSHALL

Currently Appearing on
OLD KINESCOPES
Dir.—MARK J. LEDDY
LEON NEWMAN

The VARIETY
"LUCILLE and EDDIE ROBERTS were particularly baffling to the hep first-nighters at the Pierre."
"The Roberts, one of the best mindreading turns, are standards in the top hostelries and cafes."
ABEL, April 22nd, 1953.
MCA

THE SANDS

Salutes a Pair of Queens

BETTY & JANE KEAN

for their clowning achievements
in our fabled Copa Room.
The Keans join the royal family
of stars who have played this
Palace in Wonderland, and who are
helping to make it, now and in the future,
The Most Exciting Resort Hotel in the World

BILLY ECKSTINE

EDITH PIAF

DANNY THOMAS

NANETTE FABRAY

LENA HORNE

EZIO PINZA

ANNE STERLING & BOB JEFFREYS

VAN JOHNSON

LOUIS ARMSTRONG

MILTON BERLE

PETER LIND HAYES & MARY HEALY

CONNIE MOORE

ROBERT MERRILL

TALLULAH BANKHEAD

RITZ BROTHERS

The Sands
Las Vegas, Nevada

JACK ENTRATTER *General Manager*

VARIETY BILLS

WEEK ENDING MAY 5

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Music Hall (I) 30
Alma Rosita
Antonio Valero
Calgary Bros
Bobby Brandt
Patricia-Rayney
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 27
Congaroos
Ladd Lyon
Del Ray
Ross & LaPierre
B Shaver & Oliye
Tippy & Cobina
Dave Apollon
H & W Bell

Paramount (P) 29
Eddie Fisher
H Winterhalter Orc
Joey Forman
Beachcombers
Little Buck

Roxy (I) 27
Ice Colorama

CHICAGO
Chicago (P) 1
Peire Bros
Ravens
Lenny Conny
Blackburns & Colby

MIAMI
Olympia (P) 29
Ferdinand & Jerry
Darnys & Mercedes
Guy Remnie
Dolinoff & Raya Sis

WASHINGTON
Capitol (L) 30
B Greco & Gaylords
Rowena Rollins
Walton & O'Rourke
Los Gatos

Barozinski & Chappell

NORWICH
Hippodrome (I) 27
Betty Driver
Alec Pleon
Indriksons
Lynton Boys

NOTTINGHAM
Empire (M) 27
Albert Modley
Raydini
Clifford Stanton
Lynda Ross
Chevalier Bros
Kazan & Katz
Annell & Brask
Cover Girls

PORTSMOUTH
Royal (M) 27
Ethel Revnell
Curzon 3
5 Skyliners
K & A Alexis
Dick James
Jackson & Ritchie
Len Marten

SCUNTHORPE
Savoy (I) 27
Len Clifford
Vic Leonard
Tony Hughes
Edwardos
Reg Pardoe
Georgians
Jacqueline Gardner
Emlyn Morgan

SHEFFIELD
Empire (M) 27
Dave Morris
Christine & Moll
Annettes Ladies
Dargie 5
Bette Lee
Balcombes

3 Rethlems

SHEPHERDS BUSH
Empire (S) 27
Richard Hearne
Tanner Sis
George Martin
Boyer & Ravel
Ali Bey
Volanys
Globe Girls
Warren Mitchell

SWANSEA
Empire (M) 27
Tessie O'Shea
Johnny Lockwood
Johnny Matson
Dennis Lawes
St Denis Bros
Colony Boys
Olga Varna
Granger Bros
Derry-Tones
De Vere Lovlies

WOLVERHAMPTON
Hippodrome (I) 27
Billy Whittaker
Mimi Law
Joe Poynton
G Anders & Jean
Lee Brooklyn
Audrey Mann
Earl Darney
Irma Logan
Al Brandon
Eric V Marsh

YORK
Empire (I) 27
Cavan O'Connor
Schichts Marionettes
Chris Sands
Joe Crosbie
T & D Kendall
E & J Webster
Rulyans Robots
Patricia & Ventural

AUSTRALIA

AUCKLAND (NZ)
St. James (T) 27
Farrar & Carter
Jinae & Junior
Diana Grafton
Pat Gregory
Terry Scanlon
Cissy Trenholm
Armand Perren
Marika Saary
Barbara Howe
Jimmy Elder
Wim De Jong
Chribi
Enid Wilson
Joe Whitehouse
Jacques Coriaux
Nellie Small
Netta Dunsmore
Netta Dunsmore
Betty Sullock
Tom Toby
Skating Boys
Skating Girls

DUNEDIN (NZ)
His Majesty's (T) 27
Tommy Trinder
Botonds
Halama & Konarski
Professor Olgo
Carl Ames
6 De Paulls

Harry Moreny
Toni Lamond
Peter
Singing Girls
Dancing Boys
Adorables

MELBOURNE
Tivoli (T) 27
Trio Fayes
Trio Daresco
Lowe & Ladd
Bert Duke Trio
Guy Nelson
Frank Cook
Renita Kramer
Bouna
Norman Vaughan
Sonya Corbeau
Show Girls
Nudes (9)
Boy Dancers
Ballet

SYDNEY
Tivoli (T) 27
Edwin Styles
Loveday Hills
Mary Parker
June Jago
Walter Pym
John Lee
Collins Hilton
John Huson

BRITAIN

ASTON
Hippodrome (I) 27
Terry Wilson
Seanor 2
Mavis Whyte
Barbara Quayle
Francois & Zandra
A Rogers & A Dixon
Charlie Parsons

BIRMINGHAM
Hippodrome (M) 27
Allan Jones
Richard S Sis
Hackford & Doyle
Waltron & May
Leslie Randall
Elizabeth & Collins
Cookes Ponies
D Philippe & Marta

BLACKPOOL
Palace (I) 27
Lee Lawrence
Merle & Marie
E Arnley & G Day
Will Carr
Benson Dulay
P Darban & Wendy
R Russell & Suzy

Tower Circus (I) 27
C Cairoli & Paul
6 Flying Croneras
Fischers Elephants
5 Hansels
John Balladinis
5 Talos
Knies Legionaires
Portugese Horses
Tarzana
2 Canters
2 Angelos
Williams Cockatoos
Kossmayers Mule
Little Jimmy
A Circusettes
Jimmy Scott
Olymplad 3

BISCOMBE
Hippodrome (I) 27
Davy Kaye
Hazel Wilson
3 Kendorvilles
Noreen Barker
Harry Mullins
Judy Lambert
Yvonne Duprez
Derek Dixon
Caruna & Dodo

BRIGHTON
Hippodrome (M) 27
Harry Lester Co
Goofus
Carol McCoy Co
King Kong Jr
Farmers Daughters

CARDIFF
New (S) 27
Arthur English
Eddie Gray
Peggy Powell
Cycling Astons
2 Playboys
Donovan & Hayes
Brian Kent
Joan Hull
Dandy Page
E Rogan Girls

CHELSEA
Palace (I) 27
Franks & LeGren
Corelli
Lyndoms
B Gray & O Austin
Bikini Girls
Gwen Liddle

CHISWICK
Empire (S) 27
Rose Murphy
Scott Sanders
Mumfords Puppets
Agnette & Silvio
J & K Stuthard
Jackie
Nat Hope
3 Cassandras

EAST HAM
Granada (I) 27
N Harper & Horse
Leslie Murphy
Nicol & Kemble
D Andell & Tonu
Fred Lovelle
MacDonald & G
Metropolitan (I) 27
Vogelbein Bears
Joe Black
J Kelly & Jean
Nixon & Dixon
C & G Ross
Durante

EDINBURGH
Empire (M) 27
Winifred Atwell
Conway & Day
Tommy Fields
Italo
Tommy Cooper
George Meaton
Joe Church
Kenways

FINSBURY PARK
Empire (M) 27
J Jewel & B Warriss
Dennis Bros & June
Darleys Dogs
B & M Konyot
M Mitchell 3
Delmondi

GLASGOW
Empire (M) 27
David Hughes
Stuart & Gray
Semprini
Ravic & Babs
Beryl Orde
2 Pirates
C Warren & Jean
Dashs Chips
Rob Murray

GRIMSBY
Palace (I) 27
Patrick O'Hagan
Hal Stead
Jerry Allen
Hatton & Rohan
C King & Joyce
Wally Dunn
Edna Taylor
Hirebors Pigeons

HACKNEY
Empire (S) 27
Mary Small
Radio Revellers
Billy Russell
W Keppel & Betty
Mundy & Earle
Nordics
3 Jills
Dave King

LEEDS
Empire (M) 27
Ken Platt
Cynthia & Gladys
P Nicholls & B Merrin
Flack & Lucas
Morecambe & Wise
Laurde Watson
4 D's
Kerbsiders

LEICESTER
Palace (S) 27
Charlie Chester
Chan Canasta
Scott Bros
Purres
Joan Mann
Avril & Irene

LINCOLN
Royal (I) 27
Tony Dalton
Jock Glen
Billy Till
P Ashby-Bailey
Cliff Owen
Y Michele & Erik
Eric Coversdale
Margot Gaye
Nelville Lloyd
Arcadian Singers

LIVERPOOL
Empire (M) 27
P Stroud & A Andrews
K Sis & Eddie
Nino
Ronald Chesney
L Rayner & Betty
Alfred Marks
Peter Madden
Edward Victor
Ossie Noble

LONDON
Palladium (M) 27
Gracie Fields
Krista & Kristel
Merry Macs
Robert Maxwell
Jimmy Wheeler
Rastelli
Terry Hall
Edwards Bros
Palladium Girls
Skyrockets Orc

MANCHESTER
Hippodrome (S) 27
3 Monarchs
George Cameron
Karen Greer
Durante

Cabaret Bills

NEW YORK CITY

Bandbox
Ink Spots
Nicholas Bros

Birdland
Stan Kenton
Sarah Vaughan

Blue Angel
Josh White
Felicia Sanders
Eadie & Rack
Bari Howard
Jimmy Lyons 3

Blue Note
Nancy Steele
Vicki Carol
Herb Corey
Jde Benjamin
Ronnie Selby 3

Bon Soir
Jimmie Daniels
Madmoiselles
Marsh & Fields
Norene Tracy
Garland Wilson

Mae Barnes

Copacabana
Jimmy Durante
Sonny King
Harbers & Dale
Ramona Lang
Jack Purcell
Ted Martin
M Durso Orc
Frank Marti Orc

Chateau Madrid
Roberto Cobo
Teresiya de Triana
Cesar el Malaguena
F Alonso Orc
Al Castellanos Orc

Chico
Perla Marini
DeLeon & Graciella
C & G Galvan
Alvardo de la Cruz
Carlos Camacho
Enrique Vivaina

Embers
Red Norvo
Tyree Glenns
Bobby Stenenson

Hotel Ambassador
Jules Lande Orc

Hotel Astor
Three Suns

Hotel Biltmore
Michael Kent Orc

Hotel Edison
Henry Jerome Orc

Hotel New Yorker
Teddy Powell Orc
Joan Walden
Sid Krofft
Bobby Blake
Collin & Leemans
Adrian Rollini Trio

Hotel Pierre
Denise Darcel
Mata & Hara
L & Eddie Roberts
Stanley Melba Orc
Chico Rolli Orc

Hotel Plaza
Evelyn Knight
J & J Belmont
Dick La Salle Orc
Monte Continentals

Hotel Roosevelt
Jack Fina Orch

Hotel St. Regis
Jerome Courtland
Milt Shaw orc
Horace Diaz Orc

Hotel Statler
Louis Prima Orc

Hotel Sherry Netherland
Mariana Koshetz
Hugo Peacli Orc

Hotel Taft
Vincent Lopez Orc

Hotel Warwick
Michelle Dary
Naomi Stevens
Lee Carroll

Larue
Dany Dauberson
Ted Straeter Orc
Cy Walters
D'Avalos Orc

Latin Quarter
Dagmar
Franklin & Lane
A. Andree & Bonnie
Fleetwoods
Murphy Sisters
Pirosks
Carl Conway
Dagenham Pipers
Bix Brent
Midge Minor
Art Waner Orc

Le Vie en Rose
Peggy Lee
Frank Murphy
Van Smith 3

Leon & Eddie's
Eddie Davis
Arlyn Stuart
Art Waner Orc
Oliver Dcrs

Le Ruban Bleu
Cell Cabot
Susan Johnson
Jimmy Komack
Norman Paris

Julius Monk
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster

Old Roumanian
Sadie Banks
Sonny Sands
Carolyn Carpenter
Larry Marvin
Joe LaPorte Orc

D'Aquila Orc

Park Sheraton
Milt Herth
Rosa Linda
Joan Bishop

Riviera
Lena Horne
Alan King
Szonys
Walter Nye Orc
Pupi Campo Orc
Doug Rogers
Line

Town & Country
Joyce Bryant
Joan Kayne
Smiley Lawes Orc
Johnny Morris Orc

Two Guitars
LuBov Hamshay
Sigi Ahern
Eli Spivak
Misha Gadanoff
Kostya Pollansky

Versailles
'Nice To See You'
Fay DeWitt
Don Liberto
Al Norman
Lou Nelson
Dorothy Keller
Patti Ross
Linda Lombard
Barbara Stewart
Carol Ohmart
Salvatore Gioe Orc
Panchito Orc

Village Barn
Ernest Sarracino
Hal Graham
Clara Cedrone
Russell Peak
Mattie Sondi
Mavis Mims
Pinto Pete

Village Vanguard
Irwin Corey
Pat Carroll
Anita Ellis
Clarence Williams Trio

Waldorf-Astoria
Jose Greco
Nat Brandwynne
Mischa Borr Orc

Wivel
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Algiers Hotel
Buddy Walker
Joe Delilah
Tony & Renea
Mal Malkin Orc

Balkan Room
Nino Yacoulno
Krazy Katz
Freddy Hallet

Bar of Music
Bill Jordan
David Elliot
Arne Sultan
Beth Challis
Harvey Bell

Biltmore Terrace
Jimmy Grippo
Frank Stanley Orc

Black Magic Room
Fran Carroll
Shaye Cogan
Jack Kerr
Harry Rogers

Casabianca Hotel
Maya Orc
Nicholas Grymes

Clover Club
Johnny Howard
Lillian Roth
Dolores Renay
Ted Lawrie
Tony Lopez Orc

CHICAGO

Blue Angel
Hal White
Bob Wednock
Velyn & L French
Grace Nichols
Raquel
Irving Burgess

Black Orchid
Mary Kaye Trio
Gene Terry
Marshall Izen
Jim Stutz Trio

Chez Paree
Jan Murray
Rose Marie
Blair & Dean
Johnny Morton
Chez Adorables (8)
Brian Farnon Orc

Conrad Hilton Hot'l
Jeanne Sook &
Teddy Roman
Colstons (2)
Deadenders
Jack Rose
Margaret Naylor
Bill Jordan
Herman Maricich
Dick Peterson
Dick Salter
Dennis & Darlene
Buddy Rust
Ollie Clark
Boulevar-Dears (6)
Frankie Masters Orc

Edgewater Beach
Hildegarde
Alphonse Semola
Robert Norris Orc

Palmer House
Kitty Kallen
Miss Loni
Johnny Bachemin
S Bonana Band (6)
M Abbott Dcrs (8)
Eddie O'Neal Orc

Vine Gardens
Ralph Lewis
Winnie Clark
Madelyn Wallace Dcrs (4)
Pancho Orc

LOS ANGELES

Ambassador Hotel
Anne Jeffreys
Robert Sterling
Benny Strong Orc

Bar of Music
Elsa Lanchester
Freddie Stewart
Gregory Stone &
Nina Menendez
Eddie Bradford Orc

8 Gray's Bandbox
Harvey Stone
Jacq'line Fontaine
Day Dreamers
Al Viola Trio

Biltmore Hotel
Romo Vincent
Nanci Crompton
Paul Sydell
Gene Bari Trio
Hal Derwin Orc

Cafe Gala
Bobby Short
Beverly Alber
Stella Brooks
Dick Hazard Trio

Ciro's
Katherine Dunham
Bobby Ramos Orc
Dick Stabile Orc

Charley Foy's
Johnny Dugan
Revere & Roche
Mary Foy
Marguerite Padula
Abbey Browne Orc

Mocambo
Doodles & Skeeter
Eddie Oliver Orc
Joe Castro Quartet

Statler Hotel
The Sportsmen 4
Ice Ahoy Revue
Frankie Carle Orc

LAS VEGAS, NEVADA

Desert Inn
Latin Q Revue
Charlivels
De Castro Sisters
Lucienne & Ashour
Guilda
Gloria LeRoy
Nejla Ates
Ralph Young
Janine Gernet
Charlee Ballet
Lo Lin
Carlton Hayes Orc

El Cortez
Tubby Rives
Marvin Roy
Colleen O'Grady
George DeCarl Orc

Flamingo
M & G Champion
Cheerleaders
Tom & Jerry
Flamingo Starlets
Torris Brand Orc
Herb Flemington

Last Frontier
Liberace
Phil Foster
George Liberace
Roy Fitzell
Jean Devlyn Dcrs
Bob Millar Orc

Sahara
Beatrice Kay
Sylvan Green
Johnny O'Brien
Sa-Harem Dancers
Cee Davidson Orc

Sands
P Lind Hayes &
Mary Healy
Copa Girls
Joy Healy
Ray Sinatra Orc

Silver Slipper
Hank Henry
Russ Clark
Sparky Kaye
Beau Jesters
Mildred Davis
Gloria Pall
Jimmy Cavanaugh
Bill Willard
Marah Gates Dncrs
George Redman Orc

Thunderbird
Gordon Jenkins Orc
Frank Payne
Earl Barton
Bob Craig
McQuaig Sisters
Jenkins Singers
K Duffy Dansations
Christina Carson
Joy Langstaff
Normandie Boys
Barney Rawlings

El Rancho Vegas
Gregory Ratoff
Susan Zanuck
Joel Grey
Billy Williams 4
El Rancho Girls
Bob Ellis Orc

HAVANA

Montmartre
High Towers
Rita Maria Rivero
Celia Pena
Jose & F Rexis
Ballet Montmartre
Serenata Espanola

Tropicana
Chiquita & Johnson
Gloria & Rolando
Zoraida Marrero
Jose LeMatt
Miguel Angel Ortiz

Quintetto Allegro, Dupree Trio and Abbey Albert orch open in Cotillion Room of the Jung Hotel, New Orleans, May 6.

Unit Review

Ted Mack TV Revue
(FLAMINGO, LAS VEGAS)
Las Vegas, April 24.

Ted Mack with Theresa McMahon, Jackie Bright, Fay Gelinas, Ray Austin, White Sisters (3), Benny Brown, Jr., Stonewall Hillbilly 3, Catherine Harris; Flamingo Starlets (8), Don McKay, Fluff Charlton, Torris Brand Orch (10); no cover or minimum.

Ted Mack's brigade of young performers touring the country and recently Korea is a valiant attempt by the Flamingo to toss in something different to satisfy jaded palates of Vegas frolickers. Up against formidable names along the Strip, his collection of ambitious amateurs just doesn't have the appeal. Moderate rooms for run, but okay weekend biz is result.

Mack is an affable host who doesn't get too sticky as he brings his charges up for their stints. He does have a sort of fatherly attitude, but must maintain this as part of character in presenting array of boys and girls ranging in age from 12 to 17. Draws a family crowd, and they cheer and holler efforts of all youngsters.

Next-to-closing touch is comedy slot by Jackie Bright, who is known as "Mad Auctioneer" and appeals to older set. Bright has been with Mack for some time holding various giveaway portions of vidshows. He does the same here, gimmicking audience participation in screwy "games" in order to vie for prizes. Gets running yocks at expense of ringsiders called up, especially men wrapping diapers around baby dolls and exchanging hats.

Cavalcade of youth begins as Mack intros White Sisters, three Baltimore orioles who chirp in lively fashion. Ray Austin goes through a ventro turn to display know-how of trick noduling, having the usual brash wooden foil to bounce gags around. Theresa McMahon revs up applause by tooting Clyde McCoy licks on trumpet and open-horn "12th St. Rag." Teenager has only been playing six months on instrument borrowed from musician brother.

Stonewall Mountain Boys put some twangy plainting into the revue. Trio shucks corn in hoedown style with guitar, fiddle and mandolin, harmonizing "Git Along Home Cindy," "No Help Wanted." Fresh-from-backwoods lads raise an uproar. Keeping the griddle hot, Mack brings on quite a find, girthful comedienne Fay Gelinas, ex-waitress from Manchester, N.H. She chants impressions of Judy Canova, Chi Chi Murphy, Ink Spots, Kay Starr while ensconced at the spinet, and proves to be a show-stopper.

Tiny Benny Brown, Jr., sepia tapster, cuts plenty of cleating capers for extra plaudits, and with pace built up, segue into Jackie Bright's slot is a natural at this point. Following Bright's breezy commercial discourse and aud participation, Mack returns with clarinet and Stonewall Mountain Trio, Benny Brown, Jr., for "St. Louis Blues" finale.

Flamingo Starlets, not a part of the Mack pack, put ultra-sophisticated touches in "Have You Met Miss Jones," featuring Fluff Charlton's fine solo terps, Don McKay's vocalizing. Nice line of femmes takes over wrap-up point in exotic routine, "Savage." Torris Brand batons his 10 tootlers expertly. No cinch to cue and background youngsters of such little experience, but Brand manages all expeditions without hitch. *Will.*

Gieseking

Continued from page 2

didn't indicate Gieseking's general acceptance. This would come about if, and when, a N. Y. bureau took him on; local concert managers in various cities booked him on their regular series, or symphony orchestras engaged him as soloist. Impression seemed to be that this was likely in a year or two.

Strange Reviews

What was most unusual about this concert was the comment of the critical fraternity in the hall, and the curious tenor of the reviews next day. Claims that Gieseking had been used as a willing propagandist by the Nazis at home and abroad, and had been praising goings on in Germany as late as 1939, were countered by fact that postwar France had decorated him, and that he's now a French citizen. Non-Germans who, sang in Germany under Hitler were now at the Met Opera, it was said; so why single out Gieseking?

Anyway, reviews of the concert made news in themselves. The N.Y. Times' Olin Downes, dean of critics and noted liberal, felt constrained to explain, in his second paragraph, that "this review is concerned solely with Gieseking the artist, and not with the politics of the occasion. It is gratifying to add that bearing throughout the evening was that of a man present with the single purpose of making music." The World-Telegram's Louis Biancolli ended his notice with this paragraph: "I like to believe that the ovations were all directed to Gieseking the artist. As such, he has a rightful place in the world's musical scheme of things. The rest is scarcely heroic. However, we have no choice but to leave that to his conscience."

But strangest of all was the N. Y. Post compote. In her review, Harriett Johnson, an established critic, said that Gieseking's recital "must be honestly put down as an artistic triumph," adding that "one could have almost forgotten the documented incriminating evidences of his (Gieseking's) many friendly gestures toward the Nazi regime made available to the American military authorities after the war and submitted to the press for publication." She also admitted, as her closing sentence, that "the audience seemed to be saying that it was glad to have him back, no matter what."

Then came the oddity. Her review ran in several editions, but was yanked in the final, to be replaced (on the music page) with what sounded like a whitewash interview with the pianist, in which he stated he was "misunderstood and misrepresented." (Although it was reported as a press conference, neither Times nor World-Tele carried any story about an interview). In a box sunk into the interview, the Post stated that Miss Johnson had called the concert "an artistic triumph" and had said that Gieseking was "unequalled by any pianist currently before the public."

Miss Johnson reportedly did a burn over the review being yanked, this being a rarity in N. Y. music circles, especially for a critic of her reputation and following. What was worse, the sunk-in box had misquoted her. She had only said that as an interpreter of Debussy and Ravel, Gieseking was "unequaled" by any pianist. The Post permitted her next day to append a paragraph of correction to another review.

As for this reporter, trying to be detached all during the Gieseking recital, it was musically an evening of exquisite pianism. But we could enjoy none of it.

Ray Anthony Expands Management Operation

Orch leader Ray Anthony is expanding his management activities with the pacting of musical director Nelson Riddle, Negro thrush Georgia Carr and The Four Freshman, vocal combo to personal management deals. Former disk jockey Sid Garris has been added to the Anthony office to handle the management affairs.

Anthony, meantime, has been booked for a nitery date at Ciro's, Los Angeles, beginning June 5.

Fightcasts

Continued from page 1

match. Previous instance of the TV buildup was Chuck Davey, who, when faced with a pro like Kid Gavilan, failed. In Davey's case, part of the buildup was due to announcer Steve Ellis, who actually owned a piece and was manager of Chico Vejar, who had lost to Davey. Another instance of promoter control was dropping of Ted Husing as commentator on DuMont's co-oped fights from Brooklyn at the insistence of the promoter, who controls the DuMont package.

Summed up, feelings of the industryites are these: (1), keep announcing assignments within the province of the network sports department; (2), have the network sports departments exercise a limited control over matchmaking, i.e., if a match is palpably bad, the network should have the power to refuse to televise that match but pick up an alternate bout; and (3), have the power to cut off a bad bout or a slaughter and replace it with substitute programming.

Benny Parlays Delayed Take and Pout Into Frisco Boff; Davis, Jr., Gisele Shine

By JOE SCHOENFELD

By virtue of a successful "breakin" engagement at the Palladium in London, a few fortunate U. S. cities are getting an opportunity to see and enjoy still another top American entertainer in the straight-vaude idiom. While certainly no stranger to the variety stage, Jack Benny has too long been missing from the domestic theatre stages. And like Danny Kaye and Judy Garland and Betty Hutton, it took a click (late last year) in Val Parnell's bailiwick to persuade Benny to take a temporary stroll outside the radio-television world in which he has for so long been a dominant figure.

Opening night (Tues.), Benny, the suave master of the long, slow take and the expressive pout, completely won a Frisco audience. Heading a fast-moving, almost thoroughly entertaining variety revue, Benny looks as much a cinch at the b.o. as he is on the stage. Following his three-week stand here, he will play Seattle, Portland and Vancouver.

He's following what has now become the w.k. Palladium pattern of presentation—a four-act first half with the star taking over the last half. Plus his own unquestioned ability to hold and please an audience, Benny has fortified himself with some crackerjack acts. In fact, one of them, Sammy Davis, Jr., also lends some b.o. as well as entertainment weight because of past success here at the Fairmont Hotel. Another performer in the layout, Gisele MacKenzie, gaining a reputation on records (Capitol) as well as having a radio rep ("Club 15"), shows an extraordinary flair as an entertainer, considering her limited personal appearance experience, and she'll build via word-of-mouth as the three-week date here progresses.

Davis and Miss MacKenzie dominate the first half and up ahead of intermission Benny is only a name in the program. In the second-half opener, the Martells & Mignon, three men and a girl adagioists, are at best only a five-minute stage wait to permit the audience to get reseated. A standard act for a number of years, the adagio turn has gone to seed—or "fat" would be a better word. The three men look as though they've been laying off in a 24-hour cafeteria while constantly hungry. Fortunately, their cumbersome efforts are not extended too long before Benny makes his first appearance.

Miss MacKenzie, spotted next-to-closing Davis for the intermission curtain, appears destined for the heights. She has ability and a surefire stage presence that will carry her to stardom if she'll hold certain mugging propensities in bounds and get better costuming for her willowy figure. The decollete doesn't look like the right fit in this case.

She has a fine singing style for diversified numbers. Particularly outstanding in her delineation of a chorine's dream of stardom — Ethel Merman singing "I've Got Rhythm"; Judy Garland doing "Over the Rainbow"; Marv Martin's "I'm in Love With a Wonderful Guy"—on the bare backstage of a theatre after the show's curtain has rung down. Up ahead, she's effective with "Pretend" and "Wild Horses" and she finishes strong with "Le Fiacre." She held the audience all the way and could have stayed beyond her 16 minutes.

As for Davis, he is a rare talent —a crackerjack at dancing, comedy singing and mimicry. He's the act, but actually the billing is "Will Mastin Trio featuring Sammy Davis, Jr., America's greatest trio." His father and uncle are on the stage to give some authenticity to the program note, but Davis is a one-man gang and even if the act were billed as an octet he would live up to it. No doubt a strong sense of loyalty binds him to father and uncle Mastin, but there's no logic to the act's routining which sidetracks at least 50% of the audience attention from young Davis.

Why Davis must be flanked by his father and uncle all the time he's on the stage is completely mystifying, particularly when Uncle Mastin is silently parroting everything young Davis is saying or singing or, when not moving his mouth, grabbing attention by fingering his tie, straightening his hat or smoothing his cuffs. It's scene-stealing at its worst. Opening night, by actual count, Uncle Mastin straightened his bowtie 43 times while his nephew was trying to hold audience attention. Other contributions to the act by Pana Davis and Uncle Mastin comprise some slight dancing and not particularly effective rhythmic handclapping.

At the preem show, the act was on 27 minutes in the first half and it bespeaks the talent of young Davis that the audience could have taken more, much more, even after such a stretch of side distractions. Whether singing or dancing, or imitating Mario Lanza and Johnnie Ray, or Jimmy Cagney or Jimmy Stewart, or doing Jerry Lewis as funny as Lewis himself, Davis is a sold smash.

Show's first two acts are okay novelties — the Carsony Bros., three hand-balancers who have a surefire closing trick in one-hand stands on canes, and Frakson, the sleight-of-hand artist, who is most effective in pulling numerous cigarets out of thin air. Frakson also talks, but what he says is largely lost. In comparison with his dialect, Vishinsky sounds like Anthony Eden.

Benny got a very warm reception on his entrance and told the audience that he was here "by courtesy of Lou Lurie (part-owner of the Curran) and the Collector of Internal Revenue," adding, "For people who know my income best, it's Humphrey two-to-one." Benny's material sparkles with newness and freshness. It's funny and it's witty — and he expertly uses the delayed take and the pout to build laughs without saying a word.

During the last half Benny also reprises Davis for "Hallelujah" and a Sinatra-Eckstine-Daniels takeoff on "Old Black Magic"; and Miss MacKenzie for "Auf Wiedersehn" and "Don't Let the Stars Get In Your Eyes." On the latter song the songstress is guilty of her worst over-mugging.

Benny's routine with "The Three Landru Sisters" (Iris Adrian, Muriel Landers and June Earle) didn't get a full measure of laughs opening night. Somewhere, the timing was off this cornball routine, a repeat from Benny's last Palladium date (and just before that on his TV show).

On the other hand, Benny squeezes the most humor possible from this by now standard hillbilly routine, employing five men and a deadpan kid, Cathy Staples. Then as an encore, with a snazzy robe to cover the overalls, Benny gives the audience its only listen to semi-legit fiddle playing, with a tape-recording behind him as the voice of Benny, the actor. It's an excellent finale.

Mahlon Merrick rates special mention for the manner in which the show is played musically; ditto Macklin Megley for the smooth staging.

Curran, S. F.

San Francisco, April 22.

Jack Benny, Will Mastin Trio featuring Sammy Davis, Jr.; Gisele MacKenzie, Frakson, The Carsony Bros. (3), The Martells & Mignon (4); musical director, Mahlon Merrick; staged by Macklin Megley; $4.80 top.

Palladium, London

London, April 21.

Gracie Fields, Merry Macs (4), Robert Maxwell, The Rastellis (4), Edwards Bros. (3), Jimmy Wheeler, Terry Hall, Krista & Kristel, Palladium Girls (16), Woolf Phillips Skyrockets Orch.

The Palladium audience is probably the most loyal in the world; that fairly obvious truism was more than evident in the vociferous welcome-back accorded Gracie Fields. She is still "Our Gracie" to Londoners, the Lancashire Lass whose success has never gone to her head and whose quality as a performer seems to improve with maturing years. There is no "side" to her artistry and she never loses contact with the customers out front.

Her act is as polished as ever with a deft mixture of current hit tunes, a couple of ballads, and comedy numbers in her traditional and engaging style. It is the songs in the latter group which regularly garner the strongest reaction and in this stint she has one perennial fave, "Only a Glass of Champagne," and a boffo newcomer in "Mr. Goggabee." Her pops are shrewdly chosen and tailored to fit the routine, with "That Doggie in the Window" as her opener and "Wonderful Copenhagen" and "The Ugly Duckling" as other strong entries. Among her ballads is a fine interpretation of "Watching Over You," and a surprise hit with her emotional rendition of "The Lord's Prayer." The latter may not be regarded as normal vaudeville stuff, but the customers loved it.

Audience loyalty is again demonstrated for the return of the Merry Macs. This close-harmony quartet, with their stylized and precise vocals, have a powerful local following which will be strengthened by this stint. Their smooth and faultless arrangements provide a distinctive quality, and in a slick session they collar a top score for their lineup of songs. Introing adroitly with an appropriate lyric about meeting old friends, they segue into an oldie, "Side by Side," to hefty returns, and follow with a lively arrangement of "Hambone" and "The Scottish Samba." For their bowoff they do a popular reprise of "Pass the Biscuits Mandy."

A newcomer from the U.S., harpist Robert Maxwell, makes a socko impact and, by the second performance, had been elevated to the final spot before the intermission. A complete master of his instrument, he appears equally at ease with light popular music as with the classics. Teeing off with a conventional style medley, he follows with a heated-up version of "The St. Louis Blues," maintains that pace with "Spoghetti Rag," but waits for his final number, the "Second Hungarian Rhapsody," to display his full artistry. There are no mixed opinions about his impact and he qualifies for the Palladium's noted begoff treatment.

Another first-time act from America, the Edwards Bros., are a trio of skilled acrobats who are self-accompanied at the keyboard. They register in pleasing style and justify the warm mitting received for some of their nifty tricks.

A Continental team of musical clowns, also making their debut here, are the Rastellis, a quartet with novel ideas, an innate sense of humor and an understanding approach to theatre conventions. The act is occasionally ragged in make-up but the overall effect achieves a consistent merriment. One of the high spots is simultaneous playing of two concertinas by one of the performers.

Jimmy Wheeler, w.k. local comedian, is too obviously straining for effect and, although he has added some new patter since last seen in town, has left in some of the more distasteful parts of his act. Terry Hall (New Acts) is a young ventriloquist who will, in due course, make his mark; and Krista & Kristel, Continental twin trapezists, again impress with their skill, timing and precision. The Palladium dancing line fills the two opening spots with pleasant routines and the Skyrockets orch give unfailing class backgrounding for the entire production. *Myro.*

Chicago, Chi

Chicago, April 24.

Patti Page, George Shearing Quintet, Dave Barry, Carnevals (2), Louis Basil Orch; "Never Wave At a WAC" (RKO).

This one-weeker should have a lot of draw with Patti Page the top record songstress at the moment. In addition, it has the George Shearing unit, for the more progressive jazz fans, but also offers a more than palatable stint for the other seatholders. Dave Barry capitalizes on some unusual sound takeoffs and the Carnevals start off matters with fast terping.

House band, which does an intricate job in pacing the acts, works from the pit this week due to 3-D installation work going on. Maestro Louis Basil still manages to bring on the acts with fanfare and hullabaloo, not being cramped by the narrow space. Carnevals, a youthful pair, get some laughs with their highschool-type jitterbugging, but really rate yocks with their Charleston carbon, complete with a short gown from the '20s.

Shearing offers four relaxing numbers with, of course, most of the chording by 88'er, but it's complemented by the brilliant vibe work of Cal Tjader. Seems the vibe man picks up the chords as Shearing breaks away from the keyboard, so there's always a stringed percussion mood. Most of the numbers are in the standard catalog and in the lighter vein, but in upbeat tempo, as in "Lady is a Tramp." Shearing has a wry quip for each number that gets chuckles from the hep audience.

"How High the Moon" gives Jean Thielman, guitarist, a chance to sock over a few rapid fingerings. Whole group gets out of the set pattern with a touch of Latin on "Caravan," which has Tjader switching to hand drums and Thielman to harmonica. It's more exciting fare and gets a big mitt.

Barry has some fine vocal imitations of sounds that he weaves into most of his stories. He does a series of traffic noises before catching a mitt with a broken-down record of Mario Lanza. He throws away some shorties before going into the effects of television, which allows him full play to bear down on the various video programs. His "Private Eye" clincher could have been better with some cutting.

Miss Page, America's No. 1 wax woman, tees off with a tune not her own, "Side by Side," but which provides her with a peppy starter. She gets into her own book with the plaintive, "I Went To Your Wedding" and then switches the pace with a new tune based on the "William Tell" Overture that has a catchy lyric.

Chirper does a round of her hit tunes of the past few years, with "Tennessee Waltz" getting the best reception. She comes from the wings with a beagle hound puppy wearing a most forlorn puss. She cuddles him as she sings her current bestseller, "Doggie in the Window," with the band members doing the "arfing." It's a show biz natural and when she lets the pooch out on a leash and it pulls, or attempts to pull, her away from the mike, it gets heart-warming chuckles from the mob. Miss Page and her "doggie" have to beg off. *Gabe.*

Capitol, Wash.

Washington, April 26.

Bill Lawrence, Dolinoff & Paya Sisters (4), Leonardo & Anita, Bobby Jule; "Sombrero" (M-G).

There's less variety and more novelty than usual in this split-week lineup. This is the session in which Capitol departs from its regular full-week pattern to make way for three day run of the Metropolitan Opera Co. Novelty of bill wears towards end and result is less interest and slower pace than customary here.

Headliner Bill Lawrence is very much the same gauche, self-conscious type of singer he was when Arthur Godfrey first launched him. His brand of boyishness apparently goes well with the jukebox crowd, though response at show caught was less hysterical than when he was here last. He has a listenable set of pipes, with good pitch, but little warmth, color or distinctiveness. Steers clear of too much patter, which is just as well, since it adds up to little.

Of half-dozen tunes, current and old, best bet are "Your Cheating Heart" and Johnny Mercer's "Goody-Goody." Faster tempo of latter is welcome relief from ballad routine and gives Lawrence solid sendoff from galleries. "I Get a Kick Out Of You" impresses as weakest link in act's musical chain. Lawrence fans like throughout, others take indifferent attitude.

Dolinoff & The Three Raya Sisters bring curtain down to biggest mitt action of bill. Novelty terp routine has been virtually unchanged for years, but it's still solid entertainment and skillfully produced. Make fine start with a doll routine featuring colorful costumes and a "wedding of the painted doll." Best is still the final number with Dolinoff blacked out in his jet tights, which make him invisible against the black drop. Effect is garnered by means of this optical illusion of invisibility, with Dolinoff making the Raya Sisters achieve all kinds of gravity-defying and zany stunts.

Bobby Jule does oke as curtain-raiser with some hep juggling and some weak comedy. There's a shade too much cuteness in his efforts to get chuckles, but get them he does, and pewholders go for his brand of dexterity. Leonardo & Anita round out bill with a south-of-the-border ventro routine of which the topper is a charcoal drawing gimmick with movable lips. House gives them a fine sendoff. *Flor.*

Olympia, Miami

Miami, April 25.

Gus Van, Sheila Barrett, Walton & O'Rourke, Jimmy Stutz, Vince & Gloria Haydock, Les Rhode House Orch; "I Confess" (WB).

Well-rounded layout installed here this week adds up as one of the most solid to play this house in a long time. Bookers in this case have come up with a varied assortment of crowd-pleasers from topliners Gus Van and Sheila Barrett through supporting acts.

Veteran Van, now a resident of the Beach, winds a nostalgic trip through old vaude days to present a deft, easy approach that marks the heart the oldtimers project to hold the newer generation's interest throughout. Mixture of dialect yarns and songs, plussed by cavalcade of hits he was associated with, ranging from "Oh, You Beautiful Doll" through "Me and My Gal," mates the palms. Topper is parody on "Cry" with ribbing of modern-day song salesman winding him into sock sendoff.

Another vet trouper who retains the talent which brought her up in the '30s is Sheila Barrett. The tall, slender impressionist displays predilection for biting carbons of Tallulah, Garbo, with change of hair-do and facial twists in front of aud adding to impact; plus her character ideas such as the Brooklyn gal and the devastating lampoon of synthetic southern lass loading it up at a bar, to add up a wham sequence that had them pounding.

Puppet work of Walton & O'Rourke earns solid returns with the deft pair handling their figurines in top fashion. Array of types shows imagination — a dowager, colored pair, hula dancer, torch singer and piano player—with fresh sounding dialog and lyrics adding to overall effect.

Vince & Gloria Haydock set a fast pace with their nimble hoofery. Personable youngsters handle themselves in showmanly manner to win healthy plaudits for their heel-and-toe routines.

Juggling of Jimmy Stutz hits high on the mitt meter. Works his clubs, balls and hoop tricks in slick progression with big palm-rouser a stunt with flaming torches against blacked-out stage. Les Rhode house orch handles the showbacks expertly. *Lary.*

Palace, N. Y.

Congaroos (4), Ladd Lyon (2), Del Ray, Ross & La Pierre, Buster Shaver & Olive, Tippy & Cobina, Dave Apollon, Howard & Wanda Bell, Jo Lombardi House Orch; "The Blue Gardenia" (WB), reviewed in VARIETY *March 18, '53.*

It's now difficult to tell whether eight-act grind or two-a-day is now the usual order at the Palace Theatre. On Sunday (26) Danny Kaye, et al., bowed out of the house and on the following morning the grind policy set up shop with an extremely tasteful bill. Booker Danny Friendly is now finding it easier to set up cards for this theatre. After all, the only other Stem house now using acts in the regular sense is the Paramount. When the Palace first opened, it had to compete with several other theatres and generally got the leavings.

The initial layout under the grind policy constitutes good variety. There's pace and solid playing values. There's a newcomer to local houses, Del Ray; otherwise there are vets of the vaude circuits playing here and all do well in their respective spots. Opening day was enlivened by guest appearances. Morey Amsterdam and Jackie Gleason cuffoed during the day.

Dave Apollon, who last appeared

(Continued on page 70)

GREGORY RATOFF & SUSAN ZANUCK
Comedy, Songs
44 Mins.
El Rancho Vegas, Las Vegas

Known for his scrambling of English in thick Russian dialect, screen actor-director Gregory Ratoff shoots an overdose of such gab in his new nitery venture, but without enough solid material. Gives big buildup to "niece" Susan Zanuck for her first wing into song, although initial flight is far from smooth.

Ratoff wastes time at outset in nowhere chatter before hitting big with "Lament To Dice." He keeps momentum by followup story rich with linguistic malapropism good for yocks. Brings Miss Zanuck on at this point.

The plumpish blonde daughter of 20th-Fox chief poobah, Darryl Zanuck, has limited vocal quality, but shouts eagerly a special "Tough To Be The Boss' Daughter," inference being she's related to famed boss of that West Pico empire. Ratoff returns to chin a bit before sending her off to change costume for funny sketch which saves latter part of the show and the act. A lampoon on Italian art films, called "La Forza," has melodramatic hoke, spoken lines in Italian, but English substitles raised in place on back of set.

Miss Zanuck revs up tempo with "Give Me a Man Who Makes Music" in bright fashion, terps a jitterbug fling with Joel Friend. Ratoff enters as roly-poly zoot-suiter complete with oversize cap for good sight finale.

More attention to detail and proper approach to problem of nitery demands could make the act pay off better. As is, it's hodgepodge, in spite of Ratoff's funny antics like luggin a mike around strangely resembling an old-world Joe E. Lewis. This, however, was accidental at show caught, but turned out to be a very funny piece of running biz. Musical accomps are impeccably stroked by Hal Schaefer at the Steinway. Miss Zanuck was given last-minute coaching by Billy Daniel, but will require much more to override present talent. *Will.*

JEROME COURTLAND
Songs
25 Mins.
Hotel St. Regis, N. Y.

The St. Regis' Maisonette, with the booking of Jerome Courtland, keeps its franchise on its ability to handle masculine performers. They're comparatively rare here; previous male entertainer to preside in this room was Russell Nype. However, Courtland is no stranger to the Maisonette. He substituted for his ailing wife, Polly Bergen, a couple of years ago. This previous briefie probably serves him in good stead in knowing how to handle this engagement. He previously appeared in the short-lived legiter, "Flahooley," and was in the film, "Sunny Side of the Street."

Caught on his second night out, Courtland spoke briefly between numbers on his errors during his preem. This smalltalk, although having a tradey flavor, had sufficient appeal with the customers to enhance his standing with them. He's a tall and handsome chap and seems to be endowed with a voice that bespeaks lots of time with teachers. His technical aspects are on the plus side, but impressing the St. Regis set best is his charm in handling of tunes. Indication of the attention he receives is his ability to draw laughs with "When I'm Not Near the Girl I Love," from "Finian's Rainbow," and "Where Is the Life That Late I Led," from "Kiss Me, Kate." Both are fairly old, but he manages to infuse freshness and some added humor into these tunes.

Courtland has knit together a good act that encompasses an excellent balance of rhythm, ballads and a couple of offbeat tunes such as the humorous items. His exposition is careful. He shows a polished turn fully capable of maintaining interest during his 25-minute stand. Other tunes in his catalog comprise "Where or When," "Pretend" and "Can't Help Singing." His magnum opus, which he uses for a closer, is an effectively done "Slaughter on 10th Ave." Although the song seems like a shotgun wedding between Richard Rodgers' music and a set of lyrics, the customers went for it. The imagery is Rodgers' music plus the memories of its exposition in the stage and screen versions of "On Your Toes" are too strong to be approached by the words. Nonetheless, it's a dramatic closer for him.

Courtland is further aided by the piano accomps of Jack Kelly and the Milt Shaw band. Latter crew mickeymouses its catalog into strong attendance on the dancefloor and the Horace Diaz crew provides effective relief dansapation. *Jose.*

VAN JOHNSON
Songs
21 Mins.
Sands, Las Vegas

An immediate click with Vegas hoop-de-doers, Van Johnson shows potential that should make him a big draw in any cafe or theatre. Some material will have to be changed, but since he has two of the best—Ben Oakland and Don Raye—to whip up specials, this will not cause any headaches. Appearance is great. Looks young, full of vitality in his white dinner jacket, dark trousers and trademark red sox.

Opening ditty is a good wedge for this spot, containing explanation of why the jump into niteries, "Back Where I Belong." With a lot of know-how, sets up engaging chatter sans stilted comedic mannerisms between tunes. Gab is humorous, delving into film love scenes, rib about his wife, Evie, and distaffer foibles in general. His "Come Rain Or Come Shine" is fair. Has a tendency to pitch everything too high, in a way nullifying final measures, since he goes for paramount finishes.

Contrast comes with narrative about Hollywood greats of the past, segueing into saga-song of new stars coming up with "Old Actor's Dream." From this high spot he goes into "Too Marvelous For Words," during which he breaks up the place with hoofing and exhibit of vaunted red sox. Great windup has him begging off every stanza.

Full credit for excellent backing of the Johnson debut goes to Buddy Bregman, arranger-maestro, Morty Jacobs at the 88, and Jack Berger, thumping rhythms on timbalis. *Will.*

BETHE DOUGLAS
Songs
20 Mins.
Club One-Two, Toronto

Dallas-born Bethe Douglas, an Arthur Godfrey "discovery" two years ago and latterly a pro, is playing the town's top posh spot and is over nicely on well-mannered appearance and delivery the socialities seem to want.

Titian gal, in pale green revealing gown, uses a unique whisper style in most of her numbers, but her gentle diction still carries with fine effect to the back of the room. Paradoxically, she uses no volume propulsion, but her song style is governed by that low and vibrant delivery and disciplined phrasing, plus a breathless intimacy that holds close attention of the diners. Label it a class act for a discriminating clientele. *McStay.*

TERRY HALL
Ventriloquial
9 Mins.
Palladium, London

Ventriloquial acts are common enough but this British youngster shows above-average promise. There are no visible signs of lip movements and his delivery is smooth and fluent. The one discernible fault in weakness in script. The talent is there in generous measure and there are obvious laugh angles to be obtained from the gimmick of using a belligerent Irish dummy. But the patter occasionally falls flat. His skill is best demonstrated is a first-class duet of "Old McDonald Had a Farm" with intricate lyric performed in flawless style.

Already a safe bet for vaudeville and should soon qualify for the nitery circuit. *Myro.*

FOUR FRESHMEN
Songs-Instrumental
15 Mins.
Birdland, N. Y.

This combo is youthful, brisk and inventive. Unlike the current crop of vocal teams which have been breaking through via the wax route, the Four Freshmen eschew the frenetic pop mannerisms and accent, instead, style and musicianship. They build interest steadily and once the listener is captured, the grip never loosens.

Repertoire is grooved along the rhythm & blues line with hints of progressivism, but it's okay for pop display in vaude and tele guest shots. However, they're best suited for intimery work, especially jazz locations.

They're a standout crew both instrumentally and vocally. Arrangements are at all times lively and interesting and each man is given ample opportunity to get in solo licks.

Group is comprised of Hal Kratzch, who triples on trumpet, mellophone and bass; Bob Flanigan, trombone and bass; Ross Bouber, drums and trumpet, and Dan Bouber (Ross' brother), handling the guitar and vocal chores.

Best in their repertoire are "Black Coffee," "Dry Bones," "It's A Blue World" and "The Day Isn't Long Enough." They record for Capitol. *Gros.*

EDDIE BRACKEN
Comedy, Songs
23 Mins.
Last Frontier, Las Vegas

Although he's been around doing personals for some time, including a three-day jump-in at the Flamingo a couple of years ago, Eddie Bracken has been without an act. The one he devised for his first display at the Last Frontier has high and low spots, but should give clues as to what kind of delivery Bracken should aim for.

Right now, he's a little tradey, with pantos, jokes, et al, based within a special tune, "Next To Closing." Goes through pantos of fighter, baseball team, and a rather macabre doctor-patient scene. His biggest yock comes, strangely enough, from a very suggestive story, although he is known as a "family" comedian in pix.

Latter could be the role in niteries as well as on the screen. Should toss out the negative intro, get with the positive biz of establishing the Bracken personality closer to that which his audience expects—and he'll have his setup rolling. *Will.*

Harlem Trying

Continued from page 59

in that area to bring the white trade. The only spot where names go is to the Apollo Theatre, which gets a periodic date from top Negro names.

There's an undertone of bitterness in the disentegration of Harlem as an amusement sector. Underneath the evident decline of the area is the feeling that tolerance and brotherhood have become a one-way road leading top talent and customers away from Harlem. Lena Horne opened at the Riviera, Fort Lee, N. J., last night (Tues.); Dorothy Dandridge recently played La Vie en Rose; Billy Daniels is a Copa regular; Ink Spots and Nicholas Bros. are at the Bandbox and Sarah Vaughan is at Birdland.

With these stars go the Harlemese customers. It's fashionable to take in an evening downtown—it's a violation of state laws to refuse service to any person because of color. Consequently, the monied citizenry are drifting to the Broadway spots and there isn't a compensating flow of white patronage to Harlem.

Don't Want 'Old Days'

Yet despite the serious damage that may lie underneath the elimination of Harlem as an offbeat amusement centre, there isn't a single operator who would return to the old days when a Negro could be discriminated against without recourse to law. It's a forward stride for their race and they would be the last to want that protection eliminated.

Thus Harlem is being forced to play the angles. Whether the sector will pay off with its switch hitters remains to be seen. The belt has always lured the ofays with its sexy shows and maybe this deviation will do the trick or excite some attention to the area.

At any rate, Harlem has its problems, one being common to every other nitery operator in the country. It's the scarcity of talent. Operators say that should they get lucky with an act and build a name, then the performer is lost to them forever. Once they get to be known, many consider it a loss of prestige to return to the spot that started them. And if there was the desire to do so, then what Harlem boniface could pay four figures?

Public Housing, Etc.

The cafemen frequently have the feeling they've been deserted not only by the palefaces, but by their own race as well. The latter hurts them most. Some think that the new large public housing projects may eventually help a few spots. Influx of white collar workers and lesser rent costs, which would enable residents there to indulge in a few luxuries, would help many families think along lines of an evening out. That's still a nebulous theory not borne out by facts.

But until something definite happens and prosperity of the entertainment industry in Harlem becomes a positive fact, the nightclub owner, if he's to stay in business, has got to look for new angles. If one doesn't work out, more will come. They'll be trying for a long time to restore that neighborhood to its Prohibition brilliance and prosperity.

House Reviews

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Palace, N. Y.

locally at La Vie en Rose, occupies the next-to-closing slot. Apollon is trying some new material, and although not yet functioning smoothly, indicates that the present variation of his act will be among his best. He's working with Laverne Gustafson, who has been with him previously, and a cowgirl, Elaine Ortlieb. The combination of a heavy Russ accent and a cowpoke twang is incongruous enough to be a solid comedy peg. Musically, Apollon is in top shape. He's off to solid plaudits.

Leading up to Apollon are Tippy & Cobina, a charming monkey act. Manuel & Marita Viera are the simians' handlers. They show off their charges expertly and get a continual flow of laughter. Topper is the organing of "People Will Say We're in Love" by one of the animals. They get a highly appreciative mitt.

Also among the comedy novelty line are Frank Ross & Anita La Pierre. It's also a solid turn all the way through. Ross' vocal impressions of instruments and Miss La Pierre's singing to Ross' accomps make for a pleasing session.

Another standard turn is Buster Shaver & Olive. It's a dance act comprising a standard-sized gent and a diminutive dame. Their ballroom work has its quota of appeal. Olive sings a couple of songs. The act goes over in all departments.

Ladd Lyon has also changed his act somewhat. He now fetches a girl instead of a boy from the audience. Otherwise it's the same turn and gets a response a little different from his previous trips here. The act wherein he puts a nervous bystander through acro paces works up to a good laugh session.

Del Ray has worked cafes locally. This magico, last seen at Leon & Eddie's, has an expert line of tricks. He has a setup that apparently takes a lot of preparation. His tricks go off smoothly. Ray palms cards, cigarets and shows a good line of bafflers.

The Congaroos (4), two Negro couples, jitterbug their way into audience favor to open the show and Howard & Wanda Bell, in the closer, are an extremely versatile acro turn who show proficiency in many lines. This well-appearing duo are expert at hand-to-handing and feeterboards. They're off solidly.

The Jo Lombardi house orch showbacks nicely. *Jose.*

Apollo, N. Y.

Sarah Vaughan, Erskine Hawkins Orch (14) with Lu Elliot and Sonny Payne; Apus & Estrelita, Stuffy Bryant, Gordon & Gordon; "Untamed Frontier" (U-I).

Sarah Vaughan, who recently returned to the U. S. from a lengthy European tour, tops the bill at the Apollo this week. And rightly so, for the songstress earns warm appreciation in a 15-minute stint that closes the show. Supporting turns are headed by Erskine Hawkins' band and the comedy duo of Apus & Estrellita.

Attractively garbed in a strapless red gown, Miss Vaughan dishes out a half-dozen tunes which range from "You're Not the Kind" to "Perdido." A standard in her repertoire, the latter number still adds up to a sock showpiece for the singer's trick vocal effects. But despite the solid salvos she elicits from the audience, it would be decidedly refreshing if at least one song were warbled straight, sans the tremolo.

With three rhythm, five reed and as many brass, the Hawkins combo gets the sesh off to a breezy start with the "Down Home Jump." It paves the way for willowy Lu Elliot, who thrushes an acceptable "Begin the Beguine" but is a bit too strident in the upper registers with "Hold Me."

Gordon & Gordon are a couple of lanky song-and-dance men whose routines adequately meet the house's requirements. Most of their numbers ensue via the device of twisting an imaginary radio dial. From a low point reached on a harmonica-uke version of "Turkey in the Straw," they recover to some extent with the inevitable impression of Johnnie Ray's "Cry." Off to a fair reception.

Stuffy Bryant holds down the hoofing slot. Stocky lad opens deceptively with an okay vocal of "Destination Moon," but shifts into fast stepping atop a cylindrical platform. His routines are accompanied by a fair line of patter. On the whole, he dishes out okay footwork that earns solid returns.

Apus & Estrellita, a familiar comedy team here, display a flock of risque gags that tend to lean toward the banal. For a change of pace they toss in an occasional song which is belted out in the same uninhibited style affected by this mixed combo. While hardly suitable for the family trade, the turn finds ample applause from stubholders.

Aside from backing the show well, Hawkins' outfit sends 'em with a spirited "Love for Sale." Skinbeater Sonny Payne also stands out in an instrumental piece aptly tagged "Drummer Man." *Gilb.*

Empire, Glasgow

Glasgow, April 25.

Allan Jones (with Don Phillips), Leslie Randall, La Celeste (2), Hackford & Doyle, Eddie Gordon & Nancy, Walthon & May, Cooke's Pony Revue, Doreen & Sylvia Stephens, Bobby Dowds Orch.

Allan Jones, on sixth time here, scores with charming smile and voice, being contrast to recent run of U. S. singers at this vaudery. His repertoire is carefully chosen to appeal to most age groups, ranging from "So In Love" (from "Kiss Me Kate") to "Only Make Believe" (from "Show Boat"). Established singer gains special mitting for his Gershwin medley and ends, as always, with his famous "Donkey Serenade," gagging that he's done this so often it's a wonder he's not sprouting ears.

He's accompanied at 88 by Don Phillips, w.k. English pianist-composer, who gets spot of his own during Jones' act to play his composition, "Concerto in Jazz" at the ivories.

Leslie Randall, young English comedian and impressionist, is best of the rest on a reasonably satisfying bill. Already a click on quick trip to appear on U.S. video (Ed Sullivan's "Toast of the Town") last fall, Randall, a tall, slim youth, wins warm mitting for comedy cameos of various persons smoking cigarets, shaking hands, etc. Performer has easy, relaxed style with stubholders, and looms as good bet for U.S. nitery and vaude.

More humor from a silent clown, Eddie Gordon, who has leering smirk in make-up and a revealing laff when his brunet partner, Nancy (a tall, slender looker), walks on. His work on a comedy bicycle with handlebars detached from frame rouses yocks in last-before-interval act.

Hackford & Doyle provide more comedy via crosstalk and music. Walthon & May are a couple of athletic male trampolinists balancing on each other's head for top effect. Doreen & Sylvia Stephens, with terping and accordion playing, have the difficult job of opening both segments of the bill.

For strong moppet and femme interest there is Cooke's Pony Revue, trio of animals working to good timing under strong direction. Le Celeste, femme mentalist, identifies various articles held up by stubholders while her male partner tours the auditorium, and is solid winner with answers that baffle questioners for accuracy and daring. Audience participation is negotiated smoothly, only volunteers being drawn into the act.

The Bobby Dowds house orch provides good showbacking and draws special praise from Allan Jones in middle of his act. Auld Lang Syne vaudery is in current cycle of male singers, Johnnie Ray and Allan Jones being followed in here by British singer David Hughes and America's Billy Daniels. *Gord.*

Danny Kaye

Continued from page 66

worked with Kaye in nearly all his vaude jaunts during the past few years. Fran Warren provided a sensitive touch. Her singing shows style, excellent tune choices and expert delivery. Darvas & Julia are one of the more spectacular dance acts.

Kaye paid for this excellently plotted bill. Under terms of his contract, he pays for the rest of the show, the Jo Lombardi band; Sammy Prager, his accompanist, and for a portion of the house ads. His jaunt scored $744,692, out of which Kaye got $456,036. It's admittedly a lot of loot, but the Palace was glad to pay it and would have continued to shell out more of same had not picture commitments got in the way of the Palace engagement. *Jose.*

R&H Stepping Up 'Juliet' Tempo; Mostly Raves, One Pan, in Cleve.

Cleveland, April 28.

With their new musical, "Me and Juliet," an absolute sellout and certain to set a boxoffice record at the Hanna here, Richard Rodgers and Oscar Hammerstein 2d are doctoring the show to speed up the opening scenes. Otherwise, the production is figured in excellent shape.

Although the musical as a whole is getting the customary tryout condensing and pointing, the chief problem at the moment is what the author-producers figure is the slow-starting opening. Backstage yarn rings up with the dancing ensemble limbering up, and there are several minutes of gab before Isabel Bigley, femme lead, sings "That's the Way It Happens" and "A Very Special Day."

That leads into the first dance number, a gusty, flashing routine along the lines of a jam session. It's the first rousing moment of the production and it gets a big audience response, but it's figured to be too long in coming, so Rodgers and Hammerstein and director George Abbott are trying to get into it faster. Performance seemed to be considerably improved last Saturday (25), but still wasn't right.

Critical reaction to the musical was generally excellent, with one notable exception. William F. McDermott, of the Plain Dealer, called it a "big, beautiful, elaborate and ingenious show," although he

(Continued on page 75)

Razing American, St. L.; Mgt. Shifts to Shubert, Renaming It American

St. Louis, April 28.

Work of razing the American Theatre, downtown legit house, and the American Hotel in which it is located starts next week to make way for a $1,500,000 modern multi-story garage. That will mark the passing of the town's leading legit house opened in 1907. However, the owner of the hotel and theatre will transfer theatrical activities to the Shubert, also in midtown, and will rename it the American.

Work of remodeling and reseating the Shubert, at an approximate cost of $100,000, will begin at once. The house will also be under the direction of Paul Beisman, who has been manager for 30 years. The new house will have 1,600 seats, of which 1,000 will be on the first floor.

This arrangement will produce more revenue than at the present American, which has a seating capacity of nearly 2,000, with only 700 on the floor. With a larger stage, musical comedies can be brought here, Beisman said.

New American will be only a block from the Ansell Brothers' Empress and in the midst of three first-run film houses owned and operated by Fanchon & Marco. All of the property involved in the changes is owned by the Southern Real Estate and Financial Company, headed by John G. Cella.

Final booking at the present American is "Fourposter," playing this week with Jessica Tandy and Hume Cronyn as costars.

HERE'S A SWITCHEROO; MPLS. TAKES ST. P. ADS

Minneapolis, April 28.

"Returning good for evil," Minneapolis newspapers are accepting ads for "The Deep Blue Sea" which plays its Twin Cities' engagement exclusively in St. Paul next Monday-Tuesday (4-5). St. Paul newspapers have refused this season to take ads for the numerous shows that passed up their city for exclusive Minneapolis engagements.

Fact that "Deep Blue Sea" sought also to play Minneapolis wasn't the influencing factor with the newspapers here. Ad department heads say they'll always take such copy.

Lyceum, legit house here, already had been engaged by rentals when "Deep Blue Sea" wanted the local dates. In St. Paul it will be the fifth and final Theatre Guild subscription offering. Minneapolis will have had its full quota of such seven promised offerings with "The Constant Wife" this week.

Name Regular Slate In Chorus Equity Election

Candidates for election this June on Chorus Equity's regular ticket are Jack Dabdoub, Ted Thurston, Joseph J. Caruso, Walter Kelvin, Robert S. Davis, Enid Harding and Donald La Mon for three-year terms on the executive committee; Eleanore Fairchild and Jacqueline Hairston for two-year and one-year terms, respectively, on the exec committee; Paul Dullzell, chairman of the exec committee; and Dorothy Love, recording secretary for a one-year term.

Davis, Thurston and Caruso are also candidates for three-year terms as council members and Harding for a two-year term as council member.

Gottlieb, Selden To Produce Plays

Morton Gottlieb, general manager for producer Gilbert Miller and house manager of the Henry Miller Theatre, N. Y., is leaving to form a producer partnership with Albert Selden. Pair have no productions definitely scheduled, but are interested in several projects.

George Banyai, former play agent and Miller's representative in Europe, will be manager for the Miller Producing Co., while Edward Choate will book the Miller Theatre and Darcy Miller will be house manager. Milton Baron, general manager for Jose Ferrer, will have that assignment on the scheduled Ferrer-Miller productions of "Dazzling Hour" and "The Swan."

TEXAS TO GET 'BLUE' WITH IRELAND, DRU

Hollywood, April 28.

John Ireland and Joanne Dru, who toured the New England silos last summer with "Petticoat Fever," are prepping an eight-week trek through Texas this summer with F. Hugh Herbert's "The Moon Is Blue."

Deal is being worked out by Bob O'Donnell, Interstate Circuit prexy, for a junket in houses of his chain. Trek would start early in June.

'Wife' Original to Close Pitt Playhouse Season

Pittsburgh, April 28.

Fred Burleigh, director of the Pittsburgh Playhouse, has picked an original play by two alumni of the local community theatre to close the 1952-53 season. It's by Irene Cowan and Jay Looney, titled "The Little Wife." Play was first tried out last summer by the Rochester, N. Y., Arena Theatre. Miss Cowan was active in radio here for several years and at the same time acted in a flock of Playhouse productions before hitting out for New York, while Looney has long been active in Playhouse activities.

The comedy deals with a famous Broadway actress who decides upon a career of domesticity. She settles down with a banker husband in Columbus, O., and proceeds to set that city on its figurative ear. "Little Wife" opens May 23 and will run for four weeks.

Northern Cal. Stock Group Skedding 2d Season

San Francisco, April 28.

The Stumptown Players of Guerneville, Cal., 70 miles north of here, will open their second season at their Redwoods Theatre July 2, with John Holden as managing director and Jinx Hone as his assistant. Non-Equity pro group will play 10 weeks, doing five shows for a fortnight each, with a revue also done one night on the weekend all during the season.

Season will tee off with George Kelly's "Show-Off." An original by Richard Eshleman, "Tenants in the House," will also be tried out.

Offenbach Operetta On Billy Rose's Fall Sked

Billy Rose will present an English version of "Orpheus in the Underworld" this fall. New libretto for the Offenbach operetta will be written by Ben Hecht, with lyrics by E. Y. Harburg.

Laszlo Halasz, former N. Y. City Opera director, will be production associate. Musical directors will be Jean Morel, French conductor, and Halasz.

Connie Bennett Heads 12-Wk. Operetta Setup For D. C. Amphitheatre

Washington, April 28.

A 12-week season of operetta at the 4,000-seat Government-owned Carter Barron Amphitheatre opens June 15 with a revival of "Show Boat." That was announced today (Tues.) by Constance Bennett, prexy of Washington Festivals, Inc., lessors of the outdoor theatre.

Professional staff, headed by director Arthur Sircom, will produce musicals with guest stars and supporting actors, and with a resident company of 16 singers, 14 dancers, and probably some bit players. Miss Bennett will supervise operation and take an active role in production.

Blueprint for operation of the amphitheatre, as outlined by the screen-stage star at a press conference today, calls for a seven-night schedule and one-week run for every production except "Annie Get Your Gun," which is booked in for a fortnight, late in the season. House will be scaled from $3.60 to $1.20, giving it a $30,000 potential gross. With an estimated weekly nut of $18,000-$20,000, and the usual hazards of rain, the margin of profit is narrow.

Corporation of about 15 to 20, "mostly local people," according to Miss Bennett, with total investment of $75,000 to $100,000, is said to look upon the venture as more of a civic than money-making operation. Former Hollywoodite, now married to Col. Theron Coulter, made it clear that she considers herself a Capital resident, and hopes the project will "break even," so she can tackle it again next season. Department of Interior gives options on a season-to-season basis.

Although resident cast will be largely recruited from local groups on an audition basis, production staff is strictly professional. In addition to Sircom, those signed include Albert Johnson, scenic designer; Jay Chernis, musical director; Fred Kelly, choreographer; Boris Cogan, choral director, and Diana Green, executive assistant to Miss Bennett. Chicago publicist Jon Jonkel, currently advising Miss Bennett, plans to step out as soon as a union flack is chosen. Resident orch of 22, to be recruited from such local groups as National Symphony, is planned.

Festivals, Inc., which outbid competitors to get the lease from the Department of Interior, include in addition to Miss Bennett, Garvin Tankersly, treasurer; Louise Gore, secretary, and directors Oliver Presbrey, Milton Ritzenberg, and Martin Goodman, of New York.

Philly Papers in Mixup On 'Joey' Opening Dates

Philadelphia, April 28.

Hassle between the management of "Pal Joey" and the local dailies occurred last week over the opening date for the musical's engagement at the Shubert here next week. First word was that due to transportation difficulties the production wouldn't get here from Washington until too late to be set up for opening next Monday night (4), so the press release reported that the preem would be Tuesday night (5).

Then Jule Styne, producer of the tourer, was informed in Washington that the transfer could be completed and the production set up in time for a Monday night performance, so a second release, contradicting the first, was sent.

"Joey" is slated for a two-week run here before going to Chicago for an indefinite stand.

Rose's 'Immoralist'

Billy Rose is considering a fall production on Broadway of "The Immoralist," adapted by Ruth and Augustus Goetz from the Andre Gide original.

He's seeking Marlon Brando and Geraldine Page as costars.

Everything Is Status Quo in Chi; Crix 'Buy' Tix, But P.A.'s Pay for 'Em

Chicago, April 28.

After all the hootin' and hollerin' recently about the critics buying their tickets for opening nights of touring legit shows, things are apparently back just about where they were before. The difference, such as it is, seems to be that the managements of the shows now pay for the reviewers' seats—on first nights as always.

Tipoff is that, despite J. J. Shubert's widely publicized action in refusing to send press seats to the critics for opening nights, reviewers still have their same old locations. According to official statements, the aisle-sitters pay hard cash for the ducats (being reimbursed by their papers, natch). But it's an open secret that the pressagents for the shows involved have actually been issuing the pasteboards.

That means that the show management in each case pays for the tickets, since the Shuberts, who operate the principal legit houses here, won't okay opening night passes for the aisle-sitters. Actually, of course, there's a sizable catch to that, as under the normal terms for a legit show, the theatre gets 30% of the gross.

In other words, management gets back 70% of the price of the tickets, merely having to pay royalties and star percentages, if any, out of that. Net result, therefore, is pretty much as before all the uproar started, except that everyone is doing a make-believe act about it.

Delay Preems 2 Days

More tangible consequence, however, is that after all the years of griping about "unfair" review of faulty opening-night performances, producers are finally getting around to taking steps to cure the

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Guild Sponsors Young Bard Group in Schools

Young Vic, U.S.A., group of American actors who have trained at the Old Vic, is currently sponsored by the Theatre Guild programs of Shakespeare selections at Connecticut highschools.

Outfit, which has already appeared at Westport, New Canaan and Wilton, is offering scenes from "Romeo and Juliet," "Taming of the Shrew," "Henry V," "Merchant of Venice" and "As You Like It," with a minimum of costumes and scenery.

Working at a special nominal scale with Equity approval, the group reportedly will form the nucleus of the Shakespearean company which Lawrence Langner, of the Theatre Guild, hopes to establish at Westport, Conn., as the American Shakespeare Festival & Academy.

Seek Cronyns For 'Sycamore'

St. Louis, April 28.

Jessica Tandy and Hume Cronyn are being sought for the leading parts in "Under the Sycamore Tree," Sam Spewack's satirical comedy, which Jose Ferrer may produce-direct on Broadway next fall. Couple, costarring here this week in "Fourposter," would have the roles played in the original London production last season by Alec Guinness and Diana Churchill. Project depends on script revisions being made by the author.

The Cronyns have also been approached by Roger L. Stevens for his scheduled production, in partnership with Alfred de Liagre, Jr., of "Escapade," Roger Macdougall's current London success. Meanwhile, they are considering a tentative Hollywood film offer for this summer.

Couple would like to do a bill of one-act plays by name dramatists, probably breaking in the production on a strawhat tour, as they did with "Fourposter." However, their current tour makes that impractical for this season, so they are taking their time about mulling scripts by Shaw, O'Casey, Wilder, etc., as possible items for the bill.

"The Flying Yorkshireman," Eric Knight novel which Cronyn has commissioned Norman Corwin to dramatize, is still in process of adaptation, so it remains an indefinite production prospect at the moment. Meanwhile, the Cronyns are planning an extended rest after the completion of their current tour May 30.

GILBERT GEN. MGR. FOR 'FLAGG'; HARTLEY UPPED

George Gilbert, formerly casting director and production assistant for producer Jule Styne, has been made general manager of "Hazel Flagg," Styne's current musical production in partnership with Anthony B. Farrell. Styne himself is serving as g.m. of "Pal Joey," his touring show, also in partnership with Farrell. Rose Goldstein, formerly Styne's g.m., resigned about two weeks ago.

Neil Hartley, who has been Styne's principal stage manager, is now technical advisor on both productions, with Joe Grossman company manager of "Joey" and Mike Goldreyer in a similar capacity with "Hazel." Meanwhile, during Styne's shuttle trips to Washington, Philly and Chicago with or in advance of "Joey," he's holding local talent auditions.

He's also talking about merging forces with another Broadway producer organization in order to be able to do all the shows he has in mind, but declines to reveal identity of the prospective partner.

"Little Girl, Big Town," an original revue, will be produced next Friday-Saturday (1-2) by the Queens College Play Shop, at the Andrew Jackson High School, St. Albans, N. Y.

Bigger Road B.O. Boom Due for Next Season On CLT Hypo (Sez CLT)

Minneapolis, April 28.

Because the Theatre Guild delivered so well this season for subscribers, helping along with the Council of Living Theatre local campaigns to increase legitimate theatre interest greatly, the 1953-54 road outlook stacks up as unusually good. That's the admittedly biased opinion of Bill Keefe, CLT publicity-promotion rep, who stopped over in Minneapolis last week on a tour of subscription cities.

Keefe is confident that cities like Minneapolis, which increased their Guild subscription lists substantially as a result of CLT campaigns, will more than hold the extra ground next season. He also believes that initial drives to be staged in other stands will bring gratifying results. In Minneapolis this season, he points out, only one of the seven Guild subscription shows grossed less than $20,000 for a week or shorter run after coming here with an approximate subscription $12,000 advance sale.

Pointing out the unusually large number of important productions scheduled to be sent on tour next season, Keefe argues that considerable optimism regarding the road is justified.

EDNA BEST IN ONE-SHOT ON KRONENBERGER PLAY

Edna Best will star in "The International Set," by Louis Kronenberger, for a single performance June 11 as part of a festival dedicated to "the comic spirit in the arts" at Brandeis U., Waltham, Mass. Broadway producer Thomas Hammond is producing the play, to be staged by Eric Bentley, with Felicia Montealegre featured and perhaps Mildred Dunnock, Philip Bourneuf, Estelle Windwood and Walter Mathau in the cast.

The festival, under the general direction of composer-conductor Leonard Bernstein, will also include the American premiere of a Poulenc opera, a new ballet, a symposium of humor by name participants and a series of discussion events. "International Set," originally written as a play by Time drama critic Kronenberger, was subsequently adapted by him as a novel.

'Women,' 'Sailors' Summer Tryouts Set for Westport, Dennis Barns

Jean Dalrymple's "Seven Women" and "Sailors Delight," Lawrence Langner's adaptation of the French comedy, "La Duchesse d'Algues," both slated for possible Broadway production next season, will be tried out at the Westport (Conn.) Country Playhouse this summer. The warm-weather presentation of "Women" will be produced by Miss Dalrymple and Gilbert Miller. Latter has the show on his fall production slate.

The Langner work will be done initially by Richard Aldrich as the preem production at his Cape Playhouse, Dennis, Mass., the week of June 29. It will play Westport the following week. Comedy is a possibility for production in the fall by the Aldrich-Richard Myers producing team, in association with the Theatre Guild.

Eva Gabor will star in the play at both strawhatters. "Duchesse" is Constance Coline's adaptation of an original English play by Peter Blackmore.

Miss Gabor leaves June 1 for the Coast to appear in a TV film. She's due to return June 15 to start rehearsals of "Sailors." Following her appearance in the play, she leaves for a European vacation.

Westport Ups Capacity

Westport, Conn., April 28.

Westport Country Playhouse opens June 15, with Charles Bowden as producer-director and Richard Skinner as managing director. Other staff assignments include Allan Stewart, treasurer; Lorraine Hansberry, assistant treasurer; and E. E. Clive, Jr., stage manager.

Production slate at the theatre includes pre-Broadway tryouts of Jean Dalrymple's "Seven Women" and Lawrence Langner's adaptation of the French comedy, "La Duchesse d'Algues." "Mayfair 1912," a new version of the Restoration comedy, "School For Scandal," with June Havoc starring, is tentatively set for presentation. Idea of putting on "Man and Superman," with Alfred Drake in the lead role, is reportedly cold.

Additional 100 seats have been installed for this year, giving the house a total of 775 seats, with a potential $14,000 gross at $3.90 top. Added seats are in the balcony and boxes.

Aldrich Opening June 29.

Dennis, Mass., April 28.

Richard Aldrich will begin the summer season June 29 at his Falmouth Playhouse, Coonamesset, Mass. Opening play hasn't been set. His Cape Playhouse here also opens the same day with a pre-Broadway tryout of Lawrence Langner's "Sailors Delight."

Aldrich's Cape Cod Music Circus, Hyannis, Mass., also opens June 29 with "Showboat."

Miles Sets Staff

Stockbridge, Mass., April 28.

June 22 opening has been set by producer-director William Miles for his Berkshire Playhouse here. Season will run through Sept. 5 with John Codman as business manager, Betty Bunce in charge of the boxoffice, William Roberts as designer and Mary Ward as probable pressagent.

Barn seats 436 and has a capacity gross of $5,800, with the top remaining $3.

Players, Inc., Season

Winooski Park, Vt., April 28.

Players, Inc., currently in Korea on a USO tour, will perform as the resident company at St. Michael's Playhouse here for its seventh season opening July 14. Engagement will mark the third year at the Playhouse for the Players. Group is made up of Catholic U. drama department graduates, headed by Rev. Gilbert Hartke, O. P.

"Dear Ruth" will be the opening play, with "Harvey" winding up the season Aug. 22.

'Sheba' Preems Westboro

Worcester, Mass., April 28.

First of the summer stock theatres to pry open the season will be the Red Barn in suburban Westboro. Spot gives its first performance next Tuesday (5), with "Come Back, Little Sheba" as the opening bill, with Shirley Matson and Matt Pelto in the leads.

Sid Sawyer, his wife, Miss Matson; Richard Daniels and Harold Stephenson are the producers. The company signed for the summer includes David Ford, Michael Keith, Betty Winsett, Iva Reed, Myles McAleer, Rose Dresser and George Philips.

Ben Brown of Providence and Larry Bockius will handle the direction. Sunday performances will ring up at 5:20 p.m.

Falk to Have Two Barns

Worcester, Mass., April 28.

Lee Falk will operate the County Playhouse in nearby Framingham, as well as the Boston Summer Theatre, again this year. Framingham will run from June 16 through Labor Day, and in Boston from the first of July to the middle of September, with a guest-star policy.

Falk recently returned from Nassau in the Bahamas, where he conducted an eight-week stock season.

Barter Sets 'G & M' Tour

Abingdon, Va., April 28.

Six-state tour of Gerald Savory's comedy, "George and Margaret," has been set by the Barter Theatre here. Play is the sixth production to be toured by the Barter players during the current season. Presentation opens in Ashland, Ky., May 4 and winds up in Clinton, Tenn., May 23. It will also hit towns in Virginia, West Virginia, North Carolina and Maryland.

The summer season at the Barter Theatre is scheduled to begin June 15 and continue through Sept. 7. A special Drama Festival will be held at the theatre during the Virginia Highlands Festival, Aug. 1-15.

Finger Lakes Skeds Dozen

Dozen musicals will be offered this summer at the Finger Lakes Lyric Circus, Skaneateles, N. Y. Productions will include "Call Me Madam," "Gentlemen Prefer Blondes" and "Carousel." The initial show will be "The Vagabond King," June 23-28. Other presentations scheduled are "Sally," "Student Prince," "Brigadoon," "Chocolate Soldier," "Blossom Time," "Sweethearts," "Song of Norway" and "Rose Marie."

The musical tent operation is currently pitching two season discount plans at prospective ticket buyers.

Cooler in Rochester

Rochester, April 28.

Contracts have been signed to air condition the Arena Theatre, the local year-round theatre-in-the-round which will begin it's third summer season July 3. The $5,000 operation cool-off will begin June 1.

Arena's b.o. suffered last summer—one of the town's hottest on record.

'Colony' Sets 13th Season With 62 Performances

Greensboro, N. C., April 28.

More than 150 persons will be in "The Lost Colony" company this year, when the symphonic drama by Paul Green begins its 13th season in Waterside Theatre, June 27, on Roanoke Island, off the North Carolina coast.

This year there will be 62 performances of the drama, a show each night of the week except Monday through Sept. 6, for longest season of the drama.

Samuel Selden will be supervisory director, with Clifton Britton as associate. Richard C. Jordan is general manager and Albert Q. Bell his associate.

Current Stock Bills

(*April 27-May 10*)

Arms and the Man — Arena Stage, Washington (27-10).

Be Your Age—Arena, Rochester (28-9).

Blossom Time—Paper Mill, Milburn, N. J. (27-10).

Glad Tidings (Sidney Blackmer) —Quarterdeck, Atlantic City (4-9).

Happy Time—Quarterdeck, Atlantic City (27-2).

Harvey — Dobbs Ferry (N. Y.) Playhouse (27-3).

Jason (Franchot Tone) — Bermudian, Hamilton (3-8).

Night Must Fall (Johnny Stewart)—Dobbs Ferry (N. Y.) Playhouse (8-10).

Play for Mary (Franchot Tone)—Bermudian, Hamilton (27-1).

Martha Graham and her dance company will return to Broadway for a one-week spring season, beginning Sunday, May 17, at the Alvin Theatre.

Legit Bits

Producer Kermit Bloomgarden has taken over as company manager of his revival of "Children's Hour," succeeding **Jack Schlissel**, who resigned to take his annual stint as business manager of the Pittsburgh Civic Opera. **Tom Powers** has taken over as company manager of Bloomgarden's "The Crucible" production, succeeding **Sam Handlesman**, who left for his second season as general manager of **Theron Bamberger's** Playhouse-in-the-Park, Philly . . . **Cheryl Crawford** has scheduled a production next fall of **Edward Chodorov's** "Oh Men, Oh Women," to be staged by the author.

Allan Stevenson is directing an Equity Library Theatre production of "Hobson's Choice," due for presentation May 6-10 at the Lenox Hill Playhouse, N. Y., with **Lesley Woods** as femme lead . . . Legit-TV director **John Griffin** has gone to Toronto to restage his production of "Lady's Not for Burning" for the Jupiter Repertory Theatre, where it was a b.o. click last February . . . With the closing next Saturday night (2) of "Male Animal" in Chicago, pressagent **Joe Sheat** has moved over to "Deep Blue Sea," succeeding **Howard Newman.**

Clarence Derwent awards of two $500 prizes for the best supporting performance of the season will be made May 12, following selection of the winners by judges **Derwent, Brooks Atkinson, Ward Morehouse, Herman Shumlin, Margaret Webster** and **Gilbert Miller** . . . "La Carreta," Puerto Rican comedy by **Rene Marques**, preems May 7-10 at the St. Sebastian Auditorium, N. Y. . . . **Rosalind Russell, Robert Fryer, Leonard Bernstein, Joseph Fields, Jerome Chodorov, Betty Comden** and **Adolph Green**, all representing "Wonderful Town," to be Drama Desk guests May 11 at Rosoff's Restaurant, N. Y. . . . Triumph Productions, recently formed by **Anna Sosenko, Jay Lurye** and **Kenneth Allen**, slating "An Evening With Victor Herbert," a musical addition to the recent rash of dramatic readings, for Coast production this summer, with **Lionel Barrymore** handling a commentary and **Dorothy Sarnoff** and **Fritzi Scheff** as possibilities for singing parts . . . **Eddie Albert** may play the **Tom Ewell** role in the touring edition of "Seven Year Itch" next season.

Rose Goldstein, who recently resigned as general manager for producer **Jule Styne**, is vacationing in Florida for three or four weeks . . . In honor of **Gilbert W. Gabriel**, drama, music and literary critic who died recently, a fund is being raised to award an annual prize to the Williams College senior who has made the most outstanding contribution to the advancement of the theatre at the college . . . **Bretaigne Windust** will stage the Broadway edition of "Murder Mistaken," **Janet Green's** London meller to be produced by **Edward Choate** and **George Ross** . . . **David Powers**, associate to **Marian Byram** and **Phyllis Perlman**, pressagents of "Wonderful Town" and "Seven Year Itch," will be p.a. this summer for the Bucks County Playhouse, New Hope, Pa. . . . **Patricia (Mrs. Philip, Jr.) Barry**, ingenue lead in last week's brief entry, "Pink Elephant," is a prospect for the femme lead in the touring company of "Seven Year Itch."

Thackeray's "The Rose and the Ring" will be done May 5 at the Arena Theatre, Cosmopolitan Club, N.Y. The play, being presented by **Gertrude Macy** and **Chandler Cowles** for eight performances, is the 30th annual production by the King-Coit Children's Theatre.

"A Girl Can Tell," new **F. Hugh Herbert** comedy to be produced on Broadway next fall by **Aldrich & Myers**, in association with **Julius Fleischmann**, with the author directing, is a three-setter requiring a cast of about a dozen. It will be budgeted at $100,000, without provision for overcall. "Dear Charles," also on the A&M schedule, but following "Girl," will be budgeted at about $60,000-$70,000.

Irene Cowan, who was a well-known figure in Pitt radio and little theatre circles for several years, has returned to Pittsburgh to play the title role in "The Little Wife," a play she co-authored with **Jay Looney**, which the Pittsburgh Playhouse has selected for its closing production of the 1952-53 season. It opens a four-week run May 23.

Billie Burke will tour the eastern strawhats this summer with "Life With Mother," in which she recently appeared on the Coast.

Edward Noll has been set as choreographer for the Civic Light Opera season in Pittsburgh, which opens with "Call Me Madam" June 15. Noll served in same capacity last season.

Inside Stuff—Legit

Although "Me and Juliet," the new Rodgers-Hammerstein musical, is a comparatively heavy show, it is by no means the heaviest legit production on record, even excluding spectacles. Its 19,300-pound weight is, for instance, less than those of the current "Wish You Were Here" and the incoming "Can-Can," both also designed by Jo Mielziner. Fact that the Hanna, Cleveland house where "Juliet" is playing a try-out engagement, had to have backstage reconstruction was not because of undue weight of the show, but because the theatre needed reconditioning, having been capable of supporting only 600 pounds per foot of stage depth. Most Broadway theatres are figured able to support 1,200 pounds per foot of stage depth. Mielziner explains that the weight of a show is figured according to the hanging weight. That is, including such scenery, drapes, lighting and occasionally a few prop items, as are hung from the grid. That normally includes most of the physical production, except costumes and props, since relatively few scenic pieces and practically no drapes or lights (the latter usually being a heavy item) are set up other than by hanging.

Backers of "Men of Distinction," the Chandler Cowles-Martin Gabel production, include Jack Arkin, Dan Arnstein and Ben Marden, owners of the Playhouse Theatre, N. Y., $19,500; publicist Monroe Greenthal, $3,000; indie film producer Huntington Hartford, $3,000; attorney Bertram A. Mayers, $3,000; James Mulvey, president of Samuel Goldwyn Productions, $1,500; TV producer Max Liebman, $1,500; Hilda S. Kook, wife of Century Lighting head Edward Kook, $1,500; attorney Meyer D. Mermin, $1,125; agent Irving Lazar, $750; actor-director Paul Stewart, $750; souvenir program agent Al Greenstone, $750; announcer Kenneth Roberts, $750; Marian Ruth Crown, wife of Alfred Crown, RKO foreign sales manager, $750; bandleader Ray Bloch, $750; author Arthur Kober, $750, and film exhibitor-distributor Ilya Lopert, $750. The production was capitalized at $75,000, with provision for 20% overcall.

Sixteen months after the abrupt demise of the highly-touted Coast musical revue, "My L. A.," a committee of stockholders still is trying to get something out of the wreckage. An unidentified showman-stockholder reportedly believes enough material can be salvaged from the show to recoup some of the nearly $300,000 lost when the revue folded after three years of preparation and four performances. Show was financed by a public stock sale that amounted to around $175,000. At least another $50,000 was borrowed before the curtain went up and the show closed in debt—how much, no one knows for sure, because the committee hasn't been able to raise the necessary $1,000 for an audit. The show was promoted, produced and directed by Willy Trenk, now in Vienna. The committee hasn't heard from him.

John Chapman's Sunday column in the N. Y. Daily News, regularly reprinted in the affiliate Washington Times-Herald and Chicago Tribune, was held out by the latter paper April 19 on the grounds, believed to have been enunciated by publisher Robert R. McCormick himself, that it was "censorable." Ironic angle of the situation was that, although ostensibly a serious reply to a woman who had written him that she regards "Seven Year Itch" as immoral, the piece was actually a kidding comment on bluenose mentality and censorship in general.

Due to a typographical error, the profit on the tour of 'Call Me Madam" through April 11 was incorrectly reported as $231,274 in a tabulation in last week's issue. The correct figure should have read $131,274. That, plus the $573,412 profit on the Broadway run and the show's share of the $255,000 film sale, brought the total net to $804,686 as of April 11. There had been $766,875 distributed, leaving a balance of $38,811.

Advance ads in Chicago for "New Faces," which opens at the Great Northern there tonight (Wed.), bill Walter P. Chrysler, Jr., who was a silent partner in the production on Broadway, as the presenter of the Leonard Sillman revue. Below, in relatively small type, John Murray Anderson is credited as stager and below that the copy states, "Produced, compiled, assembled and supervised by Mr. Sillman."

ASBURY PARK FILMER TO BE 10-WEEK BARN

The showcasing of films at the Savoy Theatre, Asbury Park, N. J., will be cancelled out this summer, with the inauguration of a strawhat policy at the house. Legit operation will be undertaken by John Huntington, manager of the Spa Summer Theatre, Saratoga Springs, N. Y., Theatre, incidentally, belongs to the Walter Reade chain, which in recent years has occasionally brought legit attractions into some of its film houses.

The Savoy season will run for 10 weeks, employing a star policy. Huntington will also continue operating his Saratoga barn.

D. C. Met Opera Draws White House, 90G Gross

Washington, April 28.

President and Mrs. Dwight E. Eisenhower headed a brass-studded audience at the first of a three-night run of the Met Opera last night (Mon.) at the Loew's Capitol Theatre. Met returned to Washington last year after hiatus of over 20 years. Experiment was so successful that pattern was established, with an extra night added this year.

House, scaled from $12 nights and $10 for single matinee, was 90% sold, with take of $90,000 for 3,434-seat house. President and First Lady attended the performance of the "La Boheme" as guests of Loew's topper Nicholas Schenck.

Equity Shows

(*April 20-May 3*)

Deep Are the Roots—Lenox Hill Playhouse, N. Y. (22-26).

Hobson's Choice — Lenox Hill Playhouse, N. Y. (6-10).

See Ballet Group Tours In Danger Unless Tax Exempt Ruling Is Set

Norristown, Pa., April 28.

Tours of dance groups next season have been imperilled by action of the local Internal Revenue office, which ruled recently that a ballet group appearing on the Community Concerts series was not exempt from Federal admission taxes. Office maintained that although Community, which is a non-profit setup, is entitled to exemption on its concerts, the word "concerts" in the tax regulation applied only to vocal and instrumental talent, and not to dancers or ballet, latter being considered as "entertainment" instead. Norristown ruling was sustained by D.C. authorities.

As result of this, Hyman R. Faine, exec secretary of the American Guild of Musical Artists, and Frederick C. Schang, prez of Columbia Artists Mgt. (parent org of Community Concerts), attended a hearing in Washington last week on the matter, asking the authorities to construe that "concerts" also included the dance. Bureau asked them to have their lawyers prepare briefs to back this up, and a prompt ruling is expected on submission of briefs.

Favorable ruling is considered vital to several dance groups (like the Ballet Russe de Monte Carlo Concert Co.) that play only Community bookings, as well as new dance attractions preparing to tour next season, such as Sol Hurok's Agnes de Mille Dance Theatre, Columbia's Americana Album, Jacob's Pillow Dance Festival, etc. If these groups are not tax exempt when playing for non-profit organizations (who will comprise most of the bookings), latter won't book them.

Chi Spurts, With New Entries Due; Hayes Fast $25,800, 'Murder' $13,900

Chicago, April 28.

With only three shows available, and assists from the weatherman and the convention bureau, business perked in Chi last week. All shows were ahead of the previous stanza, with mail orders also picking up.

"New Faces" opens tomorrow (Wed.) at the Great Northern and then the rest of the season's entries pile in, starting with "Maid of the Ozarks" at the Selwyn, May 3; Betty Hutton into the Shubert, May 4 for two weeks; "Deep Blue Sea" at the Blackstone, May 8, and "Pal Joey" at the Shubert, May 20. There's talk of "Goodnight Ladies" in July, but not much else until fall.

"Male Animal" folds here this week.

Estimates for Last Week

Dial M for Murder, Harris (14th wk) ($4.40; 1,000 (Richard Greene). Brighter, nearly $13,900, with fine matinee trade.

Male Animal, Blackstone (5th wk) (4.20; 1,535). (Buddy Ebsen, Martha Scott, Charles Lang.) Mild $9,900; breaks up here next Saturday (2).

Mrs. McThing, Erlanger (3d wk) ($4.40; 1,353) (Helen Hayes). Wednesday matinee SRO helped this to over $25,800.

'S.P.' Huge $78,400 In St. L. Repeat

St. Louis, April 27.

"South Pacific," here for a return week in the opera house of the Henry W. Kiel (municipal) auditorium, grossed $78,400 at $4.27 top for eight performances ending last Saturday night (25). Manager Paul Beisman rented the auditorium space, which has 3,400 seats, to accommodate the demand. More than 50,000 customers had seen the musical in 14 performances on its previous engagement at the downtown American Theatre in September, 1950.

"Fourposter," with Jessica Tandy and Hume Cronyn co-starring, opened a one week stand at the American last night (Mon.). Show is scaled to $4.27. It will be the last presentation at the house, which will be razed with activities moved to the midtown Shubert.

Curtain for the season was rung down Sunday (26) at the Ansell Brothers midtown Empress with a one week frame of "Biography," with Jane Wyatt the visiting lead. Although piece drew plaudits from the crix, natives did not respond and the gross for eight performances with the usual $2.50 top was a fair $9,000.

Extends Detroit Stand

Detroit, April 28.

"South Pacific," due May 18 at the Shubert, was originally scheduled for six weeks, but is now being extended to nine weeks as result of phenomenal advance sale. More than $200,000 mail-order is biggest advance in Shubert history. Only a few cheaper seats are still available. Meanwhile, mail orders still flood in and the management will announce next weekend that the Rodgers-Hammerstein musical has been extended the three additional weeks.

Sullavan Mild $15,600, 'Deep Blue Sea,' Cincy

Cincinnati, April 28.

Margaret Sullavan in "Deep Blue Sea" grossed a fair $15,600 last week in the 1,300-seat Cox here. Top was $4.31. Play was seventh in Cincy's eight-play Theatre Guild-American Theatre Society subscription season.

No scheduling as yet of show to fill. If it is not booked, the current season is at an end and subscribers will get refunds.

'Volpone,' Comic Opera By Antheil, Set for N.Y. Bow

"Volpone," new comic opera in two acts by George Antheil, will be given its New York premiere July 7 in a production by Punch Opera, Greenwich Village organization at Cherry Lane Theatre.

Opera will open a 10-week season, with performances six evenings each week, Tuesday through Sunday. General director is Nelson Sykes. Rex Wilder is music director and conductor. Cast will include Willard Pierce, Gordon Myers, Robert Falk and others.

Tandy-Cronyn $24,100, 8-Performance Split

Columbus, O., April 28.

"Fourposter" got a nice $17,800 gross in seven performances at the Hartman here last Tuesday-Saturday (21-25). Top was $4.35. Last three nights were sellout. Month's run of the film version of the show at an art house here preceding the Jessica Tandy-Hume Cronyn stage production failed to hurt.

$6,200 Night, Toledo

Toledo, April 28.

"Fourposter," with Jessica Tandy and Hume Cronyn, pulled $6,300 gross for a one-nighter last Monday (20) at the 3,400-seat Parmount here. Show was scaled to $4.20.

FONDA POTENT $28,500, 'GIGI' $15,800, FRISCO

San Francisco, April 28.

Legit was perky here last week, with both the Geary and Alcazar holding strong for their third and second weeks, respectively. "Point of No Return" showed strength in spite of going off Theatre Guild subscription for the third frame.

Estimates for Last Week

Point of No Return, Geary (3d wk) (D-$4.80; 1,550) (Henry Fonda). Held to strong $28,500. Previous week, big $29,600.

Gigi, Alcazar (2d wk) (C-$3.60; 1,147; (Audrey Hepburn). Over $15,800; previous week, $14,300 for seven performances.

'Guys' Torrid $55,973 In Wow Denver Week

Denver, April 28.

Pulling out all the stops on publicity, A. M. Oberfelder, who brought in "Guys and Dolls," piled up a huge $55,973 gross last week at the 3,000-seat Auditorium here at $4.80 top. With all the higher priced seats sold for every performance, the only place the musical missed out was in failing to sell a few balcony and gallery seats. The show received a fine press.

"Top Banana" is at the same spot this week.

Current Road Shows

(*April 27-May 9*)

Constant Wife (Katharine Cornell, Robert Flemyng, John Emery) —Lyceum, Minn. (27-2); Wisconsin, Madison (4-5); Davidson, Milw. (6-9).

Deep Blue Sea (Margaret Sullavan)—Davidson, Milw. (27-2); Aud., St. Paul (4-5); Wisconsin, Madison (6-7); Blackstone, Chi. (8-9).

Dial M for Murder (Richard Greene)—Harris, Chi. (27-9).

Evening with Shakespeare (Margaret Webster, Eva LeGallienne, Faye Emerson, Basil Rathbone, John Lund, Viveca Lindfors)—National, Wash. (27-9).

Fourposter (Jessica Tandy, Hume Cronyn)—American, St. L. (27-2); KRNT, Des Moines (4-6); Paramount, Omaha (7-9).

Gigi (Audrey Hepburn)—Alcazar, S. F. (27-2); United Nations, S. F. (4-9).

Good Nite, Ladies—Royal Alexandra, Toronto (27-9).

Guys and Dolls—Fox, Spokane (28-2); Strand, Vancouver (4-9).

I Am A Camera (Julie Harris)—Her Majesty's, Montreal (27-2).

Maid in the Ozarks—Nixon, Pitt (27-2); Selwyn, Chi. (4-9).

Male Animal (Buddy Ebsen, Martha Scott, Charles Lang)—Blackstone, Chi. (27-2).

Me and Juliet—Hanna, Cleve. (27-2); Shubert, Boston (5-9).

Mrs. McThing (Helen Hayes)—Erlanger, Chi (27-9).

New Faces — Great Northern, Chi. (27-9).

Oklahoma — Colonial, Boston, (27-9).

Pal Joey—Shubert, Wash. (27-2); Shubert, Phil. (4-9).

Point of No Return (Henry Fonda)—Geary, S. F. (27-2); Biltmore, L. A. (4-9).

South Pacific (Janet Blair, Webb Tilton)—Coliseum, Evansville (27-2); Quimby Aud., Fort Wayne (4-9).

Stalag 17—Erlanger, Buffalo (27-30); Aud., Rochester (1-2); Hanna, Cleve. (4-9).

Top Banana (Phil Silvers)—Aud., Denver (27-2); Capitol, Salt Lake City (4-5); Memorial Aud., Sacramento (7-9).

Schwartz $2,600, L. A.

Los Angeles, April 28.

Maurice Schwartz' Civic Playhouse rolled along on an even keel last week, still the only legiter in town and still doing satisfactory business with "Hard to Be a Jew." Tally was off fractionally for the third full week at the 376-seater, but the gross reached $2,600.

Figure represents an operating profit of around $1,000 for the production.

'Can-Can' $49,200, 'Distinction' 4G, Borge 16G, Phila.

Philadelphia, April 28.

For the first time in five weeks "Can-Can" failed to go capacity here, being $800 off at the Wednesday (22) matinee. The Cole Porter-Abe Burrows musical continued in the smash category, however, and began the second added week of its extended run last night (27) to sock business. It's a cinch to break all local b.o. records.

Victor Borge's solo appearance at the Forrest was well received, although far from sensational at the boxoffice. "Men of Distinction" failed to impress for the third stanza at the Locust; and "Masquerade" gave up all pretensions Saturday night (25) after a futile 12-performance stand at the Walnut.

Estimates for Last Week

Victor Borge, Forrest (1st wk) (1,760; $4.55) Excellent reviews, femme trade and TV pull helped this show to neat $16,000.

Men of Distinction, Locust (3d wk) (1,580; $4.55) (Robert Preston). Farce about the N. Y. vice probe never caught on here, getting mixed notices and comment. Dismal $5,000.

Can-Can, Shubert (5th wk) (1,870; $6.50). Musical dipped slightly for first time, but still terrific with $49,200. Current week is final.

Masquerade, Walnut (2d wk) (1,340; $4.55) (Veronica Lake, Charles Korvin). This one reached the season's low, financially, as well as otherwise. Sad $3,000.

'Faces' OK $28,400, 'Okla.' $26,800, Hub

Boston, April 28.

Biz held to a strong level last week with the annual visit of the Met Opera pulling its customary sellout houses for each of the nine performances. "Oklahoma" into the Colonial for its eighth time around, was surprisingly big and "New Faces of 1952" wound three-week stand at the Shubert in the chips.

Heaviest avalanche of mail orders in years is reported at the Shubert boxoffice prior to "Me and Juliet," which bows May 6. In deference to local crix, who feel musical deserves more time between closing curtain and dailies deadline, opening night curtain is slated for 7:30 p.m.

Estimates for Last Week

Metropolitan Opera, Opera House ($8; 2,600). Went clean at $146,500.

New Faces of 1952, Shubert (3d wk) ($4.80; 1,700). Final week held to neat $28,400. House is dark.

Oklahoma, Colonial (1st wk) ($4.20; 1,500). Pulled a very happy $26,800. Final week is current.

'Stalag' Modest $13,300 On Second Pitt. Week

Pittsburgh, April 28.

"Stalag 17" didn't quite hold up in second and final week at the Nixon, getting $13,300. Engagement was a disappointment. On hit's showing elsewhere, it was expected to get close to $40,000 on the fortnight, but drew slightly over $26,000.

No accounting for it, either, since everything was going for "Stalag." Local critics had seen show in New York nearly two years ago and their raves were used in the advance stuff; it got another great sendoff from them on the opening here; word of mouth was excellent and press support continued all through engagement. Patrons just wouldn't come, however.

"Maid in Ozarks" current on return, and last-minute booking of "Tobacco Road" next week will extend legit season a bit.

Perky B'way Defies Seasonal Wane; 'Hazel' $50,200, 'Wish' 48G, 'S.P.' $37,700, 'Picnic' 28G, 'Itch,' 'Angels' New Highs

Attendance generally held up well on Broadway last week. With the exception of a few shows that felt the declining boxoffice pressure of the waning season, there was a moderate pickup in most cases.

The newcomers continued to have rough going. "Pink Elephant" was a quick flop-out, with "Date with April" also quitting after a week-and-a-half try, and "Mid-Summer" folded after 14 weeks. "Misalliance," trying the two-for-one hypo, got an immediate b.o. response and is a prospect to extend its run thereby.

Following last week's three closings, the parade continues this week with the folding of "Fourposter," and the subsequent exits of Emlyn Williams in his Dickens readings, May 9; "Love of Four Colonels," May 16; "Evening with Beatrice Lillie" and "Time of the Cuckoo," May 30. Vacating town temporarily for road engagements will be "South Pacific," May 16, and "Guys and Dolls," June 27.

The arrival tomorrow night (Thurs.) of "Men of Distinction" leaves only two more incoming productions for the balance of the season: "Can-Can," the Cole Porter-Abe Burrows musical, May 7 at the Shubert, and "Me and Juliet," the new Rodgers-Hammerstein tunefest, May 28 at the Majestic.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

Camino Real, National (6th wk) (D-$6-$4.80; 1,172; $30,000.) Almost $15,000 (previous week, $16,500).

Children's Hour, Coronet (19th wk) (D-$4.80; 1,027; $28,378). Nearly $12,600 on twofers (previous week, $12,500).

Crucible, Beck (14th wk) (D-$6-$4.80; 1,214; $31,000). Almost $18,900 (previous week, $19,800).

Date with April, Royale (2d wk) (C-$4.80; 1,035; $27,000). (Constance Bennett). Under $5,500 (previous week, $5,200 for first five performances); closed last Saturday night (25), after 13 performances, at a loss of about $55,000.

Dial M for Murder, Plymouth (26th wk) (D-$4.80; 1,062; $30.377) (Maurice Evans). Nearly $30,100 (previous week, $30,000).

Dickens Readings, Bijou (1st wk) (CD-$4.80; 618; $14,000) (Emlyn Williams). Initial week drew almost $5,600 for eight performances; three-week engagement ends May 9.

Evening with Beatrice Lillie, Booth (30th wk) (R-$6; 739; $24,284) (Beatrice Lillie). Over $20,200 (previous week, $20,400); closing May 30.

Fifth Season, Cort (14th wk) (C-$4.80; 1,056; $25,727) (Menasha Skulnik, Richard Whorf). Over $24,900 (previous week, $25,200).

Fourposter, Golden (79th wk) (C-$4.80; 769; $19,195) (Sylvia Sydney, Romney Brent). Over $7,800 on twofers (previous week, $7,400); closing next Saturday night (2).

Guys and Dolls, 46th St. (127th wk) (MC-$6.60; 1,319; $43,904). Drew $37,200 (previous week, $34,400); closing June 27 for six-week road engagement, but resumes here Aug. 10.

Hazel Flagg, Hellinger (11th wk) (MC-$7.20; 1,527; $53,000) (Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard, Jack Whiting). Over $50,200 (previous week, $49,600).

King and I, St. James (109th wk) (MC-$7.20; 1,571; $51,717) (Alfred Drake). Nearly $47,200 (previous week, $43,900).

Love of Four Colonels, Shubert (15th wk) (C-$6-$4.80; 1,160; $29,500) (Rex Harrison, Lilli Palmer). Almost $18,000 (previous week, $26,500 at Shubert); closing May 16, for brief road engagement.

Mid-Summer, Vanderbilt (14th wk) (D-$4.80; 720; $18,500) (Mark Stevens, Geraldine Page). About $11,300 (previous week, $10,300); closed last Saturday night (25) after 109 performances, at a loss of about $50,000.

Misalliance, Barrymore (10th wk) (C-$3; 1,060; $24,996). Over $13,100, with twofers used beginning the latter part of the week (previous week, $12,400).

Moon Is Blue, Miller (112th wk) (C-$4.80; 920; $21,586) (Donald Cook, Biff McGuire, Janet Riley). Nearly $10,400 on twofers (previous week, $9,000).

My 3 Angels, Morosco (7th wk) (C-$6-$4.80; 912; $26,000). Drew $23,931, new high for the run (previous week, $22,800).

Picnic, Music Box (9th wk) (CD-$6-$4.80; 1,012; $27,800). Got $28,021. new high for the run (previous week, $27,500).

Pink Elephant, Playhouse (1st wk) (C-$4.80; 999; $21,500). Opened last Wednesday night (22) to unanimous pans (Chapman, News; Coleman, Mirror; Funke, Times; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); first five performances drew $6,500; closed last Saturday night (25) at a loss of about $75,000.

Porgy and Bess, Ziegfeld (7th wk) (O-$6; 1,628; $48,244). Over $36,600, excluding tax (previous week, $36,500).

Seven Year Itch, Fulton (23d wk) (C-$6-$4.80; 1,063; $24,400) (Tom Ewell). Hit $24,746, another new house record for a regular week (previous week, $24,700).

South Pacific, Majestic (210th wk) (MC-$6; 1,659; $50,186) (Martha Wright, George Britton). Over $37,700 (previous week, $35,100); closing May 16 for five-week road engagement, but resumes June 22 at the Broadway.

Time of the Cuckoo, Empire (28th wk) (CD-$4.80-$6; 1,082; $25,056) (Shirley Booth). Nearly $20,900 (previous week, $18,400); closing May 30.

Time Out for Ginger, Lyceum (21st wk) (C-$4.80; 995; $22,845) (Melvyn Douglas). Over $15,000 (previous week, $14,200).

Wish You Were Here, Imperial (44th wk) (MC-$7.20; 1,400; $52,080). Almost $48,000 (previous week, $44,300).

Wonderful Town, Winter Garden (9th wk) (MC-$7.20; 1,510; $54,173) (Rosalind Russell). Over $54,200, with party commissions limiting the gross (previous week, $54,000).

OPENING THIS WEEK

Men of Distinction, 48th St. (C-$6-$4.80; 925; $23,800) (Robert Preston). Chandler Cowles and Martin Gabel production of play by Richard Condon; opens tomorrow night (Thurs.).

'Juliet' SRO 45½G, Cleve. B.O. Record

Cleveland, April 28.

A sellout from the start, "Me and Juliet," the new Hammerstein-Rodgers musical, played to standees at all its first eight performances at the Hanna last week.

Tuneshow about backstage life zoomed to a record $45,525 at $5.55 top in the 1,530-seated house, which expects to garner $92,000 for the two-week premiere stand.

Schedule was revamped to include one Sunday performance, plus two on Friday. That compensates for fact that the troupe has to close run here Friday night (1), in order to have time enough to set up scenery in Boston's Shubert next week.

Headed by Isabel Bigley, Bill Hayes and Joan McCracken, the company of 70, plus technicians and musicians, is the biggest ever assembled by Rodgers and Hammerstein.

'JOEY' NICE $31,000 ON FIRST WEEK IN WASH.

Washington, April 28.

Riding a wave of sock reviews, "Pal Joey" racked up a good $31,000 last week for the first half of its fortnight stand at the Shubert here.

Business for the musical has continued to build, with the indications that this week will be even better.

'Banana' $29,000 in K.C.; OK Reviews, N.S.G. Biz

Kansas City, April 28.

"Top Banana" got good notices, but receipts registered a disappointing $29,000 last week at the Fox Midwest Orpheum here. Top was $4.88.

Orpheum is dark until "Fourposter" arrives May 11. Meanwhile a road company of "Tobacco Road" is playing this week in the KMBC-TV Playhouse at $3.66 top.

Off-Broadway Shows

Peking Man
(Studio, N. Y.)

"Peking Man," produced and directed by Peter Kerr Buchan at the Studio Theatre, N. Y., is a moderately interesting drama about a venerable Chinese family which in 1936 is disintegrating, a la Chekhov, under the strains of modern life. Adapted by Reginald Lawrence from the Chinese original by Tsao-Yu, play is not a serious contender for legit, but a possible candidate for university and stock production.

Tho it tends toward melodrama, yarn never gets out of hand, thanks to fine direction by Buchan and acting which is exceptional, measured by off-B'way standards. Outstanding are adaptor Lawrence as the patriarch who refuses to recognize the new conventions and economy; Peter Donat as his ineffectual, opium-taking son, Victoria Boothby as his shrewish daughter-in-law, Gina Shield as his daughter who marries a wastrel, Nancy Wickwire as a frustrated and anguished spinster cousin who manages to escape from the crumbling household, and Deidre Owens, a sensitive child-bride who also escapes. Others who impress are: Billy Herman, Dorothy Reed, Roy Poole and Anna Leonard. Play is mounted inexpensively but not unimaginatively, with minimum props and set, pantomimed props being used to good effect. *Vene.*

3rd Dimensions '53
(CHAMPAGNE THEATRE, N. Y.)

"3rd Dimensions '53," musical revue put on in a combination cafe-legit theatre atmosphere, bowed off-Broadway recently at the Hotel Sutton's (N. Y.) Champagne Theatre. Operation, which offers patrons a choice of either regular theatre seats or cafe tables, is designed to showcase new talent, which it does in an overall professional manner.

Running approximately 90 minutes, offering is broken up into two acts and spotlights about 12 performers in addition to a quartet of dancers from the Katherine Dunham Experimental Group. Presentation makes for generally pleasant viewing, though it fails to come up with anything of a sock nature. However, there are some good ideas, tunes and performances offered that, with polishing, might make the grade in more professional surroundings.

In the sketch department, "Penny Arcade" is cleverly hinged on Faith Dane's top mechanical impressions of various machines in the arcades. Songwise, Peter Howard and Shelley Dobbins have contributed a few ballads that might stir some Brill Bldg. action.

Choreography, undertaken primarily by Calvin Holt, is limited due to the small stage, but nevertheless registers effectively. Another strong item is Virginia Mott's second takeoff in the "Two Portraits From Her Gallery of Forgotten Girls" specialty which scores with a smart lyric, written by her and Paul Graevert.

In the talent lineup Trude Adams demonstrates a clear voice with her deliveries of "I Can't Go On" and the rhythmic "I've Got Good News." Another nitery possibility is Se-Moy Ling, who has the looks and appeal for that medium. Patch Carradine and Jan Ferrall perform capably in a couple of sketches, and Ed Marlo and Keith Lawrence do allright with their songs. Since opening, Miss Adams has been replaced by Isabel Robbins and the Carradine-Ferral due by Bernie Hern.

Show is produced by Jean Adra, former manager of Georges Guetary, and is patterned along lines similar to the Chantant. Parisian nitery where he emceed prior to World War II.

Holt and Kathryn Darrell staged the presentation with Howard acting as musical director and Clay Watson handling the few sets. *Jess.*

Three in One
(JAN HUS HOUSE, N.Y.)

"Three in One," comprising a trio of one-acters, a comedy, drama and musical, fails to produce anything noteworthy in the way of material or talent. Presented by Ken Parker, playwright and exiceskater, show is offered twice weekly on Friday and Saturday nights as part of a community centre project. Show tees off with a weak attempt at comedy, follows with a poor dramatic try and winds up with a tyro revue. Initial two acters were written by Parker.

Opener, tagged "Star Minded," deals with a wife's bobbysox attitude towards a celebrated pop singer. Followup, "A Cup of Tea," situated in a gypsy tea room, succeeds in creating something of an eerie atmosphere but steadily progresses downhill, reaching a completely ineffectual conclusion. Revue, labeled "Once Over Lightly," pars a high school musical presentation. *Jess.*

'Shakespeare' OK $19,900 In Three-Town Split

Baltimore, April 28.

"An Evening With Will Shakespeare" grossed a good $9,700 for four performances at Ford's here last Thursday-Saturday (23-25). Troupe played three evenings and one matinee with good critical reaction and support from local schools helping biz for the multi-starrer.

Show pulled $6,400 for two performances Wednesday (22) at the Academy of Music, Philly.

Ford's will call it quits for the season after Victor Borge's solo show, booked for next week.

Wilmington, April 28.

"An Evening With Will Shakespeare," drew fair $3,800 in two performances last Monday-Tuesday (20-21) at $4.20 top in the 1,223-seat Playhouse here.

Ballet Sextet, scheduled for single performance Friday, April 23, cancelled when the company folded in Baltimore earlier in week.

Play on Broadway

The Pink Elephant

Eugene Paul & William I. Kaufman, with Blair Walliser, production of farce in two acts (five scenes) by John G. Fuller. Features Steve Allen, Howard Smith, Jean Casto, Bruce Gordon, Heywood Hale Broun, David White, Patricia Barry. Directed by Harry Ellerbe; setting and lighting, Ralph Alswang; costumes, Guy Kent. At Playhouse, N. Y., April 22, '53; $4.80 top ($6 opening).

Sonny Bannerman ..... Bruce Gordon
Priscilla ..... Joel Wesley
Jerry Elliot ..... Steve Allen
Bellhop ..... Lee Krieger
Lee Meredith ..... Patricia Barry
Peggy Boyd ..... Jean Casto
Two-Gun Anderson ..... Arthur Tell Evans
..... Martin Tarby
Gilbert Parker ..... David White
Henry C. Griffin ..... Howard Smith
Reporter ..... John O'Hare
Second Bellhop ..... Jon Richards
Ed Glennon ..... Heywood Hale Broun
Waiter ..... Jon Richards
Night Watchman ..... Charles Pratt
Bubbles LeTroy ..... Roslyn Valero
Visitor ..... Martin Tarby
Maid ..... Suki Rayner

Since spring is the traditional season for the arrival on Broadway of added plays, "The Pink Elephant" is of the essence. A haphazard concoction that attempts to make comedy of a story and situation that are essentially not funny, it merely uncorks a few momentary, surface laughs without ever achieving humor. It's a hopeless boxoffice prospect, but may have mild possibilities for stock.

"Born Yesterday" made hilarious fun and considerable sense of an idea, situation and locale not too unlike this one. But the Garson Kanin smash was not only about politics, corruption, liquor and sex, but it had a basically amusing situation in the dimwit dame, suddenly exposed to culture and morality, thereby out-smarting the smart-guy racketeer and bully.

Moreover, although "Born Yesterday" was written in terms of comedy, it made penetrating and pungent comment on its subject matter. But "Elephant" fails on both grounds. Despite its occasionable laughable gags, it doesn't make real comedy or anything provocative of its material. It merely becomes increasingly incredible and progressively tedious.

Steve Allen, a cathode comic making his Broadway legit debut as a cynical speech writer for a stone-age-minded Republican national committeeman, is likable and agreeably diverting in an offhand, deadpan style of playing, and Patricia Barry, formerly named Patricia White in pictures, is pretty and animated as the eager-to-be-seduced ingenue who inspires the hero to cease prostituting his writing and return to a reporter's poor but honest wages.

Such trusty players as Howard Smith, Jean Casto, Bruce Gordon, Heywood Hale Broun, David White and assorted other Equity stalwarts provide the shouting, running entrances and exits and the door-slamming standard for spring farces. Harry Ellerbe did the energetic staging, Ralph Alswang designed the depressingly convincing hotel setting and Guy Kent provided the costumes.

As a footnote for the record, but not intended to imply anything, author John G. Fuller and co-producers Eugene Paul, William I. Kaufman and Blair Walliser are all from television. *Hobe.*

(*Closed Saturday night* (25), *after five performances.*)

Margo Jones Sets Nine Plays at Dallas Arena

Dallas, April 28.

Margo Jones will stage nine plays next season at Theatre '53.

New scripts and revivals will each have a three-week run, with three weeks of repertory closing the 1953-54 season next spring. For the past two 30-week seasons, the arena has presented eight plays, consisting of six new scripts and two revivals, with six weeks of repertory spread throughout the season.

Currently, Theatre '53 is staging its eighth and closing play, a revival of Richard Brinsley Sheridan's "The Rivals." Restoration comedy runs through May 9. Repertory festival, May 11-30, will end the seventh season of theatre-in-the-round here.

'Blondes' Payoff Reaches 560G

With the recent distribution of another $40,000 melon, the total payoff on "Gentlemen Prefer Blondes" has now reached $560,000. It's figured that with the income from stock rights, one more dividend is likely to be paid, bringing the total return to $600,000 on the $200,000 investment. Allowing for the usual 50-50 split with the producers, that will give the backers a 150% profit on the musical.

The Herman Levin-Oliver Smith production, an entry of the 1949-50 season, played 740 performances on Broadway and then had a season's tour. Film rights were sold to Paramount for $50,000.

Saranac Lake Strawhat Enlarges for 2d Season

Saranac Lake, N. Y., April 28.

The Saranac Lake Summer Theatre will start its second season at the Odd Fellows Opera House with an enlarged cast of 25 people. Manager Kendrick Parker announced that the first performance will be "You Can't Take It with You." Among the group this year are many students and graduates of the Yale Drama School, the New York Theatre Wing and former players from the Pasadena (Cal.) Playhouse. Cast will consist of Shirley Lanser, Dolly Davis, Grace Tuttle, Judith Barker, Libby Packer, Norman Lemcke, Haldum Dormen, Betty Jane Dawson, Walter Howe, Ann Butler and Betty Garfield.

Play Out of Town

His Excellency

Ottawa, April 24.

Canadian Repertory Theatre production of drama in three acts (six scenes), by Dorothy and Campbell Christie. Cast includes John C. Atkinson, Lynne Gorman, Ian Fellows, John Gilmour, Russ Waller, Sam Payne, William Shatner, Reginald Malcolm, Lew Davidson, Barbara Cummings, Leif Pedersen. Directed by Raphael Kelly. Setting by Basil Armstrong. At LaSalle Academy, Ottawa, April 21, '53.

"His Excellency" is a one-set, 11-actor, solid drama of British colonial politics. It has plenty of character humor. It was a London success and, last year, became an English film which did some business on this side. Both versions starred Eric Portman. Dialogue is not too British. With an actor of star calibre who could achieve a Yorkshire intonation, and a competent supporting cast, it might not be too long a shot for Broadway.

There are no heroes and no villains, except one local potentate who appears fairly briefly. In CRT's production he is neatly handled by John Gilmour. In the title part, John C. Atkinson, previously seen here only as polished, poetic or sinister, proves his versatility by giving a vigorous portrayal. His own Yorkshire birth lends authenticity. As his daughter, a smallish but important role which flips in a dash of romance, Lynne Gorman is also standout. So, except that he's a bit young, is Ian Fellows as the contrastingly smooth second-in-command Sir James Kirkman.

The supporting cast is capable, and the staging by British director Raphael Kelly is tight and well-paced. Kelly, who has directed road companies of West End successes, is fresh from directing a BBC-TV drama series. He goes to Nova Scotia to lecture, after staging CRT's last show of the season, a revival of Laurence Housman's "Victoria Regina," being done as a "coronation special" beginning May 5. *Gard.*

Show Finances

HAZEL FLAGG
(As of March 28, '53)

Original investment, including 20% overcall	$240,000
Production cost	223,519
Total gross for three-week Philly tryout	84,470
Loss on Philly tryout	20,765
Total gross for first seven weeks on Broadway	342,770
Operating profit for first seven weeks on Broadway	62,728
Unrecouped cost to date	181,556

(Note: Ben Hecht gets 2% of the gross royalty as author of the book, Jule Styne gets 2% as composer, Bob Hilliard 2% as lyricist, Robert Alton 2% as choreographer, David Alexander 1½% as director, James Street 1% as author of the original novel, with Selznick Releasing Organization getting 1% as producer of the picture, "Nothing Sacred," from which the musical was adapted, Harry Horner $100 a week as scenic designer, Miles White $50 as costume designer and Hugh Martin $25 as vocal arranger. The theatre terms give the show 70% of the first $20,000 gross and 25% of the balance, with a maximum rental of $12,500. The Stone-Anthony B. Farrell production opened Feb. 11, '53, at Farrell's Mark Hellinger Theatre, N. Y.)

TWO'S COMPANY
(Closed)

Original investment, including 20% overcall	$210,000
Production cost	192,466
Tryout loss	65,229
Postponement cost due to illness of Bette Davis	74,506
Total cost to opening on Broadway	332,202
Operating profit on 12-week Broadway run	36,954
Unrecouped cost	295,248
Additional liabilities	19,490
Total deficit	104,733

(Note: The producers are liable for the deficit, which may be reduced by settlement of an insurance policy on Miss Davis. The James Russo-Michael Ellis production opened Dec. 15, '52, and closed March 8, '53, after 89 performances.)

LOVE OF FOUR COLONELS
(*As of March* 28, 1953)

Original investment	$80,000
Production cost	66,597
Profit on three-week Boston tryout	5,098
Total gross for last four weeks on Broadway	119,863
Operating profit for last four weeks	19,864
Total operating profit to date	69,176
Net profit to date	2,579
Investment returned to backers thus far	20,000
Cash reserve	20,000
Balance available	42,579

(Note: Operating statements on the show indicate that Rex Harrison and Lilli Palmer share 17½% of the gross as costars, with Harrison also getting 1% as director and Peter Ustinov a straight 7% as author. Theatre terms call for the show to get 70% of the gross, less $750 whenever the gross reaches $32,000. The show breaks even at around $19,000 gross. The Theatre Guild-Aldrich & Myers production opened Jan. 15, 1953, at the Shubert, N. Y., and moved April 20 to the Broadhurst, where it's due to continue through May 16, after which it plays a two-week engagement in Philly, then lays off for the summer. The Harrisons are under contract for at least 16 weeks' tour next season.)

Equity Show

Dr. Faustus
(LENOX HILL, N. Y.)

Equity Library Theatre's "Dr. Faustus," by Christopher Marlowe (Lenox Hill Playhouse, N. Y.), scores as a solid production thanks to director Edward Greer and a topnotch cast.

Avoiding most of the pitfalls of the period play, Greer does not compromise to make this vintage piece palatable, but is faithful to the text, bringing out its poetry, comedy and theatrical excitement.

In the title role of Faustus, who sells his soul to the devil for power, wealth and knowledge, Michael Higgins is outstanding, stressing the sensitivity and intelligence of the tortured hero. Although his voice lacks range and melody, he compensates with the clarity of his reading, current offering being one of the few productions of verse drama where players seem to understand every line they are saying.

Pernell Roberts is a subtle, sinister Mephistopheles, and the Elizabethan clowns, usually unbearably self-conscious in modern productions, are genuinely funny here, as played by Paul Lambert, Frank L. MacIntosh, Fred Vogel and Walt Fisher, the last two being especially adroit. Vogel also does a good job as the sardonic Evil Angel, who tempts Faustus to sin.

One of the productions highlights is a pageant of the Seven Deadly Sins, staged with skill and imagination, using artistic masks by Virginia Tarleton. Barbara Barrie has an amusing bit here as Sloth.

Ray Poole is impressive as the Emperor and Lucifer, while Edward Knight is a simpering Good Angel and an unconvincing Knight, Robert Kidd turns in a good reading as Chorus.

Costumes by Valery Judd are an asset to the production, which uses blocks and black velvet drapes as setting. *Vene.*

TRIUMPH'S ADDRESS

Last week's (April 22) advertisement of Triumph Productions incorrectly listed the address as 113 West 67 St.; correct address, 113 West 57th St.

Julie Harris-'Camera' $19,100 Click, Toronto

Toronto, April 28.

Julie Harris in "I Am a Camera" grossed a profitable $19,100 at the Royal Alexandra here last week, with the 1,525-seater at $4 top, including tax. Reviews were lukewarm toward the John van Druten play, but raves for Miss Harris, with slow opening but buildup toward week's end. Piece folds after current week at Her Majesty's, Montreal, at $3.40 top with tax.

Meanwhile, repeat engagement at the Royal Alexandra of "Goodnight, Ladies" had a $9,000 advance on opening ad of fortnight's run at $3.50 top, with the town being flooded with twofers and hot art-teaser campaign. Piece is advertised for two weeks, but is set for five.

Claude Rains Set for Fall Dramatic Readings Tour

Claude Rains has been set for a coast-to-coast tour next fall in a one-man dramatic recital by the National Concert & Artists Corp.'s special attractions division, headed by Selma Warlick. Tour will open Oct. 12 in Washington, and trek to the Coast and back through November. Attraction will be billed as "Claude Rains, the Strolling Player."

Program will include readings of poetry and drama, with second half devoted to selections from Rains' major roles in legit and films. Program will be unusual, in that the first half will have a music background, with a pianist going along on the tour. Harl McDonald, composer-manager of the Philadelphia Orchestra, has written some special music for the program.

This will mark the first time Rains has done a dramatic recital, although he's made a few appearances in Philadelphia with the local symphony. He lives in nearby Bucks County, Pa.

Gino Smart has been named assistant conductor of the State Fair Musicals, Dallas. He was assistant to **Lehman Engel**, former musical director here.

Plays Abroad

Over the Moon

Glasgow, April 16.

Tom Arnold production of revue in 26 scenes. Stars Cicely Courtneidge; features Thorley Walters, Eunice Gayson, Peter Felgate, Douglas Argent, Aud Johansen. Lyrics and music by Vivian Ellis; extra numbers by Harold Rome, Douglas Furber, Ronald Jeans, Noel Gay, Arthur Macrae, Peter Myers & Alec Grahame. Thorley Walters, Harry Wall; dances by Jack Hulbert and Irving Davies, assisted by Eunice Crowther. Produced by Jack Hulbert. Orchestrations by Arthur Wilkinson. Bob Probst orch. At Alhambra, Glasgow.

New revue discloses once again the unimpaired vitality of Cicely Courtneidge, British musical comedy star. Despite her 60 years, actress has much bounce and energy plus distinctive comedy and burlesque flair.

In 26 scenes, show wins top marks for its lighting and dancing effects. This is particularly noted in a Central Park, N. Y., scene, with Peter Felgate, as a GI abroad in a London park, recalling happy days in Central Park. Dancing ensembles, arranged by Jack Hulbert (Miss Courtneidge's husband) and Irving Davies, earn warm mitting, lineup of chorines being well-groomed and lookers.

Courtneidge is joined by Doreen Arden and Mona Sandler in a clever takeoff of an Andrews Sisters type act. Miss Courtneidge is to the fore in several comedy sketches, one of her best being "How To Sack A Maid." She is the mistress, Thorley Walters her husband, and Eunice Gayson, revue newcomer, the insolent maid whom her employers are afraid to fire. Miss Gayson is a real addition to the revue, being a comely brunette and has nice thesping ability.

British institutions are the main butt of the revue's wit, including holiday camps, policemen, India, TV, dinner parties and the British Empire.

Two poignant scenes standout. In "Small Time," Walters impersonates a second-rate Music Hall trick cyclist playing the sticks but holding on to his dreams of being favored by the beautiful dancer in the show across the street. In "Red Carnation," he is a sailor having a blind date in the park with spinster (Cicely Courtneidge).

For a closing number, Miss Courtneidge, using a special makeup and wig, impersonates Noel Coward at London's Cafe de Paris in scené titled "Rip Van Winkle of the Stage." This is fairly effective.

Felgate, pleasant-faced dancer and vocalist, impresses while a silver-blonde from Stavanger, Norway, Aud Johansen, is suitably decorative and useful in sketches.

Show adds up to an uneven but fairly entertaining revue, well lighted and danced, and with Cicely Courtneidge the vital pivot. Several sketches could have better taglines. Jack Hulbert has produced with imagination. *Gord.*

Doctor in Bean Street

London, April 17.

Renee R. Soskin (for Hampstead Theatre Ltd.), production of play in three acts by Max Catto. Stars Stephen Murray. Directed by Frank Hauser. At Embassy Theatre, London. $1.50 top.

Doctor Saunders ..... Stephen Murray
Mary ..... Shela Ward
Janey Baxter ..... Gwendoline Watford
Alex ..... Julian Somers
Ma Paterson ..... Blanche Fothergill
Johnny ..... Ray Jackson
Danny ..... Colin Campbell
Anna ..... Renee Goddard
Inspector Evans ..... Oliver Burt

In its look form, this story must have been far more satisfying, and it could follow the imprint of many topical films. Transferred to the stage it is spasmodically dramatic, being cluttered up with small cameo sets to facilitate change of scene. As a consequence, this loses much of its coherence. The problem of juvenile delinquency is a major headache for most police courts, and this play sheds uncomfortable light on an unsavory environment swarming with budding gangsters. As a study in the handling of these youngsters, it is interesting to a point. But as a whole, the play is unlikely to arouse much public concern or attract at the boxoffice in its present form.

Focal character is a plodding young doctor set in the grimy walls of a poor hospital in the polyglot Soho district in London. He is friend, father confessor and helpmate and accedes to a dying woman's request to care for her 12-year-old grandson who is following in his crooked brother's footsteps. The child hates him, and a belligerent companionship develops. When the older boy jumps to his death after killing a cop, the younger one is gradually won over to the prospect of a decent life. The sorely tried doctor proposes marriage to the boy's schoolteacher, plans to leave the district with the boy and start life afresh in New Zealand.

Apart from Stephen Murray, who makes a realistic figure of the kindly doc, young Colin Campbell takes much of the acting credit for his performance as the kid brother. Ray Jackson is a swaggering glorified young thug and Gwendoline Watford is a cool, matter-of-fact type of schoolmarm faced with sharing her husband with a half-grown son. Supporting cast is well selected while Frank Hauser's direction is commendable. *Clem.*

High Spirits

Glasgow, April 16.

Stephen Mitchell production of revue. Stars Cyril Ritchard, Diana Churchill; features Ian Carmichael. Sketches by Peter Myers, Alec Grahame and David Climie; music, John Pritchett and Ronald Cass. Directed by William Chappell. Set, Osbert Lancaster. Music under direction of Van Phillips. Dance arrangements, William Chappell. At King's Theatre, Glasgow.

New British revue, in on tune-up tour prior to Coronation stint in London, shapes up as lively on its sketch material, with plenty of smart humor. Show is in 30 scenes, not all up to standard, and considerably more entertaining in its second segment than first.

Cyril Ritchard, its male star, and recently in New York version of "The Millionairess," reflects his experience with a versatile performance. He is rarely off the stage. Diana Churchill, femme lead, is well fitted for most of her chores, but lacks the punch essential for revue stars. Marie Bryant, Negro blues singer from the U. S., has real personality. She shines especially with "Honky Tonk Blues" and "A Plea."

Show is notable for introducing newcomers, Thelma Ruby; English comedy actress Joan Sims and young American Maxwell Coker. Ian Carmichael and youthful Ronnie Stevens also have promise.

Scenes follow each other chronologically, from 1583 through the English reigns to the present Coronation. As result, first-segment sketches are all period pieces, and this tends to monotony. Modern touch is achieved after interval.

As always in intimate British revue, typical English customs and institutions are the object of the barbs. Cricket on the village green, Emlyn Williams reading Charles Dickens, the dying aristocracy, a Guard on parade outside Buckingham Palace, and the British musical comedy, an item called "The Shopgirl Princess," are all covered with varying degrees of wit.

Tenderest scene is "Mr. Henderson," in which a hat-check gal sings and talks with sad nostalgia of a certain Mr. Henderson who fell for her. This scored. Wicked tilt at troop entertainers in Korea is made in "Something for the Boys."

Show is very English, sophisticated and clever, but omission of certain sub-standard episodes, such as "The Serialis'd Wife" (a radio skit) and "Et Ego in Arcadia" should help. Musical backing under the Van Phillips baton is expert. *Gord.*

Le Ciel de Lit

(The Fourposter)

Paris, April 16.

Yvonne Printemps production of play in three acts (six scenes) by Jan de Hartog, adapted by Colette. Stars Francois Perier, Marie Daems. Directed by Pierre Fresnay. Sets and costumes, Jean Denis Maillart. At Michodiere, Paris; April 14, '53; $3 top.

He ..... Francois Perier
She ..... Marie Daems

Jan de Hartog's two-character play about the first 40 years of marriage, "The Fourposter," has received a smooth translation job from Colette. Acted by two piclegit favorites, Francois Perier and Marie Daems (Mrs. Perier) in a silky, tasteful production at Yvonne Printemps' plush house, the Michodiere, it is set for a long Paris run. Play has been sought by many French managers and actors since its Broadway click, but it is unlikely that any other staging could have served it better than present one.

Play's plot, carrying the story of a married couple down through the years, is by now familiar to everyone. De Hartog has managed to give his text required variety and to keep it constantly interesting. His theme is a sentimental one, but he has laced its writing with plenty of comedy.

Francois Perier as He and Marie Daems as She are a perfect team, giving each scene its proper shading, and making most of the funny stuff de Hartog has supplied. Settings and costumes by Jean Denis Maillart are fancy and contribute much to the sense of passing time, as play moves from the rococo boudoir of the '90s to its finale in the bare-walled, deserted bedchamber.

Pierre Fresnay, though not credited in program, is responsible for pungent, sharp direction that aids play in all scenes from beginning to end. "Fourposter" may duplicate its U.S. success in France, since, when it has run its course at Michodiere, an extended tour is set to follow. *Curt.*

Tutto Fa Broadway

(Broadway-Crazy)

Genoa, April 7.

Teatro Augustus presentation of musical review by Metz & Marchesi. Directed by Marcello Marchesi. Stars Walter Chiari, Carmen De Lirio, Carlo Campanini. Music, Pasquale Fucilli; dances, Gisa Geert; sets, Ratto and Hoffer; costumes, Veccia, Folco. With Rolf Hiller Girls, Roman New Orleans' Jazz Band, Tildy, Gilda Marino, Lucy D'Albert, Edward Lane, Alex Young, Leona, James Fields. At Teatro Augustus, Genoa; $3.50 top.

If this new musical winds up in one of the year's top money spots, as it probably will, all credit must go to zooming young comedian Walter Chiari for putting it there. Besides the star, there is little to recommend the show except a few so-so tunes and some flashy but overlong production numbers. At 28, Chiari is already a top name in pictures and onstage, with a buoyant, fresh personality and charm that has captured the fancy of the younger set here. He's also one of the few young comedians who's developed a style and delivery of his own without carboning the routines of the Italian stage vets. His future appears solidly booked.

Review's title furnishes pretext for spinning various routines supposedly necessary for the "Broadway touch," but their actual kinship to the showcase street is distant. Carmen DeLirio, a Spanish import, works with unsuited material which allows pipes and personality little chance for projection. Carlo Campanini ably supports Chiari in various numbers. Tildy, Lucy D'Albert, and show's other femmes provide looks and some talent, despite thin material provided by Metz & Marchesi, as well as the latter's slow, often in-

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R&H-'Juliet'

Continued from page 71

noted that the first scenes are "rather slow and without warmth." Complex story also "lacks a strong central unifying point," in his opinion, but he predicted its faults might be corrected before it reaches Broadway.

Arthur Spaeth, of the News, labeled it "another sock hit, their largest and most lavish," for R&H. However, Omar Ranney, of the Press, termed it a "colorful, ingeniously staged and often high-spirited show—without what it takes to lay vigorous hands on your heart."

He also rated the score "far from the composer's best," whereas McDermott had asserted that Rodgers had written "some of his gayest, richest, most light-hearted music" for the offering.

Scalpers

Reports of wholesale scalping of "Me and Juliet" tickets, at prices up to $50 a pair, steamed up Milton Krantz, manager of the Hanna. Theatre's advance mail order and boxoffice sales were so carefully watched that there was no opportunity for mass scalping, he declares. Theatre Guild and the Hanna's own subscribers took 70% of the ticket supply, with the balance taken by mail orders and window sale, he says.

Regarding reports that individuals, including newspaper executives, has paid excessive prices for seats in under-the-table deals, Krantz asserts that "only a very few tickets" could have fallen into the hands of individual "diggers" using the names and addresses of regular subscribers. Even the Tyson agency, a licensed hotel brokerage, was allotted very few seats, he claims.

"Since most of our patrons are regular customers, we believe the Hanna has one of the cleanest and best boxoffice operations of any theatre in the country," he insists. "For the 'Me and Juliet' opening, every ticket was allocated, so there could have been no scalping. After that, there was little opportunity for more than small-scale black-marketing by individuals operating on a wildcat basis."

After the current week's second stanza here, "Me and Juliet" goes to Boston, opening next Wednesday night (6) and continuing through May 23 at the Shubert. It premieres May 28 at the Majestic, N. Y.

College Play

Aliens From the Commonwealth

(YALE DRAMA DEPT.)

New Haven, April 23.

Yale Drama department brings another annual session to a close with a final major production tagged "Aliens from the Commonwealth," original three-act drama by playwriting stude M. Carl Holman.

It has a pretty sober theme, being a racial problem situation involving the question of admitting Negroes in a southern state college. Despite its undercurrent of suspense and eventual tragedy, its cumulative effect is absorbing rather than depressing, due to a combination of interesting writing and capable direction of a well-chosen cast.

Story, which could be taken from today's headlines, concerns Clayborn Dennison, dean of a southern Negro college. Himself a Negro, he regards as liberal the fact that his own faculty includes white members, but when his son becomes the test case in a movement by a Negro association to eliminate segregation at the adjacent State College, it spells trouble for the dean.

Dennison is about to be made the first Negro president of his college, but his son's involvement in a rally-riot threatens that appointment. When the dean restores order, his son misinterprets the deed as a selfish act and eventually the lad ends up in the river. Play's finale has the newly chosen president trying to comfort his wife, deranged by the boy's death, as the lad's fiancee dedicates herself to pick up the association banner as his successor.

Bernard Barrow does a capital job as the dean. Others who register well in principal roles are Marion Villani, Sue Ann Gilfillan, Bro Herrod, Bayard Leary, Jon Stone, Paul Lukather, Ronald Bazarini, Russell S. Doughton, Jr.

Staging by faculty member Frank McMullan includes an interesting technique which has a prolog subsequently blending with a later scene to pick up story thread. Other credits include scenery by Richard G. Mason, costumes by Carl Michna Michell, lighting by Anne De Coursey. Efforts of these three add up to good technical contributions. *Bone.*

Chi Status Quo

Continued from page 71

situation. Instead of arguing or pleading with the critics, they're delaying openings a day or two in each case to permit adequate preparations for smooth first-night performances.

For example, instead of rushing in for an opening last night (Mon.), Leonard Sillman has scheduled the local preem of "New Faces of 1952" for tomorrow night (Wed.), taking the extra two days for brushup rehearsals and to hang the production properly. Similarly, "Pal Joey" has slated its local bow for May 20, a Tuesday night, to allow a full day for setting up the production and holding a full dress rehearsal. In each case, it's figured, the aim is to avoid a haphazard opening performance such as marred the arrival of "Paint Your Wagon" here several months ago.

Slightly different setup is involved in the case of "Deep Blue Sea," due here May 8, a Friday night. In that instance, instead of moving directly here from Milwaukee, where it closes a week's stand next Saturday night (2), the Alfred de Liagre, Jr.-John C. Wilson production will play next Monday-Tuesday nights (4-5) in St. Paul and Wednesday-Thursday (6-7) in Madison, Wis., to give Uta Hagen a chance to play a few performances as femme lead before hitting Chi. Actress is taking over as star, succeeding Margaret Sullavan.

Scheduled B'way Openings

Men of Distinction, 48th St., April 30.

Can-Can, Shubert, May 7.

Me and Juliet, Majestic, May 28.

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Literati

ANPA—and the Free Press

With the American Newspaper Publishers Assn. in convention in New York last week, rededication to the principles of the freedom of the press was as much news as the current events. The John Peter Zenger Memorial Room, formally premiered April 23, in New York's Federal Hall, and the N. Y. Daily News' captioned "Granddad of Your Free Press," editorial in part observed:

"This exhibit, depicting the episode which made Zenger the hero that he was, will commemorate a man who was largely responsible for the fact that the press in the United States is a free press.

"It was not ever thus in this country. In the old days under British rule, the American colonists were subject to a law against printing unpleasant remarks about persons in authority, true though such statements might be. Zenger (1697-1746) was a New York printer. He and some friends started a paper called the Weekly Journal in 1733. In it, they published a lot of items exposing the activities of a grafting and oppressive colonial governor named William Cosby. This fellow eventually had Zenger arrested for criminal libel. The publisher might have drawn a long jail sentence and lost his newspaper if he had been convicted.

"Into the case barged an eminent Pennsylvania lawyer named Andrew Hamilton, who defended Zenger with fire, fury and astonishing skill, and got the jury to acquit him.

"The acquittal blew the mustn't-criticize-big-shots law to bits as far as the American colonies were concerned. It also laid the foundation for the free press guaranty which the Constitution's framers wrote into that document's first amendment after we cut loose from Great Britain.

"As long as your press remains free, you and your descendants can expect to remain free. There are few men, living or dead, to whom Americans owe as much gratitude as they owe to John Peter Zenger."

Walter Winchell (April 24) in his column addressed the publishers convention as follows: "Darkness intensifies the light of stars. Similarly, every threat to the endurance of liberty increases the responsibility of the free press. The task of a newspaperman requires numerous rare qualities: He must have the judgment to foresee and the discrimination to decide. Unfettered journalism not only reflects current issues, it plays an active role in forging the course of events. It is both an historian and a soldier. The free newspaper is constantly the target of numerous pressures. It is occasionally guilty of honest error. But if it compromises its integrity, then it has surrendered the primary purpose for its existence. As long as our newspapers retain their passion for truth and devotion to integrity, then the forces of darkness will never dim the light-bearers of civilization."

Hearst columnist Louis Sobol saluted: "From far and wide, the big newspapermen of the country are assembled in New York. I really mean the Big Newspapermen—the editors and publishers—and not the members of the Fourth Estate who are so much better known because they have bylines. It is these visiting fellows, most of them laboring behind a cloak of anonymity, who are the powerful forces in our setup and not the extravagantly conpensated 'stars' whose names are a by-word among the readers because they know how to put words together with dash and style.

"The truth is none of the better known luminaries of the newspaper world could put their dubious messages across at all if these editors and publishers didn't give them the green light. They could put all byliners out of business by simply firing them or refusing to give space to their syndicated offerings. Maybe that explains why, in addition to an unconquerable humility I suffer whenever I see a cop, I also find myself saying 'sir' to editors and publishers."

Look Likes Scully

Look Magazine has bought a batch of Frank Scully's nursery rhymes from "Blessed Mother Goose," which House-Warven published last year. Cowles mag hoped to have a layout for Easter but couldn't make the deadline, and plans now to hold them over to nearer Christmas. First edition sold for $7.50.

Book is now out in a $5 edition but still deluxe. Microfilm of the book was sunk in a time capsule under Pershing Sq. in downtown Los Angeles. Publishers insist it's the "first civilized version of nursery rhymes in the history of English literature." New York publishers are trying to work out a deal for a low-priced popular edition.

The mugg's idea of a low-priced edition is 25c. "I got ulcers," he said, "trying to make the publishers stop confusing Scully with Shelley."

L. A. Critic's Switch

Less than 24 hours after he had been lauded in a full-page promotional ad for his ability as legit reviewer for the L. A. Daily News, David Bongard quit his job and jumped to the L. A. Herald & Express.

He succeeded W. E. "Bill" Oliver, who recently retired after invoking the Fifth Amendment in his appearance before the House Un-American Activities Committee. Under provisions of the Newspaper Guild contract, Oliver collected approximately $7,000 as a retirement benefit.

Mike Stern's Click Book

Michael Stern, vet foreign correspondent, now roving European feature writer for True mag (he first broke the William V. Holahan case: the OSS major who was murdered behind enemy lines in Italy) has a very readable galaxy in "No Innocence Abroad" (Random House; $3). This is a rogues gallery of famed and notorious internationals, done in a clinical and documented manner which is devastating under the Stern typewriter treatment. Thus, his closeups on Virginia Hill, Rossellini, Dorothy DiFrasso, Freddie McEvoy, George Dawson, Moscatelli, Luciano, Gulbenkian, Guiliano (the self-styled "Sicilian Robin Hood") is amazing reading.

Fawcett's True mag click, under the able editorship of Ken Purdy, and the publishing outfit's editorial director, Fred Daigh, has a truly star reporter in Stern. He's of the stripe that probably made for the Richard Harding Davis and Floyd Gibbons tradition. Stern's a reporter who comes to grips with his subjects, gets distressingly nosey (distressing to the subject, that is), and when he comes away with a story you know this is it. "No Innocence Abroad" is iconoclastic and explosive in its treatments of the w.k. press familiars. Stern's reportage betimes is a closeup of the modern mores—and collapse of morals—as never before done, because its corollary identification with persons and events creates an important reflex. His observations bounce off real people; names right out of the headlines. No respecter of persons, he. *Abel.*

Redbook's 50th Anni

Redbook, currently celebrating its golden anniversary with its current (May) issue, reports its circulation is the highest in its 50-year history. Anniversary issue contains an editorial pledging to continue appealing to so-called "young adults."

New 'Discovery' Printing

"Discovery No. 1," first issue of Pocket Books' new periodical anthology of original writing, has sold out its first printing of 150,000 copies, and a second printing of 50,000 is already on the newsstands and in bookstores.

"Discovery," a 35c. literary biannual, is edited by John W. Aldridge and Vance Bourjaily.

Eva Le Gallienne's 'Quiet Heart'

Eva Le Gallienne's second book of reminiscences, "With a Quiet Heart" (Viking; $3.50), carries forward the actress-manager's story from the days of which she wrote in her first autobiography, "At 33."

"Heart" is precisely what the title suggests—quiet. Opening with a moving account of Miss Le Gallienne's courageous battle with pain and disfigurement (the result of serious burns sustained in an accident), the author reports professional life as she encountered it. There are occasional flashes of the crusading spirit responsible for Civic Rep and the American Repertory Theatre—but in the main, Miss Le Gallienne is in mellow mood. Some of the lady's philosophy shines through in her discussions of rep, in her report of an argument with FDR about Federal Theatre, and in her decision to reject an opportunity to work with Belasco.

There is almost no stress placed upon personal life apart from the writer's interest in her career and her country home. Miss Le Gallienne pays tribute to many of her associates. She has little bitterness (save for the IATSE). Various professional defeats are cited without rancor.

Assessing Miss Le Gallienne's contribution to the American stage from this book is not easy—for she writes disarmingly, almost convincing the reader that her rep ideals are practicable; that one day, elements conspiring, her dream will be realized. In view of Eva Le Gallienne's good will and her generously vital spirit, one closes

(Continued on page 78)

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SCULLY'S SCRAPBOOK

By Frank Scully

Los Angeles.

Ever since I caught him at the opening of CBS's Television City pushing Jack Benny's Maxwell (you know, the car they ground up to make those tasty coffee buds) I wanted to write about the decline and fall of Hizzoner Fletcher Bowron, who obviously is now on his way out as the mayor of the largest city next to Glendale, Calif.

He ran behind Hon. Norris Poulson in the Los Angeles primaries this month and is doomed, in my book, to be licked in the runoff next month, thus ending a 12-year term, as honest a mayor as any town ever had. Poulson will get practically all the votes of the runnerups, meaning that poor old Bowron will have to run into a sure defeat with all the simulated zeal of a guy who thinks he's out front and sure to win.

This is a non-partisan office, it says here, and though registration in Los Angeles runs about three Democrats to every two Republicans, the four leading candidates for mayor were Republicans. In fact, there wasn't a Democrat in the race, Mike Fanning, an old 20th-Fox flack, and currently postmaster of L. A., having refused to run for mayor.

Many people in show biz will be sorry to see Bowron go. He was an accommodating public figure and proved he could take direction, because he became quite a comedian on TV in his off hours. This, in fact, may have been his undoing. He held this following admirably as long as he remained as dry as desert vermouth and shook his head like a nettled schoolteacher at the perfidities of the city councilmen. But when he began learning how to play opposite Jack Benny and Burns & Allen, his followers began to fall way as if he had been bribed by peddlers of deep freezes, mink coats and influence.

I doubt if he can make the transition from politics to trouping, however. Being carried by such sterling troupers as Benny, Burns & Allen isn't a surefire diploma to going out as a single to niteries, radio or TV.

This is not intended to belittle the skill required to become a TV comedian. Red Buttons, Red Skelton, Martin & Lewis, Jimmy Durante, are not exactly adolescents. All of them have had years and years of experience, and Uncle Miltie began taking the play away from others practically in his mother's womb, though in all fairness it should be added that he has been trying to pay her back ever since.

In fact, Mayor Bowron's rise among the princes of pratfalls, sultans of seltzer-siphons and crown princes of custard pie comedy could easily develop into a brief for the Dale Carnegie school of success, heaven forbid. I say this because this Fletcher Bowron was perhaps the dullest material the lights shone on when he began. He reflected no brightness whatever. Yet look how far he has gone in 12 years.

The Price Is Right

The first time Bob Hope essayed an m.c. role in Hollywood, which, if my memory serves (and it certainly does), was at a dinner-dance at the Coconut Grove after a premiere of a Par picture of the same name, he was no brighter than Bowron. Look how far he, too, has gone in the same 12 years. He had better writers? Well, Bowron can have them because writers are a dime a dozen in Hollywood right now and the best of them will not haggle over price.

I mention this because Bowron will not have much spare cash. He had no great expenses but since he was an honest mayor, writers will gain no bargaining point by hinting that he could raise the coin by making an overnight trip to certain bank vaults in Mexico City. That he ate out almost every night and therefore could save much of his salary is true, except that practically nobody can live on his salary these days. That's why swindle sheets were invented.

When he was first elected mayor of the City of Fallen Angels, I was there. In fact, I could have had the job for the asking. But I was already running for the lowest elected job in the land at the time and the law would not permit a switch. Besides, it looked like anybody who took the job would be a dead pigeon, and it was figured that a guy as little known as Bowron wouldn't be missed, despite the fact that his burial would have to be recorded in Forest Lawn.

One day an acting captain of the police (Earl Kynette) planted a bomb under the starter of a former police chief's (Harry Raymond) car. That blew up the car and exposed the combination between the goons in uniform and those out of uniform. Raymond got 186 slugs in him and still lived to run Kynette to the can on a 20-year rap.

Several of us had spent a weekend at a desert retreat only a week before Raymond got his. He was one of us. In fact, he was the bodyguard of A. Brigham Rose, the attorney who was rousting the key figures in the combination between the gendarmes and the racketeers. Rose was the one who pushed hardest for the reformers to settle on Bowron as their candidate, though, as I say, a dogcatcher, or even a dog, could have had the job after that bombing.

Seems that Bowron, who had been secretary to a governor and had been rewarded with a judgeship as the gov was pulling out of office, had nominated key men for the grand jury which exposed, under Rose's direction, the unholy alliance between vice and civic virtue. Rose thought this called for Bowron's elevation to a post where he could be shot at easier.

Pretty Splash Of Activity

The cops had ruled that the likes of us could not parade on Hollywood Blvd. without a permit. We were having a rally in Hollywood High School and we decided to march from Gower Gulch to Highland Ave., permit or no permit. We had a parade a mile long.

Borrah Minevitch dup up a long, open-faced Rolls Royce for the Scully Circus—dogs, kid, candidate and all. He decked me out in a white flannel suit, black 10-gallon hat and all the props of a character since made famous as Sen. Claghorn and San Fernando Red. Right behind us paraded a guy with a sign: "Kynette Clinked Us The Last Time We Paraded. Where's Kynette Now?" He was, as everybody knew, in the can himself. Cops looked on grimly, not daring to ask us if we had a permit.

We all piled into Hollywood High. Though it was my party and my parade, I allowed Rose to bring Bowron. That was his first pitch for mayor and a less a promising candidate I never saw. Backstage Will Morrissey, Jack Pepper, Joe Cunningham and Charlie Gordon were cutting up. Morrissey kept walking across the stage behind Bowron as the candidate talked. Each time Morrissey had a doll on his arm and each time a different doll. He always walked from right to left, hurried around back of the curtain and appeared at the right entrance again in a matter of seconds with a new doll.

The crowd howled. Bowron couldn't understand why anything he said about the need of a change in mayors could produce such belly-laughs. I suspect that right there the germ was planted in his mind that he had the makings of a comic. It took him 12 years to get into fast company, and, as the best of them know, that's par for the course. I hope they still find parts for him when the old mob returns to power next month and gives him the old heave-ho.

Broadway

Metro star Jane Powell in from the Coast on a vacation.

Cynda Glen back to Paris May 2 for her annual summer sojourn.

RCA prez Frank M. Folsom back from a mild siege with the virus.

Metro Director Charles Vidor in town for a day before taking off for London and Paris.

Agent Charlie Yates recuperating from a gallbladder operation in New York Hospital.

Alfred Hitchcock in N. Y. to see "Dial M for Murder," which he's set to film in 3-D for Warner Bros.

Thomas Scherman, conductor of the Little Orchestra Society, flew to Europe yesterday (Mon.) on biz trip.

Lydia Mantle, wife of the late drama critic Burns Mantle, has her Forest Hills, L. I., home up for sale.

George T. Shupert, United Artists Television v.p., Coasted Monday (27) to confer with telepix producers.

Russell Holman, Paramount's eastern production manager, off to the Coast for a week of studio huddles.

Harry Novak, Universal-International's continental manager, in from Paris yesterday (Tues.) on the America.

RCA Victor's party for Eddie Fisher Friday night (24) at Toots Shor's one of those mass-capacity turnouts.

Hazel McCabe to London and Paris this weekend to open branches for Jules Alberti's Endorsements, Inc.

William Brandt, prexy of Brandt Theatres, named campaign chairman of the N.Y. Variety Club Foundation to Combat Epilepsy.

William Judd, of Columbia Artists Mgt., due in N. Y. today (Wed.) after a five-day biz quickie to the Coast, to see various concert artists.

Jean Carroll, tattooed lady, and Larry Rapp, Coney Island barker, holding wedding reception tomorrow (Thurs.) night at Hubert's Museum on West 42nd St.

General director Lucia Chase cocktail-partying Ballet Theatre and friends at her Park Ave. home today (Wed.), prior to troupe's departure on eight-month overseas tour.

Eva Gabor and Ilona Massey going to Miami to attend the muscular distrophy drive for funds at the McAllister Hotel, sponsored by the Independent Order of Odd Fellows, May 7.

Nick & Arnold pulled a Billy Rose with one of those easily-readable ad salutes to George White whose new revue at their Versailles marks the producer's first back-on-Broadway effort since his last "Scandals."

Mrs. Julian T. (Rose) Abeles occupying a Carlyle Hotel apartment (which was their former N.Y. home before moving to Greenwich) most of the time while the theatrical attorney is in Tokyo on a show biz legal mission.

League of Composers, in cooperation with Metropolitan Opera and City Center of Music & Drama, holding a roundtable confab on "Opera 1953: The Music and the Libretto" at Chamber Music Hall, City Center, May 6.

Dorle Jarmel, retiring as publicity director of the N. Y. Philharmonic to join her husband, Dario Soria, in his new disk venture as U. S. distrib for British Columbia releases, is going abroad with Soria May 15 for five weeks of biz and vacation combined.

Mme. Lydia Locke, onetime coloratura of the Hammerstein London Opera Co., returns to Britain for the Coronation with a tiara presented her on the occasion of a command performance. Meanwhile, she plans to sell her Westchester estate.

Duluth legit-concert promoter Jay Luryea in town Monday and yesterday (Tues.) to huddle with Triumph Productions partners Anna Sosenko and Kenneth Allen on their first fall venture, a Victor Herbert song and dance bill with Lionel Barrymore.

Sir Michael Balcon, head of Britain's Ealing Studios, who's been in the U. S. several weeks to study 3-D developments and help promote his recently completed film version of "The Cruel Sea," returns to London today (Wed.) on the Queen Mary. Also sailing are pianist Clifford Curzon and violinist Nathan Milstein, among others.

Toy tycoon Louis Marx, w.k. in show biz as President Eisenhower's No. 1 booster, took his three sons to Fort Myer, Va., headquarters of General Omar Bradley, and Time, Newsweek and Life, all in one week, published pix with their three famed godfathers. Emmett Dwight Marx has a double-featured godfather in Major General Emmett (Rosy) O'Donnell and the President; Spencer Bedell Marx's godfather is Under-Secretary of State Lt. Gen. Walter Bedell Smith; and Bradley Marshall Marx is named for General George Marshall.

Paris

Georges Ulmer into the "Moulin Rouge" show.

Borrah Minevitch back from U. S. where he spent the winter.

Margaret Biddle appointed foreign editor of Woman's Home Companion.

New Roger Ferdinand play, "Third Woman," into the Fontaine next week.

Sonja Henie and her ice revue to play the Palais De Sports here May 9 to 22.

"Carmen' to go into present repertory of Roland Petit's "Ballets de Paris" at Empire.

Tony and Eddie, after hit at London's Palladium and Colony Club, into Spivy's East Side here.

Danielle Delorme and Daniel Gelin to Spain for research on their next pic, "Blood and Light.'

Zsa Zsa Gabor and George Sanders, back from the Cannes Festival, to spend two weeks here.

Frank Sinatra to do a one-week stint in the new Lido show, "Voila," after his Coronation date in London.

Ruth Gordon to play in the Thornton Wilder play, "Merchant of Yonkers" in London late this summer.

Jan de Hartog to his Riviera home at Cap Ferrat after attending preem of his play, "Fourposter," at Michodiere.

Edith Piaf and Jacques Pils to do new Jean Cocteau playlet, "The Beautiful Indifferent One," as Part II of their recital which goes into the Marigny.

Philadelphia

By Jerry Gaghan

Tony Grant, Steel Pier showman, in Atlantic City hospital for an appendectomy.

Mark Cohen, owner of Zodiac Room, back after convalescing at Hot Springs, Ark.

Buddy De Franco, local clarinetest and bandsman, set for European tour to start July 1.

Singer Jackie Cain and pianist Roy Kral joined Charley Ventura's orch at Ventura's Open House Club (22).

Sleepy Hollow Ranch, near Pottstown, Pa., is launching night club policy, in addition to its hillbilly fare.

Thieves broke into Strongbox at PM Bar, midtown cafe, and stole $1,300, owner Stanley R. Stevens reported to police.

Raymond Rosen, RCA-Victor local distrib, left estate valued at $1,227,725, according to will probated here. Rosen died last year.

The Press Photographers Ball, in the Bellevue-Stratford (25) had as guests Victor Borge, Magda Gabor, Larry Storch, Grace Kelly, Estelle Sloan and Pierce Knox.

Ronnie Graham, currently on tour with "New Fames," will leave company in Chi in the next couple weeks to make screen test with Judy Holliday at Columbia.

Local talent is spotted in top spots this week: Four Aces, at Chubby's; Joey Bishop, at Latin Casino, and Buddy Greco, at the Rendezvous, all Philadelphia acts.

Omaha

By Glenn Trump

Gil Gray Shrine Circus returned at Hastings April 13-16.

Theatre manager Joe Damon was entered in "Friendliest Omahan" contest.

WOW-TV carried series of meat trimming exhibitions as feature of Meat Board convention here.

Macdonald Carey and Frank Fay were featured at Creighton University's Diamond Jubilee celebration.

Carl Rose reopened his York Drive-In. Other ozoners bowing were Golden Spike, Omaha; 7-T-7 at Sioux City, and Star-Lite, Chadron, Neb.

India

Uday Shankar dance group slated for two weeks at the New Globe.

Carbon copy of "Samson and Delilah" (Par), in Hindi is titled "Woman" released here.

Foreign film house, the New Elphinstone, turned to India his policy. Original idea was pull down the theatre and reconstruct as an air-conditioned house.

Madras government decided to exempt legit and other stage performances from paying entertainment tax another year starting April 1. Travel concessions also have been given dance, drama, music and circus parties traveling over 100 miles by rail.

London

Leslie Caron, currently at Cannes Film Festival, makes her first visit here next week.

Billy Daniels inked for a return date at the Palladium, opening July 6 for a fortnight.

John Schlesinger, chief of African Consolidated Theatres, planed out on a visit to New York.

James Mason, currently filming here, turned disk jockey this week on a British Broadcasting Corp. "Music With Mason."

On its return to London from Montreal, the Festival Ballet stars a new season at the Royal Festival Hall beginning July 9.

Pat Morissey, now in her fifth week at the Stork Room, invited by Ted Heath to play a Palladium Sunday concert May 24.

After a brief shuttering during court mourning, Ciro's reopened last week with Christopher Hewitt filling the cabaret spot.

Leslie Knopp, technical advisor to British exhibitors, planed to Hollywood for the SMPTE convention on 3-D which opened this week.

Robert Taylor arrived in London this week to take up his starring role in the Metro-British production, "Knights of the Round Table."

Ilya Lopert had a short London stopover for confabs with Sir Alexander Korda before going on to Paris and the Film Festival at Cannes.

Sarah Churchhill returned to London this week and is to star in one of the TV films being made by her husband, Anthony Beauchamp.

Mike Mindlin sailing on the Ile de France today (Wed.) after having completed his studio publicity chore at Shepperton on "Berlin Story" and "In Every Port."

Robert Weiss, European rep for Capitol Records, is submitting their 16m sales film, "Wanna Buy a Record?" as a documentary at this year's Venice Film Festival.

Sam Goldwyn arrived in London yesterday for a two-week stay. With him on the Elizabeth were Robert S. Wolff, RKO Radio m.d., and David E. Rose, independent producer.

Portland, Ore.

By Ray Feves

"Ice Follies" opens run at Portland Arena May 4.

Local spots getting set to sell liquor-by-the-drink starting May 4.

Joe Cappo and Jacqueline Hurley at the Clover Club for two weeks.

TV station KPTV opened its new studios and telecast the first live show last Monday (27).

Rex Raymer & Eileen Marsh, Yvonne Moray, and Mel Ody held for second week at Amato's Supper Club.

Annual Home Show closed here last Sunday (26) with stage revue including Rudy Vallee, Jack McCoy and Will Mahoney.

Freddy Martin orch set for Jantzen Beach Ballroom for one-niter next week. Frankie Carle band set to follow later in May.

Ireland

By Maxwell Sweeney

Fred Johnson, former Abbeyite, inked for Salzburg Festival.

Variety Club Tent 41 planning big Coronation show in Belfast the first week in July.

George Lodge, owner of Opera House and other Belfast theatres, sailed for combo biz-vacation trip in U. S.

James C. Fagan, prexy National Film Institute of Ireland, planed to Malta for Congress of International Catholic Cinema Office.

Finance Minister Sean McEntee has told small rural exhibitors to submit certified accounts to back up their claims that the tax bite is crippling their biz and should be reduced in next month's budget.

Las Vegas, Nev.

By Bill Willard

Van Johnson's smash at Sands doing turnaway biz every show.

Peter Lind Hayes & Mary Healy head new Sands stanza starting May 1.

Latin Quarter Revue at Desert Inn into fifth week and still capacity.

Marge & Gower Champion into the Flamingo for two weeks opening April 30.

Liberace returns for 12th date in four years at Last Frontier, with Phil Foster on same bill.

Gordon Jenkins preems his nitery showing of "Manhattan Towers" at Thunderbird opening April 30.

Walter Winchell and Bob Hope in prologue to Desert Inn's "Tournament of Champions" staged putting contest; won by Hope and refereed by Phil Harris.

Gregory Ratoff-Susan Zanuck preem at El Rancho Vegas (20) found 20th-Fox exec Darryl Zanuck hosting table including Marlene Dietrich, Bryan Foy, the Charlie Feldmans, Peter Lawford, Lou Irwin and Billy Daniel.

Variety Club Tent 39 annual induction dinner at the Sahara raised over $12,000 to aid Variety's School for Special Education, with Walter Winchell made life member of local org and all Strip toppers showing for a three-hour show.

Special showing of "Miracle of Our Lady of Fatima" for St. James parish benefit boosted by unexpected arrival of Danny Thomas, Dick Powell, June Allyson and Edgar Bergen, to augment special show with Susan Whitney, Jimmy Boyd, Eddie Bracken, Anne Jeffreys & Bob Sterling, Nelson Eddy and Joe Breen, Jr.

San Francisco

By Ted Friend

Bill Bendix doing the Seven Hills.

Jerry Zigmond in for "House of Wax" opening.

Chubby Jackson and Bill Harris Sextet into Blackhawk.

The Herb Caens back from quickie New York looksee.

Mary Livingston and daughter Joan, latter a Stanford student, visiting Jack Benny during vaude run here.

Harry Zevin, Harry Davies, Jack Present, Joe Moss and Bob Hector turning sidewalk in front of the Alcazar into roadshow Shubert Alley.

Berlin

By Hans Hoehn

Circus Mikkenie here with Sabu.

DEFA plans to make a film version of Goethe's "Faust."

"Sauerbrach," biopic on Germany's famous surgeon, has O.E. Hasse playing the title role.

Berlin's Mayor Ernst Reuter invited Eric Johnston to attend the forthcoming Berlin Film Festival.

Jaester Naefe, German film star, returned from Italy. Her next film is "Prisoner of a Dream," with Rossano Brazzi.

Berlin students protested against the Sartre film, "La Respecteuse Prostitute," claiming the author was a Communist.

"The Merry Widow" from Hamburg's Operetta Theatre was the first operetta to be televised by NWDR, North West German Radio Station.

U.S. pix currently running at preem houses include "Singin' in Rain" (M-G), "Payment on Demand" (RKO), "Razor's Edge" (20th), "Carson City" (WB), "Western Pacific Agent" (Lip), "Tower of London" (U), "Narrow Margin" (RKO), "Sirocco" (Col) and "Tarzan and Slave Girl" (RKO).

Tokyo

By Richard H. Larsh

"Niagara" (20th) garnered $472 at its paid preem. House was 72% filled at 55c. per.

Herbert Tonks, Universal International Far Eastern general manager, in for huddles on 3-D.

Miss Giuliarna Stramigiolil, prexy of Italian Film Corp. in Tokyo, back from Italian visit.

French chanteuse Damia due here April 29 for three-week recital tour sponsored by Yomiuri Shimbun.

Nagamasa Kawakita, Towa Films prexy, back from France with news that a group of French film figures will visit Japan this fall.

Nola Pardi, Afro-Cuban dancer, appearing at Nichigeki Music Hall after appearances in Bangkok. She is working her way back to San Francisco home after appearances in Europe.

Players Inc., Catholic University professional Shakespearian troupe, arrived for tour of service installations in Japan and Korea. This is second trip to Far East for group which includes 10 men and four women.

Copenhagen

By Victor Skaarup

Danish-born Dutch bandleader Boyd Bachman in for two weeks at the Nygade Theatre.

Ib Schonberg will produce the Circus Revue this summer. The late Oscar Holst started this revue 15 years ago.

Danes going to Sweden by ferry to see "Limelight" (UA), which will not be shown in Denmark while the 30% rental top exists.

"Dial M for Murder" will follow Shaw's "Millionairess" into Frederiksberg Theatre after four good months, marking Lily Broberg's debut as actress-manager.

Hollywood

Susan Hayward planed in from Europe.

Edward Nassour laid up with throat trouble.

Walter Pidgeon back from Washington and N.Y.

Edward Everett Horton planed to New Orleans.

Ray Milland bought a beach house in Balboa.

Ronald Reagan will emcee Silver Spurs Awards in Reno.

Frank King left for Germany to produce "The Carnival Story."

Mickey Spillane in from the east for huddles with Victor Saville.

C. Bruce Newbery in from N. Y. for confabs with Herbert J. Yates.

Charles Stevens playing his 400th Indian role in "Rope's End."

Lauren Bacall planed out for England to join Humphrey Bogart.

Raymond and Frances Hatton heading for the Coronation in London.

Lois Butler broke in her new nitery act at Long Beach Veterans Hospital.

Tex Williams staging a benefit show for the Shriners' Children's Hospital Fund.

Corinne Calvet to Kansas City for world preem of Nat Holt's "Pony Express."

James R. Grainger left for N.Y. with stopovers planned for Dallas and New Orleans.

Cecil B. DeMille returned from Washington after huddles with State Department.

Philip Tonge celebrated his 50th year as an actor on "Elephant Walk" set at 20th-Fox.

Coleen Gray and Touch Conners to Moscow, Idaho, for Treasury Department Bond Drive.

Milton Gunzburg spoke on Natural Vision before the Motion Picture Industry Council.

Edward Arnold will emcee Eagle Scouts dinner in Van Nuys.

Montgomery Clift will sub for Gary Cooper in acceptance of the Silver Spurs Award in Reno.

Sol Lesser moved his staff into new offices, former headquarters of Charles Boyer's French Foundation.

Darryl Zanuck hosted James Francis Cardinal McIntyre at screening of footage from "The Robe."

George Lodge inspecting Paramount's all-purpose screen for possible installation in his theatres in Ireland.

Chicago

Sally Rand starred at the Rialto this week.

Reuben Rabinowitch in ahead of "Pal Joey."

"Dial M for Murder" passed 100th performance last week.

Sir Michael Balconn weekend visitor with the British consul.

Lauritz Melchior in for a concert with Lake Shore Club chorus.

Dave Tannen, after finishing his Edgewater Beach Hotel stint, off to Havana for a siesta.

Jule Styne making rounds of the radio and TV stations plus the papers to plug "Pal Joey."

Bill Balaban, son of John Balaban, head of Balaban & Katz, back after two years of service in the Far Eastern command.

Joe Kaufman, head of Cinerama theatre operations, in for long-awaited signing for new medium with Palace Theatre officials. Starts about July 15.

Pittsburgh

By Hal V. Cohen

Publicist Ken Hoel and his wife celebrated 27th wedding anni.

Jackie Kahane featured at Copa this week where Dolores Hawkins is topper.

Bernie Armstrongs planed to Miami to buy a home; moving there in June.

Bill Penn replaced Richard Cleary in cast of "Stalag 17" last week at Nixon.

Jackie Heller sailing next month on Holland-America line's Ryndam Coronation Cruise.

T. C. Jones back at Carnival Lounge again and reunited on same bill with Mickey Mercer.

Ted Lewis launched his 40-week tour Monday night (27) with two-week engagement at Horizon Room.

John Harris to Hollywood and won't be back until June when John, Jr., graduates from Central Catholic High.

Will Jason, TV and film director, here with family for short visit with his sister, Mrs. Moe Silver, wife of WB biggie.

Vladimir Bakaleinikoff, recovering on Coast from serious illness, and his wife have taken a house at Malibu for summer.

Jules Green, who quit WB here several years ago to join Jimmy Saphier, leaving latter's agency to open his own in New York.

Literati

Continued from page 76

this volume hoping that she may be right. *Dowling.*

Met Opera Going-Over

Probably the most important longhair book of the season is Irving Kolodin's "Story of the Metropolitan Opera" (Knopf; $7.50), a 600-page candid, critical history of the Met from its beginnings in 1883 to 1950, when Rudolf Bing came in as manager. Tome is an amazing compendium of research, fact, study and comment, for a trenchant though witty; authoritative but anecdotal and highly readable, account of America's No. 1 lyric theatre.

The bite is there with the sparkle. It isn't an altogether pretty story Kolodin sometimes tells. The onetime N. Y. Sun music critic, now with the Saturday Review, divides his story into sections; patrons and purposes; house and home; operas and artists. In the first segment, he tears society apart, the society that used opera for a toy, shunning any artistic (or financial) responsibilities. (The bitter jibes that sometimes seem overdone are obviously deserved). The second part has hitherto unrevealed, fascinating discussion of financial matters. Final portion (500 of the 600 pages) is a highly-detailed, thorough and acutely-professional account of operas and performers, from the start down to today.

Kolodin did an earlier survey of the Met a dozen or so years ago. This is more comprehensive and complete. It's altogether fascinating. *Bron.*

Dr. Sockman's Anni Tome

Dr. Ralph W. Sockman, celebrating his 35th year as pastor of New York's Christ Church and 25th year as speaker on NBC's "National Radio Pulpit," has written a new book, "How to Believe," which Doubleday will publish May 28.

Dr. Sockman's new book, his 15th published, gives interpretation of the Apostles' Creed for the modern average layman.

'Prince Bart'

"Prince Bart" (Farrar, Straus & Young; $3.95), by former film scripter-producer Jay Richard Kennedy, is a novel written in a kind of dirty-shirt prose about a Hollywood star thinly patterned after John Barrymore. When it isn't sneering at Hollywood's mores, the plot moves quickly—that is to say, quickly from one starlet's boudoir to the next, to the point where it achieves the impossible of making sex a profound bore.

Book's phony "inside Hollywood" vulgarity should transform it into paydirt on the bestseller lists, but its chances in films or legit are as flimsy as the chemises covering its Hollywood doxies. *Rask.*

'Viva Vegas'

Paul Ralli, former leading man for Marion Davies and Mae West, later part of the law enforcement arm of Las Vegas, has done a book on the resort called "Viva Vegas." He is an attorney there, specializing in divorces.

Ralli is a Greek from Cyprus and had stage experience in London and New York before heading for Hollywood, where he did "Married in Hollywood" for Fox and "Show People" for M-G.

House-Warven, Hollywood, is publishing.

Radio-TV Baseball Manual

So widespread and so much a part of the American (and baseball) scene has radio and television coverage of baseball become, that at long last there's a special manual out on the subject, "Radio & TV Baseball—The Major League Handbook" (A. S. Barnes; 50c). Written and edited by Hy Turkin, sportswriter for the New York Daily News, it should prove of inestimable value to tradesters. It's an excellent guide for home viewing and listening.

Book lists stations, TV and radio, carrying the games of each major league club, along with announcers and their biographies. In addition, it lists the roster (and uniform numbers, for TV viewers) of all the players, along with info on the stars and statistics on the ballparks. There's a section on last year's World Series and All-Star Game, some picture highlights of last year, and an introduction on how to watch and listen to ballgames.

Turkin is no novice at these baseball handbooks, and his craft and knowledge are in evidence all the way through. More remarkable is his listing of radio and television stations for the (now) Milwaukee Braves and the St. Louis Browns, whose radio-TV commitments weren't made till the last minute. His working press status enabled him to track down and include last-minute changes in this respect. Only drawback to the manual is its failure to list sponsors of the broadcasts. Inclusion of this information would make it even more invaluable to the broadcasting-advertising trade. *Chan.*

Irish War on Pulps

The Irish Censorship Board's war on pulp magazines continues with the banning of Detective Police Cases and True-Life Crime Stories, on the grounds that they have devoted an unduly large proportion of space to matter about crime.

Pix, Burles and five other mags have been banned for having published matter rated indecent or obscene by the censors.

Canadian Longhair Orchs

Financial aspects of Canadian, and some United States, longhair orchestras are dealt with in Canadian Business, official magazine of Canadian Chamber of Commerce, April issue.

Article by Virginia Brass, titled "Music Is Big Business," includes a table showing figures for some Canadian and U.S. orchestras for the 1951-52 season arranged according to deficit as a percentage of gross expenditure. Detroit topped the list with 58%; Montreal was in the cellar with 9.9%.

CHATTER

TV Guide to debut a Cleveland edition May 20.

Jay Dratler sold "The Fabulous Oliver Chantry" to Esquire mag.

Bob Hope will follow Bing Crosby with a biography in Satevepost.

Dan Mich, McCall's editor, in Hollywood contacting Coast writers.

Eugenia Bedell is in Action Comics this month with a history of hats.

Joseph Wechsberg has profiled Irving Hoffman for the August Esquire.

Chester Morrison in Hollywood to round up a story about 3-D for Look mag.

Jay Dratler's novel, "Dream of A Woman," bought by Redbook for September.

Ed Wiener lecturing on public relations at New York U. next Tuesday (5).

Lee E. Wells' latest novel, "Desert Passage," will be published in June by Ballantine.

Harry Essex's new novel, "Take It From Here," will be published by Little, Brown & Co.

Satevepost bought Romer Grey's "As I Remember Him," the story of his father, Zane Grey.

Malcolm Stuart Boylan's "Gold Pencil," a novel about Hollywood, hits the bookstands this week.

Julian Miller, formerly associate editor of Good Housekeeping, now an editor at the Vanguard Press.

John Bowman's historical novel, "Aisle of Demons," hits the bookstands this week as a Dial publication.

Random House will reissue James A. Michener's "Return to Paradise" to coincide with release of the film version.

Pocket Books, Inc., publishing a small edition of H. G. Wells' "War of the Worlds," to hook up with the Paramount picture.

Hillman Periodicals publishing in late summer a TV fan magazine, edited by Richard Heller. It's full-size, with slick format.

Bobbs-Merrill will publish "Directing the Play," a sourcebook on stagecraft edited by Toby Cole and Helen Krich Chinoy, May 13.

Langston Hughes' novel, "Simple Takes A Wife," will be published by Simon & Schuster May 18, in a special paper-cover $1.95 edition.

Reginald Whitley rounded up interviews on the Coast with Frank Lovejoy, Gordon Douglas and Pev Marley for the London Daily Mirror.

First novel by Albert Johnston, "Pablo's Mountain," will be published by Crown May 2. He is eastern story editor for Columbia Pictures.

Lionel M. Bishop, with Cosmopolitan magazine since 1927 and for the last nine years its advertising manager, has been made publisher.

Clifford Hanley, Scot scribe, scripted 30-minute documentary about Scotland, broadcast from Glasgow over Radio Basle, Switzerland.

John del Valle resigned as editor of TV Family, eastern weekly, and returned to Hollywood, where he was formerly ad-pub director for Nat Holt.

Thornton Wilder, novelist-playwright who is the State Dept.'s delegate to the UNESCO international conference of arts, returned from Europe yesterday (Tues.) on the America.

Harry Shaw, formerly with Harper & Bros. and more recently with Tupper & Love, Inc., Atlanta, joining E. P. Dutton's editorial staff May 11 in capacity of a senior editor.

Walt Kelly negotiating deal on transforming of his Post-Hall Syndicated comic-strip, "Pogo," into an animated film, huddling with both Walt Disney and Stephen Bosustow of United Productions of America.

May issue of Coronet pays tribute to TV, with pieces on Jackie Gleason, and "The Perry Como Story," and a picture spread on "Studio One." Also shorts by Kate Smith, Ted Malone, Robert Q. Lewis and Garry Moore.

Anatole Chujoy and P. W. Manchester, editor and managing editor, respectively, of Dance News, in Ottawa all this week, covering the annual Canadian Ballet Festival. Chujoy also giving two lectures there in connection with the fest.

A biography of Serge Prokofieff has just been completed by N. Y. World-Telegram music critic Louis Biancolli. Written especially for radio members of the N. Y. Philharmonic-Symphony Society, booklet is called "Prokofieff and His Orchestral Music."

Ruth Mitchell, author of recently published book about Gen. Billy Mitchell, "My Brother Bill," mulling film bids, with proposed bio pic to be scripted by Art Cohn. Negotiations being handled by George Bye, who agented sale of Lindbergh story to Satevepost.

Plays Abroad

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Broadway Crazy

ept direction. U.S. terpers Edward Lane, James Fields, Leona, and Alex Young, with an assist by Italian Gilda Marino, do well with their end of the show, while the Roman New Orleans Band, spotted in two numbers, seems completely wasted.

Songs by Pasquale Fucilli are listenable, with a special, "Besame, Carmen," standing out. Music also is original, rare for present-day Italo reviews. Sets and costumes are okay for the moderate-budget range. *Hawk.*

Napoleon in New Orleans

Zurich, April 7.

Schauspielhaus production of comedy in eight scenes by Georg Kaiser. Directed by Kurt Hirschfeld. Sets, Teo Otto; technical direction, Ferdinand Lange; lighting, Walter Gross. At Schauspielhaus, Zurich.

Hector Dergan ..... Heinz Woester
Gloria Dergan ..... Anneliese Betschart
Carotte ..... Gustav Knuth
Quatresous ..... Hans-Helmuth Dickow
Youyou ..... Hans Putz
Polly ..... Elisabeth Hoebarth
Pepa ..... Lilian Westphal

This is a posthumous opus by once-famous German playwright Georg Kaiser, who died 1945 in Ascona, Switzerland, in exile. In an effort to revive his fading memory for a new generation unfamiliar with his post-World War I celebrity, this tragic-comedy was recently world-preemed at Duesseldorf, Germany, which is now followed by the Zurich performance. However, it looks like a fruitless effort.

"Napoleon" is a weak, unconvincing piece of playwriting, sooner forgotten than seen. In no way does it measure up to expectations, neither psychologically nor dramatically, nor does it ever come to life. Bringing it out into the open was a mistake, and U. S. chances are zero despite American locale of the story.

The plot concerns a daydreaming French baron in New Orleans who lives with his daughter in a world of his own. This world consists of collecting all possible souvenirs of Napoleon who, at that time, is already in his St. Helena exile. These souvenirs, however, are all fakes delivered by a gang of crooks who have found a ready-made sucker in the baron, a man whose one and only idol is the Emperor. He suddenly gets the crazy idea of freeing Napoleon, bringing him to New Orleans, and substituting at St. Helena a man willing to sacrifice himself.

The gang decides to make this come true.

Schauspielhaus performance, directed, as the Duesseldorf world-preem, by Kurt Hirschfeld, helps to overcome, at times at least, the poor material. Excellent portrayals are delivered by Hans Putz as the false Napoleon, and Gustav Knuth and Hans-Helmuth Dickow as two other members of the gang. Rest of the cast is equally satisfactory. Teo Otto's two sets are good, and special credit is due to Walter Gross' excellent lighting, especially in the last scene. *Mezo.*

TV Helps, Hurts Gab Circuit

Continued from page 1

his accent has the modern chautauqua biz been thrown into such a ferment. With the exception of Eleanor Roosevelt (who still commands the current top of $2,000), TV has cut down the demands for the $1,000-and-over literary hotshots; the impresarios did their biggest trade with the $300-per-engagement standards.

Because of the prevalence of TV forums, pundits addicted to inflammation of the vowels were urged to trim their verbosity and devote more time to letting the customers answer back in audience question sessions. Bluebloods, once a drug on the market since Grand Duchess Marie of Russia and the Ranee of Sarawak began to milk the trade, were cashing in again. Princess Ileana of Romania was in circulation, and there was a brisk demand for Sir Osbert and Dr. Edith Sitwell, if and when they were available. TV still boasts no crowned heads, of course. Since video also permits no color film as yet, gabbers of the Pago Pago-Burton Holmes school with their films of faraway lands continued to thrive in the hinterlands, and French underseas explorer Capt. Jacques-Yves Cousteau was flourishing with his pic, "Menfish of the Deep."

Whether singing the blues or the boy-oh-boy, due to the encroaching influence of the competitive medium, impresarios this week were losing no time booking ahead for the fall season that tees off in September. They're being led by the tycoon booker of the gab biz, William Colston Leigh, who tomorrow (Thursday), in the Barbizon Plaza, N. Y., will run a dozen of his 100 clients through their lecturing paces in a sample audition before 200 women's club representatives.

Leigh Laughs Off TV

Leigh, who reputedly grosses $2,000,000 a year from the over 15,000 service clubs and colleges he caters to across the nation ("I ain't saying," he says of his take), isn't too worried about TV's infiltration. He found that business in the closing season was "very good," and laughed off the Cassandras by saying, "When radio was first introduced the same skeptics claimed it would kill off the lecture trade. Instead, radio promoted the reputations of some of my star clients, including Cecil Brown, Robert St. John, George V. Denny, Jr., and John W. Vandercook."

Chief complaint the 50%er raised against TV was that its long rehearsal periods reduced the availability of some of his gabbers (like Basil Rathbone), who were committed to special video programs. However, TV appearances had enhanced many of his other clients' reputations, by whetting the appetite of viewers to savor more of their personalities.

Among his gabbers whose salability has been hypoed by TV are Arthur Treacher, on many of the "Philco Playhouse" programs; Virgilia Peterson, moderator of DuMont's "Author Meets the Critics;" Ivan T. Sanderson, the video zoologist; Dr. David Dressler, the criminologist whose "Parole Chief" book has been dramatized on the "Goodyear Playhouse;" Richard L. Tobin, the TV news analyst; composer-orchster Meredith Willson, whose Tallulah Bankhead and quiz telecasts have made him a celeb, and novelist Merle Miller, a perennial TV panel participator.

The Literati Set

Loretta Reidy, manager of the 46-year-old Keedick Lee bureau, maintained that the bulk of the 50 gabbers in her stable had already achieved reputations, largely in journalism and literature, like Norman Cousins of the Saturday Review, William Laurence of the N. Y. Times, and Mrs. Alan Kirk, author of "Postmarked Moscow." However, there was no doubt that TV had hypoed interest in such literati names as Alistair Cooke, the CBS-TV "Omnibus" conferencier; Bennett Cerf, the "What's My Line?" panelist; Marguerite Higgins, the video war correspondent, and Quentin Reynolds, the TV master of all trades.

William Wachs, topper for Programs & Lectures, Inc., found that, while radio was continuing to build up gabbers, TV was simply a threat. "Television has cut sharply into the lecture trade," he said. "People, seated beside their sets in the parlor, are becoming satiated with talk. They haven't as much of an inducement to pay to go to a hall and sit through more of it." Among his clients, John J. Anthony, the radio soother of bleeding hearts, and Estelle M. Sternberger, commentator on world affairs over WLIB, N. Y., had been boosted by AM.

Louise Eaton, partner of the Pearson & Eaton bureau, expounded the notion that both AM and TV, as reputation promoters, helped gild the lily. "Both media," she said, "serve as a preliminary audition. They give the customers an impression of the voice and personality of our clients."

Those enhanced by air appearances in her stable include John K. M. McCaffrey, the WNBT, N. Y., newscaster; Gayelord Hauser, TV exponent of blackstrap molasses and yogurt; Dr. Ralph W. Sockman, Sunday preacher on NBC's "Radio Pulpit;" Dr. Bernard Iddings Bell, U. of Chicago TV educator; Tom Scott, folk balladeer on both AM and TV, and Lisa Sergio, commentator on WQXR, N. Y., for the past seven years.

No Threat Yet

The thinking among several of the impresarios is that TV forums haven't proved an absolute threat as yet, because the speakers can't become as profound or as controversial as they can on the chautauqua trail. Thus far, no video pundit has stirred the tempests that Rupert Hughes, the writer, once did when, in Town Hall, N. Y., he called George Washington a dissolute, gambling, whiskey distiller; or when Dr. Morris Fishbein caused 64 members of a women's club to resign when he said their husbands came under his definition of charlatans; or when Edgar Lee Masters began a lecture in Des Moines by saying, "As I stand here and look down into your ignorant and stupid faces . . ." Nor, it's claimed, can the video panelists inject the excitement that Walter Duranty (pro) and H. R. Knickerbocker (con) have done when debating as a team on the question, "Can Russia Be Part of One World?"

Edna Giesen, executive veepee of Columbia Lecture Bureau, believes the sense of active participation has only been found in such AM-TV shows as "Town Meeting of the Air," and her clients, including Herbert Philbrick, Hodding Carter, and Arthur Schlesinger, Jr., have been enhanced by appearing on that forum. TV has also helped such others in her stable as Dr. Roy K. Marshall, who does the science commercials for the Ford video stanzas; Sigmund Rothschild, art appraiser on DuMont's Thursday "Treasure Hunt," and veep Alben Barkley.

Jack Siegel, manager of Artists & Speakers Bureau, maintains that TV's most salutary effect has been in raising the standards of the lecture circuit, and in giving a break to young chautauqua talent.

Alert for Gimmicks

The one overall effect that tele has exerted on the gabbers is to make them more concerned with visual gimmicks. Nowadays, naturalist Capt. C. W. R. Knight has become a lecture clicko by the expedient of letting his trained eagle, Mr. Ramshaw, swoop over the heads of his audience, and South American traveler Herbert Lanks brings the crowd to startled attention by twirling an Argentine bullwhip above his head like a pampas gaucho, whipping off his belt, and exclaiming, "This belt was worn by the biggest boa constrictor I've ever met."

Stage readings, on the order of Emlyn Williams' solo emoting of Dickens' "Bleak House," the Tyrone Power troupe's presentation of "John Brown's Body," and the Charles Laughton quartet's recitation of the Don Juan scene from Shaw's "Man and Superman," have paid off in the last couple of seasons. However, the lecture impresarios consider these podium performances theatrical ventures, and by and large do not handle them.

OBITUARIES

PETER DE ROSE

Peter De Rose, 57, pop composer, died April 23 in New York. Besides writing such tunes as "Deep Purple" and "Wagon Wheels," he had performed on radio from 1923-1939 with May Singhi Breen, professionally known as "The Ukulele Lady." They were billed as "The Sweethearts of the Air" and were married during show's 16-year run.

De Rose began his musical career as a stock clerk for publishing firms, later advancing to pianist and songwriter. His first tune was "When You're Gone I Won't Forget," which sold several thousand copies.

De Rose recently wrote the music for a new operetta, "Counter Melody," with libretto by Otto Harbach, former prexy of the American Society of Composers, Authors and Publishers. He had also done the score for the film "About Face," released last year by Warner Bros.

Originally written in 1933 as a piano solo, "Deep Purple," was augmented with lyrics by Mitchell Parish in 1939. "Wagon Wheels" was written in 1931 with late Billy Hill penning the lyrics. Among other tunes turned out by De Rose, are "Tiger Rose," "When Your Hair Has Turned to Silver," "Somewhere in Old Wyoming," "Muddy Water," "Somebody Loves You," "Rain," "Oregon Trail," "Lilacs in the Rain" and "Have You Ever Been Lonely?"

De Rose did music for such Broadway shows as "Burlesque," "Broadway to Paris," "Yes, Yes, Yvette," Earl Carroll's "Vanities" and "Icecapades of 1941." He was a member of ASCAP and the Songwriters Protective Assn.

Wife, an adopted daughter, three brothers and three sisters survive.

HARRY JOLSON

Harry Jolson, 71, vet vaudevillian and elder brother of the late Al Jolson, died April 26 in Hollywood of arteriosclerosis. In show biz for over 50 years, he had preceded his brother as an entertainer. Around the turn of the century they were teamed together in a vaude act.

In 1904 the turn became Jolson, Palmer and Jolson, with Palmer, a paralytic, working from a wheelchair. Palmer's death in 1906 resulted in the act breaking up with both Jolsons going out as singles.

Jolson resumed association with his younger brother in later years as agent for him and his wife, Ruby Keeler. This arrangement, however, didn't work out, with Harry exiting and filing a lawsuit, alleging that his brother owed him money. The suit later was dropped.

When Al Jolson scored a success in Warner's "The Jazz Singer," his older brother was signed by a rival film company but never made a pic. Of the $3,000,000 estate left by Al at the time of his death, Harry received $10,000. Harry had been ill for some time and recently underwent leg amputation.

Wife and two adopted children survive.

RIAN JAMES

Rian James, 53, author-scenarist-playwright, died April 26 in Newport Beach, Cal., after a four-month illness. Author of 17 books, he had also written over 20 plays and scenarios and had collaborated on numerous other works.

James' film output included "Forty-second Street," "Helldorado," "Submarine Patrol," "Down Argentine Way," "The Housekeeper's Daughter," "Broadway Limited" and "Whispering City." The films "Parachute Jumper," "Hat Check Girl" and "Love Is a Racket" were based on his novels. Starting his writing career as a columnist with The Brooklyn Eagle, James had also been a producer-director. In addition, he had appeared in vaude.

Wife and two children survive.

J. W. (JESS) ALTMILLER

Julius W. (Jess) Aitmiller, owner of the Ogden Inn, in Delaware County, Pa., former orch conductor and novelty drummer, died April 24 in Chester (Pa.) Hospital after being stricken with a heart attack while driving through that city.

Altmiller was featured drummer at the Fox Theatre, Philly, for 17 years. During the late '30s he led a 60-piece band at industrial and other events. He was noted at the Fox for trick percusion instruments he "invented," among which were auto brake drums, auto glass and the stunt of tearing a piece of linen in time to the score. A native of Hazleton, Pa., he played under Stokowski, Sousa and Victor Herbert.

Wife and son survive.

WILLIAM J. MOSER

William J. (Mike) Moser, 37, television producer, and his secretary, Mrs. Toni Slott, 31, were instantly killed April 23 while crossing a street in Los Angeles. They were returning to the ABC television studio after attending a meeting of the United Cerebral Palsy Association of which Moser was an officer.

Moser was producer of "Space Patrol," which he originated March 9, 1950. He was a freelance writer for radio and motion pictures from 1936 to 1941, when he joined the Navy as a flyer and got the idea for "Space Patrol."

Wife, Helen, and his parents, survive. Mrs. Slott leaves her three-year-old son and her mother.

JOHN J. BOWEN

John J. (Jack) Bowen, 61, vet Metro sales staffer, died April 25 in New York. He joined the Goldwyn Co. as a booker in 1919 and was made a salesman four years later, continuing in that capacity when Goldwyn merged with Loew's in 1924.

In 1928 Bowen was promoted to Loew's N. Y. sales manager and in 1941 to district manager in charge of the N. Y. and New Jersey territories. In 1951 he was given a special sales assignment in the metropolitan N. Y. area which he held until his death.

Wife and three sisters survive.

HERMAN M. KAHN

Herman M. Kahn, 58, onetime vaude performer, died April 24 in New York. Prior to entering the insurance business 30 years ago, he had played the Keith circuit as part of a song and dance team.

While serving in the Army during World War I, Kahn was a member of the Argonne Players, a group of divisional entertainers, who performed for other soldiers in rest camps.

Wife, son, three brothers and four sisters survive.

JOSEPH LYMAN

Joseph Lyman, 63, owner of the Princess Theatre, White Hall, Ill., died of a cerebral hemorrhage at his home there April 16. A vet exhib, Lyman started his career as a projectionist at the Princess in 1914 and later bought the house.

Two daughters survive.

JOE FERRIE

Joe Ferrie, 55, musician, music publisher and band agent, died in Lambeth Hospital, London, April 20 from bronchial pneumonia.

One of the country's leading trombonists, Ferrie played with the combos of Billy Cotton, Roy Fox, Lew Stone and Geraldo before leaving that activity 18 months ago to start Maxim Productions.

REGINALD PURDELL

Reginald Purdell, 56, legit-film-TV actor, died April 22 in a London hospital after a long illness. In 1914 he was seen in N.Y. at the Garrick Theatre in "The Dear Fool." He appeared at the Garrick Theatre, London, in "Cyrano de Bergerac" and from 1922-24 toured Australia.

Films he appeared in included "The Middle Watch," "Congress Dances," "Up to the Neck," "The Old Curiosity Shop," "What's in a Name" and "Key to Harmony."

FRED KRAMER

Fred Kramer, 35, chief of TV and radio promotion for CBS on the Coast, died of a heart attack April 21 at his home in Sierra Madre, Cal. He had been with CBS for nine years.

Wife and two stepchildren survive.

EMMETT C. KING

Emmett C. King, 87, retired stage, screen and radio actor, died April 21 at the Motion Picture Country House on the Coast. He had been in retirement for 10 years.

Three sisters and a brother survive.

P. L. McCANN

P. L. McCann, 49, playwright, producer, actor and broadcaster, died in Dublin April 16. He was a former Abbey Theatre player but wrote and played mostly for radio.

Survived by his wife, Veronica Keary, former lead soprano with Dublin Opera Co., and two daughters.

MRS. MARIE P. CONNOR

Mrs. Marie Pettes Connor, 74, legit-vaude-radio actress, died April 26 in New York. Among plays in which she appeared were "Mrs. Warren's Profession," "The Pearl of Great Prize," "The Royal Family," "Subway Express," "Amourette" and "Swing Your Lady" and "Artists and Models of 1923."

JOHN E. HAUSER

John E. Hauser, 71, stage manager of Loew's Poli Theatre, Worcester, Mass., was found dead in a backstage room of the theatre April 25.

He joined Poli's Plaza in 1912, transferred to Poli's Elm Street when it was opened in 1913 and to Loew's Poli when it was opened in 1926.

HOMER MARVEL

Homer Marvel, 60, who retired two years ago as city manager for Fox Midwest Theatres, died at his home in Mount Vernon, Ill., April 15. He managed a house in Mount Vernon for the Yemm & Hayes circuit before it was sold to Fox Midwest.

Wife and daughter survive.

HARRY SPINGLER

Harry Spingler, 63, member of Columbia's casting department, died of a lung ailment April 22 at the Motion Picture Country Home on the Coast. He had been with the studio 11 years. Before that he had been an actor and an agent.

His wife survives.

DONALD J. LYNN

Donald J. Lynn, 48, secretary-manager of the Ottawa Federation of Musicians for the past 10 years, died April 23 in Ottawa shortly after collapsing at the Federation offices.

Wife and two children survive.

Celia Gore, 73, wife of Michael Gore, onetime head of West Coast Theatres, died April 23 in Los Angeles. In addition to her husband, two brothers, Jay and Sam Paley, a daughter, Mrs. Harry M. Sugarman, and a granddaughter, Mrs. Jason Bernie, survive.

Charles E. Snyder, 65, long-time Pittsburgh theatre manager, died April 9 in that city. He had served under the late Richard A. Rowland and the late Paul R. Jones at the Colonial and Rowland theatres in the old Rowland-Clark circuit days.

Charles E. Evans, 86, retired motion picture technician, died April 21 in Hollywood.

Bronislaw Von Pozniak, 66, concert pianist and composer, died in the Soviet zone city of Halle, Berlin, it was disclosed April 25 by the East German newspaper Neue Zeit.

John E. (Scotty) Jordan, 60, yet member of the St. Louis Theatrical Brotherhood, Local No. 6, died April 17 at his home there. In recent years he had been employed at the Fox Theatre. His wife, a son and daughter survive.

Forest W. Monroe, 67, business manager and tax consultant for motion picture executives, died April 24 in Hollywod after a heart attack.

Daughter, 30, of Carl H. Schwyn, owner of the Schwyn circuit, Bowling Green, O., died April 21 in Cygnet, O.

Charles McCann, 81, retired stage carpenter who had worked for 30 years at the Victory Theatre, Dayton, O., died April 23 in Dayton. Wife and daughter survive.

Helen Field Fisher, 77, for 27 years the "Flower Lady" of station KFNF, Shenandoah, Ia., died April 24 in Shenandoah.

Edwin L. Guthman, 49, president of E. I. Guthman & Co., Inc., radio and television parts manufacturers, died April 24 in Chicago.

Parker H. Woods, 77, a member of the board of the Municipal Theatre Assn., sponsor of alfresco entertainment in the Forest Park Playhouse, St. Louis, died April 18 in that city.

Dr. John T. Wolmut, 52, director of the Chicago Musical College's opera workshop, died in Chicago April 22. He was also stage director of two opera festivals in Milwaukee.

Vercoe Hayes, 84, pioneer of summer concert parties and pierrot troupes and one of the first in the U.K. to tour films, died in Birmingham, England, April 10.

Father of Paul Beondi, who owns Blue Moon nitery in Pittsburgh, died in that city April 22.

William J. Stryker, 60, Paramount grip for 25 years, died April 18 at the Sawtelle (Cal.) Veterans Hospital.

Father, 82, of John L. Scott, Los Angeles Times drama critic, died April 24 in Los Angeles.

MARRIAGES

Sally M. Burch to Lyman Smith, Los Angeles. April 22. He's general manager of Dick Smith Advertising Agency.

Anita Blanch to Guillermo Diez de Garci, Mexico City, recently. Bride is an actress; he's an advertising exec.

Patricia Patten to George E. Judd, Jr., Boston, April 18. He's exec with Columbia Artists Mgt.

Julie Rufford to Paul Wood, Liverpool, April 10. Both are members of the British touring company of "Kiss Me Kate."

Rusty Cooper to Roger Strouse, April 24, New York. Bride is with Wyatt & Schuebel, radio-TV packagers; groom is a production manager at CBS Radio.

Claude Godard to John G. Flynn, Hollywood, April 18. Bride was Miss France in the "Miss Universe" beauty contest; he's a film editor at KHJ-TV.

Julia Parker to Paul Collins, April 18, Winchester, Va. Bride is on staff of Pittsburgh Playhouse.

Lisa Howard to Walter Lowendahl, N.Y., April 1. Bride is an actress; he's a Transfilm, Inc., veepee.

BIRTHS

Mr. and Mrs. Tom Gleba, son, Columbus, April 23. Parents are WBNS-TV performers.

Mr. and Mrs. Bill Rapp, daughter, Los Angeles, April 19. Father is a TV director.

Mr. and Mrs. Esco LaRue, daughter, Pittsburgh, April 17. Father and mother (latter is juggler Trixie) are both in "Ice Capades."

Mr. and Mrs. Nicholas Stern, son, New York, April 15. Mother is the former Joanne Melniker, ex-radio-tele editor of Look magazine; father is in NBC production department.

Mr. and Mrs. Lee Richards, son, Easton, Pa., April 16. Father is a magician, formerly with the Blackstone Magic Show.

Mr. and Mrs. Ben Freedman, daughter, Hollywood, April 21. Father is a TV writer.

Mr. and Mrs. Paul Jaulus, daughter, New York, April 21. Father is pressagent with General Artists Corp.

Mr. and Mrs. Bill Simon, daughter, Mt. Kisco, N. Y., April 23. Father is a music publisher.

Mr. and Mrs. William C. Lacey, daughter, New York, April 24. Father is manager of WCBS-TV film department.

Mr. and Mrs. Herbie Fields, daughter, Chicago, April 22. Father is a bandleader.

In Fond Memory of

PETER DeROSE

April 23, 1953

HIS FRIENDS
AT
ROBBINS, FEIST AND MILLER

In Cherished Memory of

PETER DE ROSE

Born March 10, 1896
Died April 23, 1953

Beloved husband of
May Singhi Breen

Forever in my heart and prayers.

'Lost Audience'

Continued from page 1

tremendous excitement. People are talking movies everywhere. Many admitted to me that they hadn't been to the movies in a long time. In Dallas, we had two busloads of high school kids from a nearby school at one showing. They had closed the school to permit the kids to come in to see the picture."

During his trek, Lovejoy also talked with many exhibitors. In each of the four initial Texas situations, San Antonio, Dallas, Fort Worth and Houston, he declared, exhibs from surrounding areas came in to town to get their first glimpse of the film.

"They are all enthusiastic about the immediate prospects," the actor declared, "particularly since, even in the towns which have not yet had a 3-D film, people are talking movies for the first time in years. The extensive publicity campaign has penetrated everywhere. They believe that a few purely gimmick 3-D pictures will be about all they can take. After that, it will go back to the same old factor—good stories, well presented."

Few Object to Specs

Lovejoy found few filmgoers who objected to the glasses needed for watching the stereoscopic pix. People adjust easily.

"Even more than 3-D," Lovejoy reported, "exhibitors and the public alike, are excited about stereophonic sound. Everyone is convinced that it's just a matter of time before all films, including flats, will be using it."

Wherever he went in Texas and later in N. Y., Lovejoy found exhibs making plans to handle whatever Hollywood turns out in the way of new systems. R. J. (Bob) O'Donnell, Interstate Circuit copper, told Lovejoy that the chain is spending more than $500,000 to equip the circuit's 157 houses with the necessary equipment to show 3-D or widescreen films with the new sound equipment.

Texans with whom Lovejoy talked have not yet seen any of the widescreen processes. All expressed interest, but neither patrons nor exhibs would accept any theory that either the stereoscopic or the widescreen process would become the exclusive system of film production.

As an indication of widespread Texas interest in the new systems, Lovejoy quoted O'Donnell as reporting a first week figure of $122,000 for the film in San Antonio, Dallas, Fort Worth and Houston. This tally tops the opening frame of "Gone With the Wind."

DAR Claims

Continued from page 1

cation, our young son was home from K.U.

"'He attended a show, and one of the pictures was the inevitable western. He came home perfectly furious. The film showed four mighty cowboys cleaning up Arizona all by themselves after the U. S. Army, according to the script, had stupidly allowed itself to be annihilated. Some very derogatory remarks were made about the Army and the West Point officers who fought along 'dress parade' lines. Older people know, of course, that had it not been for the U. S. Army, the West would never have been settled, and the whole picture was ridiculous. But to the thousands of children who see that part of the film, and hear the propaganda constantly, it is real and the gospel.'"

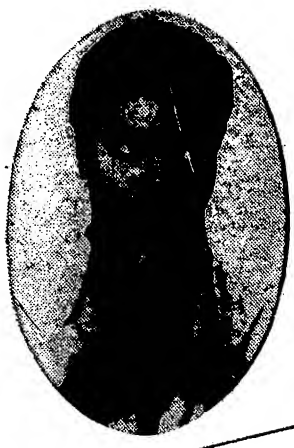
Mrs. Burt added, "One other disquieting item is reported from West Virginia: 'Films that are produced and do not pass censorship for release in the U. S. are sent to other countries, and help form opinions detrimental to our country'."

Hemingway's 250G

Continued from page 3

the star is under M-G contract. Presumably, M-G will distribute the film and provide the financing, at least partially. Pact being negotiated is on a lease basis, that is, with Hayward taking the rights for a period of 10 to 15 years. After this period, rights will revert to Hemingway, but on condition that he split any subsequent income from the book with Hayward.

Hayward intends to lens the pic in Cuba.



THANKS MR. HOVER--

Ciro's ★ 8433 Sunset Boulevard • Hollywood 46, California

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APRIL 8, 1953

MISS PEARL BAILEY
MR. LOU BELLSON
WILLIAM MORRIS OFFICE
BEVERLY HILLS, CALIF.

DEAR PEARL AND LOU:

YOU MAY PLAY IN LARGER ROOMS AND MAY EVEN PLAY FOR GREATER SALARIES, BUT YOU WILL NEVER PLAY TO MORE RESPONSIVE OR MORE SINCERE AUDIENCES THAN YOU HAD NIGHT AFTER NIGHT AT CIRO'S.

THE RESPONSE FROM OUR PATRONS AND THE PRESS WAS EXCELLENT.

THE ACCLAIM, THE APPLAUSE, AND ESPECIALLY THE LAUGHTER THAT YOU GOT AT EACH PERFORMANCE HAS NOT BEEN EXCELLED ANYWHERE OR BY ANYONE.

WE WERE GLAD OF THE OPPORTUNITY TO HAVE EXTENDED YOUR ENGAGEMENT, AND YOUR MANY FRIENDS JOIN ME IN AWAITING YOUR NEXT ENGAGEMENT WITH US.

MY AFFECTIONATE REGARDS TO YOU PEARL AND LOU, AND MAY YOU CONTINUE TO CARRY WITH YOU THE GAIETY AND PROSPERITY WHEREEVER YOU MAY BE.

AS EVER,

H. D. Hover

H. D. HOVER

HDH:PLK

and

THANKS TO EVERYONE ELSE FOR BEING SO WONDERFUL! —Pearl

Personal Management CHAUNCEY OLMAN • **Special Material** EVELYNE COOPER • **Public Relations** GENE WEBER JAMES BYRON • **Direction** WM. MORRIS AGENCY

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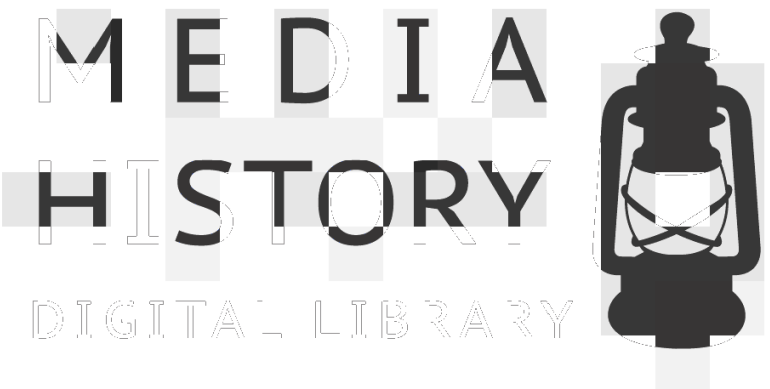

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